MultiAd Creator 6.0

User Guide

MultiAd Creator™ 6.0 User Guide for use with Apple Macintosh and Microsoft Windows computers.

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Introduction

Welcome to MultiAd Creator™—the desktop publishing software that excels in producing advertising, marketing, and promotional documents through a full set of design and productivity features.

MultiAd Creator is now available on both Macintosh and Windows platforms. This powerful program combines premium page-layout capabilities with drawing, illustration, and image-manipulation tools so you can assemble your documents quickly and professionally. With Creator, you don't have to switch between three or more applications to complete a single page. And the program is intuitive enough to be used right out of the box.

Creator offers several design features that speed up your workflow. For example, you can create style models that combine character and paragraph styles for quick formatting of multiple lines of text and placement of preset copy. You can also use the Make Matrix command to create matrices of linked text boxes or the Containment tool to speed up the building of complex element groups.

The more you use Creator, the easier it becomes to automate your everyday tasks. Creator is one of the few programs on the market that is fully scriptable for Mac OS and Windows. This means you can script frequently used actions and commands, giving you a dynamic set of time-saving tools.

How to use this manual

This user guide shows you how to use MultiAd Creator commands, palettes, and design features. It provides step-by-step instructions for completing specific tasks on both Mac OS and Windows platforms.

The sections in this manual

The sections in this manual allow for continuous and one-directional reading. Topics related to document layout, for example, are in the same section. Most sections contain two or more chapters.

Document Layout Explains how to set up a document. This section introduces you to the Creator interface and shows you how to work with pages, spreads, master spreads, rulers, guides, and views.

Text Describes how to add text to your document, produce attractive type, and create and apply text styles.

Elements Describes how to draw and modify elements, as well as import and export graphics.

Color Explains how to apply colors, textures, and gradients to text and elements, and how to use color management for Mac OS.

Output Shows you how to print documents and export PDF files.

Customizing Creator Explains how to specify preferences and document settings. This section may be best used after you become familiar with Creator.

Palettes Shows you how to use each of Creator's seven palettes. This section may be best used as a quick reference tool.

Appendices Contain border samples and information on file formats and fonts.

Glossary Contains definitions of the most common printing terms.

About the menu commands

The menu commands, submenu commands, and resulting dialog boxes are discussed fully in the chapters that focus on those specific commands. See the index to quickly locate the pages on which particular menu commands are discussed.

Using this manual as a PDF file

Use Adobe Acrobat to open the PDF version of this manual located on the CD. Click the Hand tool to view the table-of-contents hyperlinks in layout view. Then click a hyperlink to jump to a specific topic in the manual.

The MultiAd Creator package contents

The MultiAd Creator software package includes the following software and documentation:

- The MultiAd Creator 6.0 CD–ROM. This CD–ROM contains everything you need to install and run the Creator 6 application.
- The *MultiAd Creator 6.0 User Guide*.
- The *MultiAd Creator 6.0 Quick Reference Card*.
- Registration card.

System requirements

The "Read Me First" file on the CD–ROM contains minimum and recommended system configurations for your operating system, as well as additional software requirements.

Installing and registering MultiAd Creator

To install and register MultiAd Creator 6, double-click the Creator 6 installer icon (Mac OS) or MultiAd Creator Setup.exe (Windows), which is located on the CD–ROM. Follow the on-screen instructions for installation. For more detailed information about installation, see the "Install Read Me" file on the CD–ROM.

Starting MultiAd Creator for the first time

Make sure your serial number is available before you start up Creator for the first time. You will find your serial number on the CD-ROM sleeve.

To start Creator in Mac OS:

1 Open the MultiAd Creator 6.0 folder in the installation location you specified.

2 Double-click the program icon.

3 Enter your serial number, user name, and company information, and then click Register.

4 You can now create a new document and begin working.

To start Creator in Windows:

1 Choose Start > Programs > MultiAd Creator 6.0 > MultiAd Creator. If you installed the program in a program group other than MultiAd, choose that program group from the Start menu.

2 Enter your serial number, user name, and company information, and then click Register.

3 You can now create a new document and begin working.

MultiAd Creator 6.0 new features

MultiAd Creator is a performance-based software product that surpasses the performance and features of previous Creator products. New features include cross-platform capability, expanded support for file formats, improved path operations, and an enhanced user interface.

Here are some of the new and improved features that Creator2 users will find in this version of Creator.

Productivity enhancements

Cross-platform capability Lets you use MultiAd Creator on both Mac OS and Windows platforms.

Backwards compatibility Lets you open Creator (version 3.6 and above) and Creator2 (version 1.5 and above) documents. You no longer have to convert your existing Creator files to Creator Interchange Format (CIF).

Native JPEG and PDF export Means no more switching to other programs to convert Creator documents to these two popular formats.

Improved leading interface Places the fixed leading field ahead of the auto-leading field, wherever leading fields appear.

Improved text attributes interface Provides a mouse-less interface on the Specifications palette for adjusting variable text attributes. You no longer have to work in several different dialog boxes.

New Document dialog box Now incorporates the standard sizes list. The size list sub-dialog box has been eliminated.

Keyboard operated Tools palette Provides each tool with an assigned "hot-key" enabling mouse-less switching between all tools.

Swatch view in Colors palette Lets you view more colors on the palette without scrolling.

Page resize handle Has been reintroduced from Creator 4. Simply drag the handle, located at the bottom corner of each page, to resize an entire ad.

New Color item in color pop-up menu Lets you make a new color wherever a color pop-up menu (Mac OS) or color drop-down menu (Windows) appears. Simply select "New Color" from the menu.

Dual save Automatically saves copies of your document in two locations to ease archiving and tracking functions, without hindering the production process. This feature is reintroduced from Creator 4.

Expanded Tools palette Now contains three additional tools that were once available only through keyboard commands: the Hand tool, the Zoom In tool, and the Zoom Out tool. The Tools palette also has two new tools: the Polygon tool and the industry-standard, Cubic Bézier Path tool, which replaces the Quadratic Bézier path tool used in Creator2.

Arrangement palette enhancements Let you access commonly used commands on the Arrangement palette that were previously accessible only on the Arrange menu.

Arrange menu enhancements Let you access commonly used commands on the Arrange menu that were previously accessible only on the Arrangement palette.

Optional color matching (Mac OS only) Lets you turn color matching on or off. (The default setting in new documents has color matching turned off.) This option was unavailable in Creator2 1.5 and newer.

PANTONE CMYK color model Makes it easy to access PANTONE's Solid to Process equivalents. This means you can get the same CMYK equivalent values that are specified in the PANTONE Solid to Process swatch books. With Creator2 you had to type in these values manually.

New preset page size for web presses Has been added to Creator's list of preset page sizes. The NAA suggested page sizing for smaller (50-inch) width web presses accommodates newspapers that are switching to the smaller width presses.

Scripting in Windows 98, Millennium Edition (ME), and 2000 Means you can create scripts using Visual Basic or another language that supports Windows automation.

Optional Adobe Type Manager (ATM) On Mac OS and Windows 2000 means that you are no longer required to use ATM in order to see and use PostScript fonts. (ATM is still required on Windows 98 and Millennium Edition in order to see and use PostScript fonts.)

Drawing enhancements

Regular Polygon tool Lets you create regular polygons with three to ten sides and regular stars with five to eight points.

Cubic Bézier path tool Produces industry standard, more precise cubic bézier curves instead of the Creator2 quadratic bézier curves.

Operations for combining paths Let you generate paths in new ways, including the ability to achieve a union of two or more paths, achieve the intersection of paths, exclude the intersection of paths, and subtract one path from another.

Text enhancements

Vertical text alignment In a text block (top, bottom, center, justify, and full justify) is supported, when the text block is rectangular and has no wrapping applied to it.

Word space option In text has been reintroduced for Creator compatibility.

Two underline options Are now supported: standard underline that underlines both words and spaces, and word underline that underlines only words and not spaces.

First line baseline factor Lets you control how tightly the first line of text of each text block fits against the top of the block. The new Text Flow Settings dialog box lets you set the value for all the blocks in a text flow. Document Settings lets you set the default value for new text flows.

Changed keyboard shortcuts

The following keyboard shortcuts have changed for Creator2 users. Since all of the keyboard shortcuts are new for Windows, they have not been listed here. For a complete list of keyboard shortcuts for both Macintosh and Windows versions, see the *MultiAd Creator 6.0 Quick Reference Card*.

- To temporarily select the Hand tool while another tool is selected, press Command. No text block can be active.
- To temporarily select the Zoom In tool while another tool is selected, press Command + Shift. No text block can be active.
- To temporarily select the Zoom Out tool while another tool is selected, press Command + Option. No text block can be active.
- To "click through" an element to the next deepest element that is directly under the pointer, hold down the mouse and tab.
- To open the Page Manager dialog box, double-click the page resize handle while using any tool.
- To turn a shape into a new text block or continuation block while using the Text tool, Option-click the shape.
- To set a center point while using the Rotate tool, hold down Command + Option + Shift and click to set the desired center point.

• To scale text inside an element at the same proportion as the element, start dragging a corner handle of the element with the Text tool or Arrow tool before you hold down Command + Shift.

• To override the default containment drag and drop behavior, select the Containment tool, and start dragging an object into a container before you hold down N (no scaling), S (scale to fill exactly), W (fit within container), or C (fill and crop).

• Reshaping paths is completely different in this version of Creator because it uses cubic bézier paths, whereas previous versions of Creator use quadratic bézier paths. For information on using keyboard shortcuts for reshaping paths, see the *MultiAd Creator 6.0 Quick Reference Card*.

New tool selection keys

Each tool in the Tools palette now has an assigned "hot-key" enabling mouse-less switching between all tools. To use these hot-keys, no text block can be active.

Note: *If a text block is active, you can press Enter (numeric keypad) to select the Arrow tool. From then on, pressing Enter toggles between the Arrow tool and the Text tool.*

To select this tool:	Press:	To select this tool:	Press:
Arrow tool	A	Starburst tool	S
Text tool	T	Regular Polygon tool	N
Containment tool	C	Line tool	L
Crop tool	X	Border tool	B
Reshape tool	M	Freehand Drawing tool	D
Rotate tool	R	Cubic Bézier Path tool	P
Skew tool	K	Zoom In tool	Z
Flip tool	F	Zoom Out tool	U
Rectangle tool	Q	Hand tool	H
Oval tool	O		

Learning MultiAd Creator

We provide you with several options for learning Creator: user guides; tutorials; a quick reference card; and tips for using Creator, which are located on our Web site.

The user guides, tutorials, and the quick reference card assume you have a working knowledge of your computer and its operating conventions, including how to use a mouse; how to use menus; and how to open, save, and close files. They also assume you are familiar with terms such as selecting, clicking, and dragging. Please refer to your Mac OS or Windows documentation if you have questions about these basic techniques.

MultiAd Creator 6.0 User Guide

This user guide provides information about MultiAd Creator tools, commands, and design features, and includes examples to show you how to create basic and advanced documents. Although the user guide format allows for continuous and one-directional reading, you can also refer to the index to quickly locate the pages on which particular Creator features are discussed.

This cross-platform guide provides instructions for using Creator on both the Mac OS and Windows platforms. Any major differences in procedures and commands between platforms are noted.

MultiAd Creator 6.0 Quick Reference Card

This reference card contains a complete list of keyboard commands and modifiers for Creator, as well as basic information about palettes. The keyboard shortcuts allow you to keep your hands on the keyboard and significantly increase your design speed.

If you have already used other applications on Mac OS or Windows, you may know some shortcut keys. Creator uses many of the same shortcut keys as other programs. Should you want to know the shortcut key

for a particular command, it appears next to the command in the pull-down menu, or on the Quick Reference Card.

MultiAd Creator 6.0 Tutorials (PDF file)

Two tutorials introduce you to the new and enhanced features of Creator and show you how to use Creator to create typical advertisements. The first tutorial shows you how to design an automotive advertisement, and the second tutorial shows you how to design a retail advertisement.

To display the tutorials:

1 Make sure you have Acrobat Reader 3.0 or newer installed on your System. The MultiAd Creator 6 CD–ROM contains Acrobat Reader 5.0.

2 Open the Creator 6 Tutorials folder. It is located inside the MultiAd Creator 6 folder.

3 Double-click the Creator 6 Tutorials icon to display this PDF document. Print this document and keep it with your other printed documentation for future reference.

MultiAd Creator Border Editor 6.0 User Guide (Mac OS only PDF file)

This user guide shows you how to use MultiAd Creator™ Border Editor 6.0—a simple and powerful program that lets you create and customize borders. You can use this program to edit the borders provided for you in the Creator 6 Add-Ons folder, which was placed in your MultiAd Creator 6 folder during installation. Or you can use it to create new borders from graphics or portions of graphics made in other applications.

The *MultiAd Creator Border Editor 6.0 User Guide* provides detailed information about Border Editor's features and commands, as well as hands-on tutorials to show you how to create typical borders.

To display the Border Editor User Guide:

1 Make sure you have Acrobat Reader 3.0 or newer installed on your System. The MultiAd Creator 6 CD-ROM contains Acrobat Reader 5.0.

2 Open the Border Editor Documentation folder. It is located inside the MultiAd Creator 6 folder.

3 Double-click the C6 Border Editor User Guide icon to display this PDF document. Print this document and keep it with your other printed documentation for future reference.

MultiAd Creator 6.0 Scripts User Guide (PDF file)

This user guide shows you how to use the scripts provided for you in the Script menu, as well as how to create your own scripts using AppleScript (Mac OS) or Visual Basic (Windows). AppleScript and Visual Basic allow you to automate your everyday tasks. For example, you can create a script that lays out a frequently-used page spread or merges addresses from a database into a Creator 6 document.

To display the Scripts User Guide:

1 Make sure you have Acrobat Reader 3.0 or newer installed on your System. The MultiAd Creator 6 CD-ROM contains Acrobat Reader 5.0.

2 Open the "Creator 6 Scripts Documentation" folder. It is located inside the MultiAd Creator 6 folder.

3 Double-click the "Creator 6 Scripts User Guide" icon to display this PDF document. Print this document and keep it with your other printed documentation for future reference.

MultiAd Creator Web site

From within your Web browser, open the MultiAd Creator Web site at <www.creatorsoftware.com>. This site has information on Creator upgrades, tech notes, and tutorials.

Conventions in this manual

This manual uses the following conventions for screenshots, menu commands, and shortcuts.

Screenshots

Most of the screenshots in this manual come from Mac OS 9. In those instances where confusion could otherwise arise, the screenshots come from both Mac OS 9 and Windows 98.

Menu commands and shortcuts

This manual uses the following conventions for menu commands and shortcuts.

Example	Describes
Choose File > Export > TIFF	Choosing the TIFF command in the Export submenu on the File menu
Choose Edit > Preferences > General	Choosing the Preferences command in the Edit menu, and then clicking the General panel icon
Command + Z	Holding down Command and Z
Command + Shift + Z	Holding down Command and Shift, and pressing Z
Right-click (Windows only)	Clicking the right mouse button
Option-click	Holding down Option and clicking the left mouse button

Chapter 1: Basic Concepts

This chapter describes several common tasks that you'll need to know in order to use Creator successfully. Examples include launching Creator and opening, saving, and closing Creator documents. In addition, this chapter introduces you to the Creator interface: the menu bar, the standard toolbar (Windows), the document window, and the palettes.

Launching Creator

In this section, you'll learn how to launch Creator, how to specify a startup option, and how to use the Startup items folder (Mac OS only).

Note: *For information on launching Creator for the first time, see "Starting MultiAd Creator for the first time" in the introduction to this manual.*

To launch Creator (Mac OS):

Do one of the following:

- Open the MultiAd Creator 6 folder and double-click the program icon.
- Double-click an alias of the program.
- Double-click the icon for an existing Creator document.

To create an alias (Mac OS):

Do one of the following:

- Select the program icon and press Command + M. An alias of Creator () appears next to the program icon. You can then drag the alias to the desired location (e.g., desktop).
- Press Command + Option and drag the program icon to the desired location.

To launch Creator (Windows):

Do one of the following:

- Choose Start > Programs > MultiAd Creator 6.0 > MultiAd Creator. If you installed the program in a program group other than MultiAd, choose that program group from the Start > Programs menu.
- Double-click a shortcut to the program.

To create a shortcut (Windows):

Do one of the following:

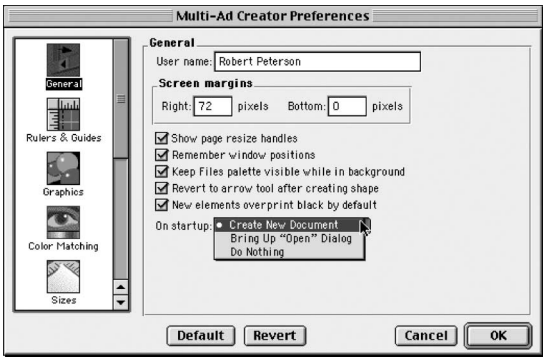
- Right-click the program icon. Next, choose "Create shortcut" from the context-sensitive menu. A shortcut to Creator appears next to the program icon. You can then drag the shortcut to the desired location (e.g., desktop).
- Right-click the program icon, but don't release the mouse. Next, drag the program icon to the desired location (e.g., desktop). Then select "Create Shortcut(s) Here" from the context-sensitive menu. A shortcut to Creator appears when you release the mouse.

Selecting a startup option

The first time you launch Creator, it automatically brings up the New Document dialog box. However, you may choose from three possible startup options: "Create New Document" (the default), "Bring up 'Open' Dialog," and "Do Nothing."

To choose a startup option:

1 Choose Edit > Preferences > General.



2 Choose a startup option from the On startup menu:

• The "Create New Document" option (the default) brings up the New Document dialog box on startup.

• The "Bring up 'Open' Dialog" (Mac OS) or "Open Document File" (Windows) option brings up the Open directory dialog box on startup.

• The "Do Nothing" option brings up only the Creator menu bar and (in Windows) the toolbar on startup. You can then use the File menu to choose New or Open.

3 Click OK to return to the document window.

Using the Startup Items folder (Mac OS only)

The Startup Items folder lets you customize Creator's startup sequence so that your favorite applications, scripts, and files launch along with Creator. For instance, if you use a script to modify the user interface in some way, you can place an alias of the script within the Startup Items folder, and the script will launch with Creator.

The Startup Items folder works as follows: As Creator launches, it initializes items such as tools, palettes and fonts. Once Creator has completed its own launch, it also checks the Startup Items folder, which is located in the MultiAd Creator 6 folder. Any scripts, files, and aliases you place inside the Startup Items folder automatically launch as though you had double-clicked them in the Finder.

To use the Startup Items folder:

1 Decide which applications, scripts, and files you want to automatically launch with Creator at startup.

2 Make aliases of the desired applications and scripts, and place them, along with the desired files, inside the Startup Items folder. This folder is located in the MultiAd Creator 6 folder.

3 Launch Creator. The desired applications, scripts, and files automatically launch with Creator.

Tip: *Put AppleScripts into the Startup Items folder to increase your productivity. These scripts help you interact with programs and streamline repetitive tasks. For example, you could create an AppleScript that lets you customize Creator's command keys. For information on creating your own scripts, see the MultiAd Creator 6.0 Scripts User Guide, a PDF file located on the CD–ROM.*

Creating and opening documents

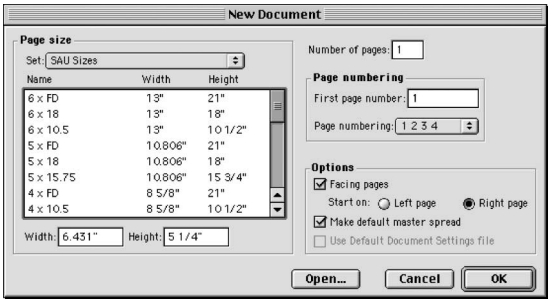
Once you launch Creator, you can either create a new document or open an existing document.

Creating a new document

In Creator, you can start a new document using the New Document dialog box.

To create a new document:

1 Choose File > New to open the New Document dialog box.



2 Specify options in the New Document dialog box.

Note: *For more information on specifying options in the New Document dialog box, see Page 23.*

3 Click OK to open a new untitled document.

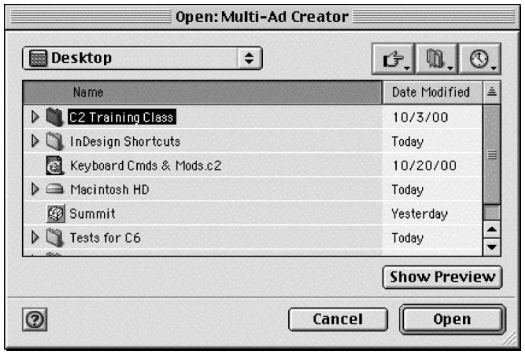
Opening an existing document

Creator 6 lets you open a document at any time. You can even open documents and templates that were created in CIF, Creator 3.6–4.0.5, and Creator2 1.5 or newer.

Note: *Files created in Creator 3.6–4.0.5 must first go through a conversion process to make them readable for Creator 6 Windows. See the instructions for converting these files in the next section.*

To open a document (Mac OS):

1 Choose File > Open. The Open directory dialog box appears.



Mac OS

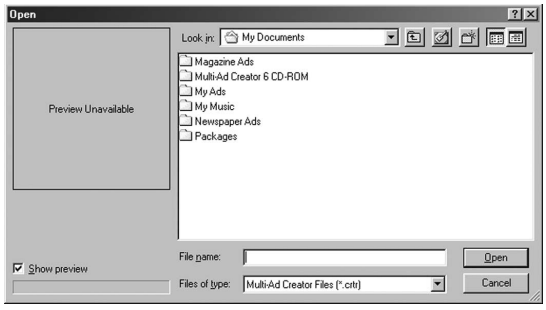
2 Locate and select a document.

3 To display a thumbnail of the selected document, click Show Preview.

4 Click Open.

To open a document (Windows):

1 Choose File > Open. The Open directory dialog box appears.



Windows

2 Locate and select a document.

3 To display a thumbnail of the selected document, select the "Show preview" option at the bottom left corner of the dialog box.

4 Click Open.

To convert Creator 3.6–4.0.5 files to files that are readable by the Windows version of Creator 6:

Note: *If you copy a Creator 3.6–4.0.5 document into the Windows version of Creator 6, important information such as font lists will be deleted.*

1 In Mac OS, open the Migration Tool folder. This folder is located in the Utilities folder, which is inside the Creator 6 folder.

Notice that the Migration Tool folder contains two items: the Creator Migration Tool icon and "About Creator Migration Tool" (a Read Me file).

2 Locate the file or files from Creator 3.6–4.0.5 that you want to convert.

3 Do one of the following:

• To convert a file, drag and drop it onto the Creator Migration Tool icon. A converted version of the file is made. The original file is neither deleted nor replaced.

• To convert a folder of files, drag and drop it onto the Creator Migration Tool icon.

The converted versions of all of the files in that folder or any of its subfolders are made, each converted file being saved in the same folder as the original.

The converted file or files have the .crpc extension, which allows them to be opened in the Windows version of Creator.

Notes on opening documents

Links to graphic files: If you open a document that has links to graphic files, and Creator cannot locate a file, the Locate the File directory dialog box appears. Use this dialog box to locate the file or to tell Creator to ignore the link. For more information, see Chapter 11, "Importing Graphics."

Missing fonts: If you open a document that has fonts that are unavailable, the Missing Fonts dialog box appears. Use this dialog box to choose substitute fonts or to keep reference to the missing fonts. For more information, see page 105.

Opening a CIF or Creator 3.6–4.0.5 file that contains EPS data: If you open a CIF or Creator 3.6 – 4.0.5 file that contains enclosed EPS graphics, Creator 6 will extract the EPS graphics and save them as separate files. For more information on handling the extraction, see "Specifying preferences in the File Conversion panel" on page 260.

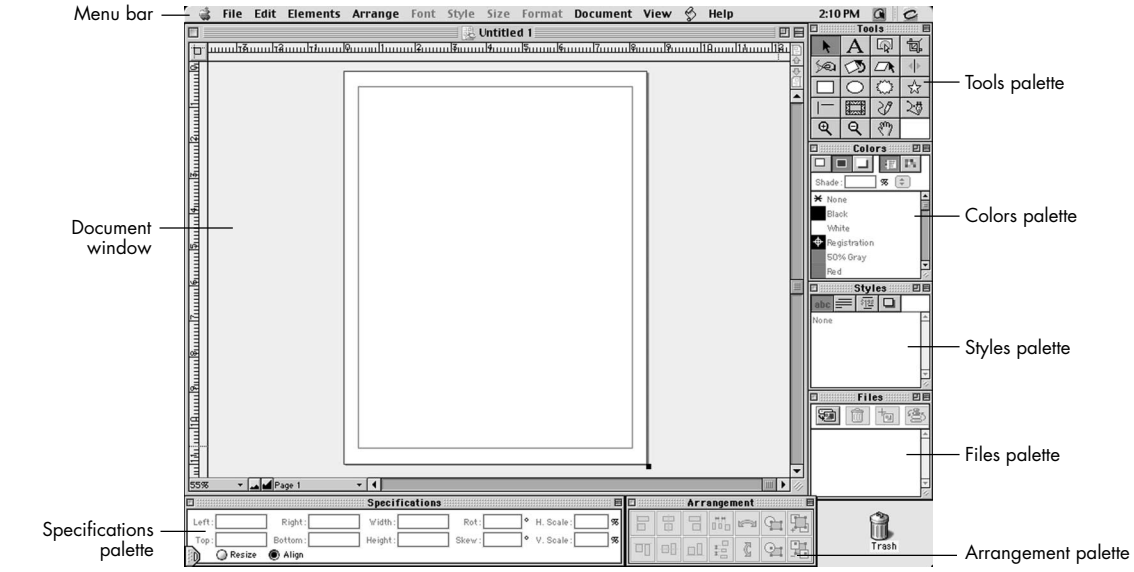
Importing CIF or Creator 3.6–4.0.5 starbursts: Creator lets you import CIF starbursts as either starbursts or paths. The choice you make depends on how you want a randomized starburst to appear.

If you bring a randomized CIF starburst into Creator 6 as a starburst, it will re-randomize and appear differently than it did as a CIF starburst.

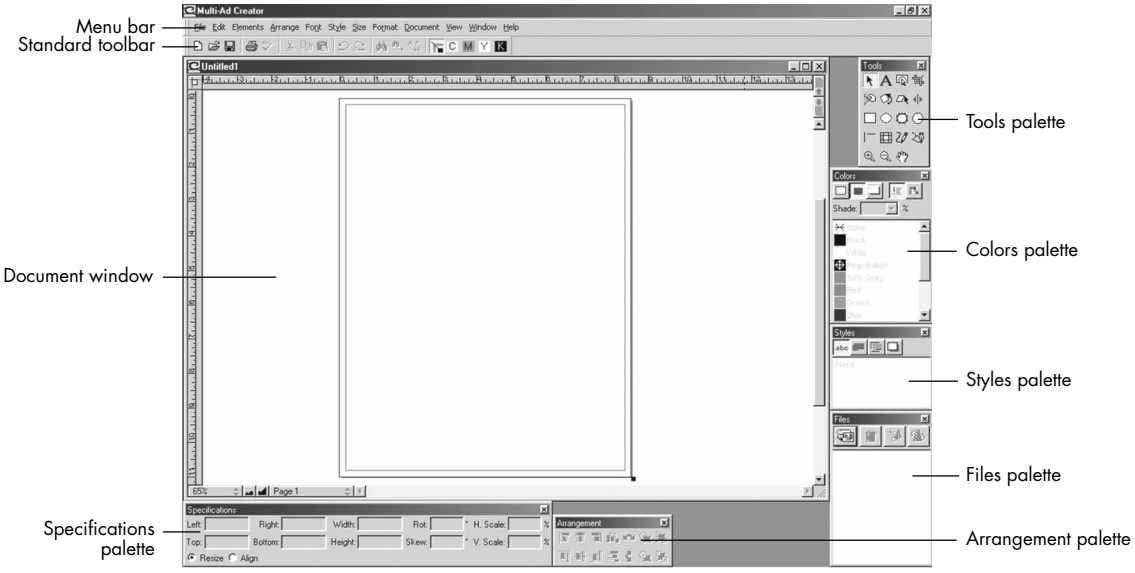
If you bring a randomized CIF starburst into Creator 6 as a path, the randomization will be kept intact.

Looking at the Creator interface

When you create a new document or open an existing one, Creator displays a menu bar (and a toolbar for Windows), a document window, and six floating palettes.



Creator interface (Mac OS)



Creator interface (Windows)

Using the palettes

The Creator palettes contain frequently used commands and information about elements that make it easier for you to design a document. Six floating palettes, which you can move about the screen, appear by default:

Tools palette Contains tools that you can use to create, modify, and change the view of elements and text.

Colors palette Lets you assign color to the frame, fill, or shadow of a selected element or the text color, outline fill, or shadow of selected text. You can also use the Colors palette to apply color to the foreground and background of a graphic.

Styles palette Gives you easy access to type styles, paragraph styles, style models, or element styles that you have created. You can apply these styles to selected text or elements in the active document from the Styles palette.

Files palette Lets you create a reference list of files, as well as lets you place files into a document directly from the palette.

Arrangement palette Contains icon buttons that you can use to manipulate the position of elements on a document page.

Specifications palette Lists the specifications of a selected element or selected text. For a selected element, use the palette's controls to change the element's size and position. For selected text, use the palette's controls to change the font, font size, leading, style, and tracking.

Note: *See chapters 19–25 for an extensive discussion of each of the Creator palettes.*

Working in the document window

The document window is the workspace used for designing your document. It displays the Creator spread, printable areas, rulers, and controls for viewing and turning pages.

See Chapter 2, "Starting a New Document," for a detailed description of the document window.

Using the menu bar

The menu bar contains most of the Creator commands. When you pull down a menu, you may notice that some commands are dimmed. You cannot use these commands until you have performed a specific action (e.g., select a tool, draw an element, highlight text).

The menu commands, submenu commands, and resulting dialog boxes are discussed fully in the chapters that focus on those specific commands.

See the index to quickly locate the pages on which a menu command is discussed.

Using the standard toolbar (Windows)

The Windows toolbar contains standard commands (new, open, save, print, cut, copy, paste, undo, redo, find, find again, change) and commands for viewing color separation plates before you print.

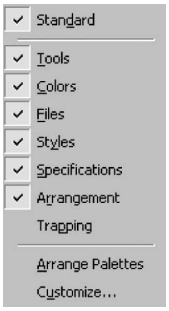
Using context-sensitive menus (Windows only)

You can access many of the same commands listed on a drop-down menu by right-clicking the mouse to display a context-sensitive menu. The contents of the context-sensitive menu depend on whether you right-click the pasteboard; the document area; an element; a menu bar or toolbar; or a title bar belonging to a dialog box, window, or palette.

To display a context-sensitive menu:

1 Position the pointer over the pasteboard, the document area, an element, a menu bar, a toolbar, or a title bar.

2 Click the right mouse button. The context-sensitive menu appears. For example, if you right-click the document area, the following context-sensitive menu appears:



Using the right mouse button can be a more convenient way to modify an element in some cases. For example, to convert a text element to a path element, using the left mouse button requires three steps: select the element, open the Elements menu, and choose the "Convert Text to Path" command. Using the right mouse button requires only two steps: right-click the element (which simultaneously selects it and displays several commands) and then choose the "Convert Text to Path" command.

Using keyboard shortcuts

When you feel comfortable using Creator, you may want to bypass the menu bar and execute certain menu commands by using keyboard shortcuts. These shortcuts allow you to keep your hands on the keyboard and significantly increase your design speed.

If you have already used other applications on Mac OS or Windows, you may already know some shortcut keys. Creator uses many of the same shortcut keys as other programs. Should you want to know the shortcut key for a particular command, it appears next to the command in the pull-down menu.

See the *MultiAd Creator 6.0 Quick Reference Card* for a complete list of keyboard commands and modifiers.

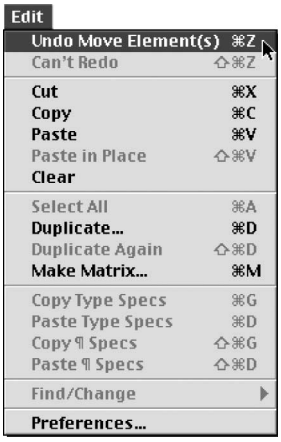
Correcting mistakes

Creator provides a way to change your mind or correct mistakes: the undo and redo commands.

Undoing changes

The Undo command lets you remove the last change you made to the document. You can undo all actions performed during your current work session. You cannot undo actions performed during earlier work sessions. The Undo command is dimmed when you cannot apply the command to the document.

If you cannot remember the order of your actions, a description of the last sequential action appears with the Undo command in the Edit menu. For example, if you move an element, but then want it back in its original position, you can pull down the Edit menu to see the Undo Move command.



To undo a change (Mac OS):

Do one of the following:

- Choose Edit > Undo.
- Press Command + Z.

To undo a change (Windows):

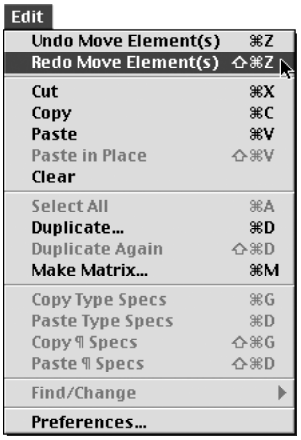
Do one of the following:

- Choose Edit > Undo.
- Press Ctrl + Z.
- Click the Undo button ( ) on the toolbar.

Redoing changes

The Redo command lets you recreate an action you removed from the document with the Undo command. Each redo replaces the last sequential undo you made to the document. You can only redo a continuous series of undos. If you open a document that you have previously worked on, you cannot redo actions from an earlier work session. The Redo command is dimmed when you cannot apply the command to the document.

A description of the last sequential action undone appears with the Redo command under the Edit menu. For example, you may move an item to a new location, and then decide you liked it better in its original location. You can choose Undo to replace the item in its original location. If you change your mind again, you can choose Redo to move the element back to its second location. However, if you make further modifications to the document, you can no longer go back and choose the Redo command to relocate this item.



To redo a change (Mac OS):

Do one of the following:

- Choose Edit > Redo.
- Press Command + Shift + Z.

To redo a change (Windows):

Do one of the following:

- Choose Edit > Redo.
- Press Ctrl + Shift + Z.
- Click the Redo button ( ) on the toolbar.

Working with preferences and document settings

Creator has preferences and document settings that control how Creator performs tasks and how it displays its interface. Preferences affect how Creator works with all documents and are remembered even after you quit the program. Document settings affect how Creator works with the active document only, and are not remembered after you quit the program or close the document—unless you create a Default Document Settings file.

Although Creator ships with preset preferences and document settings, you can customize them to suit your personal style or work requirements. See chapters 17 and 18 for an extensive discussion on customizing Creator.

Creating a Default Document Settings file

Creating a Default Document Settings file allows you to start a new document with your own frequently used settings rather than the Creator preset document settings. The settings you can save in a Default Document Settings file include the following:

- All document settings specified in the Document Settings dialog box.
- All colors on the Colors palette.
- All files on the Files palette.
- All defined type styles, paragraph styles, style models, and element styles.

Tip: *Mac OS users who use color matching in all of their documents may want to create a default document settings file that has color matching turned on. (The default setting in new documents has color matching turned off.)*

To create a Default Document Settings file:

1 Open an existing document, or create a new document.

2 Make the desired changes to document settings; colors in the Colors palette; files in the Files palette; type, paragraph, and element styles; and style models.

3 Choose File > Save Default Document Settings.

Note that the file name on the document title bar does not change. The Save Default Document Settings command only saves your document settings. It does not save any other information.

To modify a Default Document Settings file:

Repeat the steps listed under "To create a Default Document Settings file" to replace the old file with the newer version.

To use default document settings when creating a new document:

1 Choose File > New. The New Document dialog box appears.

2 In the Options section, select the "Use Default Document Settings file" option.

To bypass the default document settings when starting a new document:

1 Choose File > New. The New Document dialog box appears.

2 In the Options section, deselect the "Use Default Document Settings file" option. Your new document then uses the Creator default settings.

Saving documents

One of the most important things you need to do is to save your documents. If you lose power or your computer crashes while you work on a document, you may lose all your work. For this reason, you should save your work frequently. Be sure to read the section on "Saving your documents automatically" below.

Using the Save, Save As, and Save A Copy As commands

Creator has three commands for saving your documents, each command having a different purpose:

- The *Save* command lets you save your changes to the active document. If you have not yet saved the active document, choosing the Save command opens the Save As dialog box, which lets you specify a name and location for the document.

- The *Save As* command lets you rename the active document or save it in a different location, which creates a new copy of the document. The new copy becomes the active document, and from this point on, changes made to the new copy do not affect the original file.

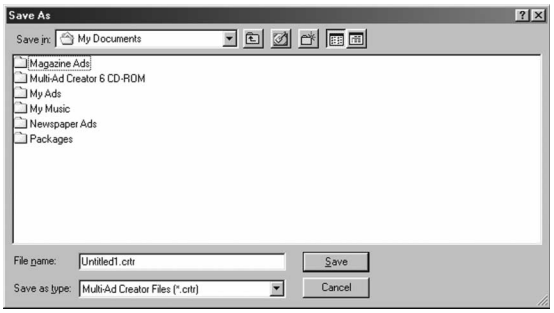
Note: *You can also use the Save As command to save a document for the first time.*

- The *Save A Copy As* command lets you create a new copy of the active document; however, in this case, the new copy does not become the active document.

To save a document for the first time:

1 Choose File > Save, or press Command + S (Mac OS) or Ctrl + S (Windows). The Save (Mac OS) or Save As (Windows) directory dialog box appears.

Mac OS



Windows

2 Type a name for your document.

3 Specify a location.

4 Click Save.

To save changes to a document that has been saved and named before:

Choose File > Save, or press Command + S (Mac OS) or Ctrl + S (Windows). The current version of the document replaces the previously saved version.

To save a document in a new location or under a new name:

1 Choose File > Save As to open the Save directory dialog box.

2 Specify a new location, a new name, or both.

3 Click Save.

When you use the Save As command to save a file in a new location or under a new name, you create a new copy of the file. The new copy becomes the active document, and from this point on, changes made to the new copy do not affect the original file.

Tip: *To preserve older copies of a document, add a number or the current date each time you use the Save As command. This tip also applies to the Save a Copy As command.*

To save a copy of a document:

1 Choose File > Save a Copy As to open the Save A Copy directory dialog box.

2 Specify a new location, a new name, or both.

3 Click Save.

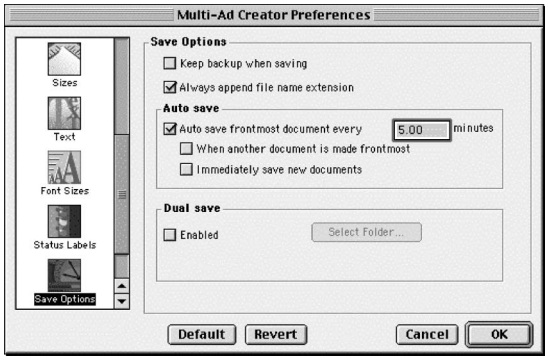
When you use the Save A Copy As command to create a new copy of a file, the new copy does not become the active document. Rather, the original file remains the active document.

Saving your documents automatically

Creator can save your documents automatically. All you have to do is decide how often you want to save your work.

To save your documents automatically:

1 Choose Edit > Preferences > Save Options.



2 Select the **Auto save frontmost document every [ ] minutes** option. Notice that the time interval defaults to five minutes. To change the default for the Auto Save time interval, type the desired value in the numerical field.

3 Specify two other options:

When another document is made frontmost Select this option if you want a document saved when another document is moved in front of it.

Immediately save new documents Select this option if you want the Save directory dialog box to appear immediately after you click OK in the New Document dialog box.

4 Click OK.

Backing up your documents automatically

Creator has two options for automatically backing up your documents. With the first option, Creator automatically places the backup copies in the same folders as the original documents; with the second option, you can choose the location for your backup copies.

Backup option 1: Turn on the "Keep backup when saving" preference:

1 Choose Edit > Preferences > Save Options.

2 Select the "Keep backup when saving" option.

3 Click OK. Creator saves a backup copy of the document and places it in the same folder as the original document. The backup file has the same name as the original file but ends in .bak.

The backup copy ending in .bak does not contain the changes you made to your document since the last time you saved it. Thus, this option gives you a chance to revert to the previously saved document.

Backup option 2: Turn on the Dual save preference:

Tip: *Use Dual Save when you want to back up all your documents automatically on a server, a second hard drive, or removable media.*

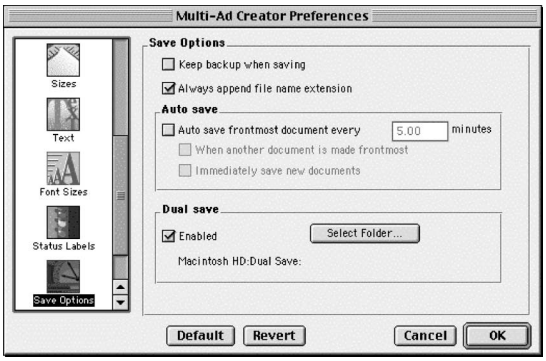
1 Choose Edit > Preferences > Save Options.

2 In the Dual save area, select the Enabled option. The Choose Folder (Mac OS) or Browse for Folder (Windows) directory dialog box appears.

3 In the directory dialog box, create a new folder or choose an existing folder for the backup copies created by the Dual save preference. For example, you could create a new folder called "Dual Save Folder."

4 Click Choose (Mac OS) or OK (Windows) to enable the Dual save preference and to return to the Preferences dialog box.

The file path of the newly created Dual Save folder appears in the Dual save area. The path is "Macintosh HD:Dual Save:" in this example.

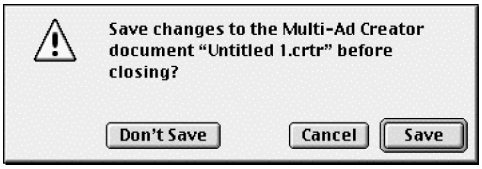


5 To change the location of your backup Creator documents at a later time, simply return to the Save Options panel and click Select Folder. Then specify a new location for your backup documents in the Choose a Folder directory dialog box.

The backup copy created by the Dual save preference contains all the changes you made to the document since the last time you saved it. The Dual save preference differs from the "Keep backup when saving" preference in this way.

Saving an open file moved to the trash (Mac OS only)

When an open file containing unsaved changes is moved into the trash, Creator brings up this dialog box:



Don't Save Tells Creator to ignore the changes you made to the document since your last save. Creator then closes the file. The file stays in the trash.

Remove from Trash Takes the file out of the trash and moves it back to its original location. If the file's original location cannot be found, it is moved to the desktop.

Save Updates the file and then closes it. The file, however, remains in the trash. If you decide later to keep the file, you will still have the most current version.

Closing documents

You can close an active Creator document at any time.

To close a document (Mac OS):

1 Make sure the desired document is active.

2 Do one of the following:

- Choose File > Close.
- Press Command + W.
- Click the Close box in the upper left corner of the document window.

To close a document (Windows):

1 Make sure the desired document is active.

2 Do one of the following:

- Choose File > Close.
- Press Ctrl + W or Ctrl + F4.
- Click the Close button in the upper right corner of the document window.
- Click the Creator icon (), which is located on the top left of the document window's title bar. The System menu drops down. Click Close.

Note on closing a document with unsaved changes:

- *If you close a document without first saving recent changes, a dialog box appears asking if you want to save the document. You can save the changes, choose not to save the changes, or cancel the Close command.*
- *If you close a document that was not previously saved, the Save As dialog box appears. This dialog box lets you save, name, and specify a location for the document.*

Chapter 2: Starting a New Document

Creator makes it easy to start a new document. When you start a new document, you can specify your own page size or choose one from a large menu of preset page sizes. You can also choose whether you want your document to consist of single-page spreads or spreads with left- and right-facing pages.

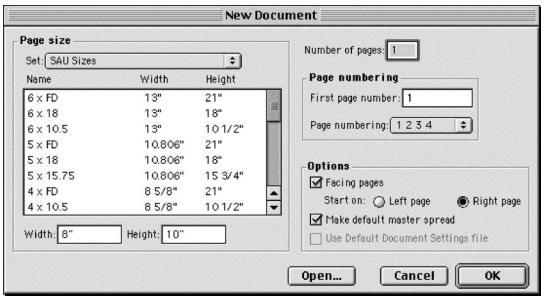
Other things you can do when starting a new document include specifying the number of pages and the numbering style in your document, as well as specifying whether you want to use a default master spread and a Default Document Settings file.

Using the New Document dialog box

The New Document dialog box is where you specify the settings for your new document. You can change all of these settings at a later time, except for the "Facing pages" option. To change settings, use the Page Manager dialog box, which is discussed on page 35.

To specify settings in the New Document dialog box:

1 Choose File > New to open the New Document dialog box.



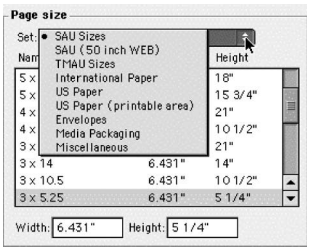
Note: *The Open button is available on the New Document dialog box only when this dialog box is set to open at startup.*

2 Specify the following options. When you are finished, click OK to open a new untitled document.

Page size area

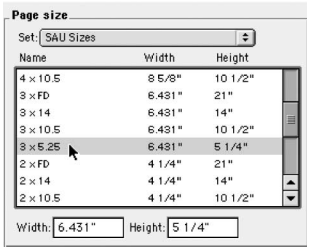
Choose a preset page size from the Set menu and its corresponding scroll area, or type the desired page dimensions in the Width and Height fields.

Set If you want to use a preset page size, begin by choosing the desired set of document page sizes from the Set menu. There are nine default sets to choose from. For information on adding, renaming, and deleting page sizes and sets of page sizes, see "The Sizes panel" on page 255.



Tip: *Page sizes that are frequently used in the advertising industry appear in the SAU (Standard Advertising Units) Sizes set. In addition, the NAA suggested page sizing for smaller (50 inch) width Web presses has been added to Creator's list of preset page sizes.*

Next, select the desired preset page size from the set's scroll area. For example, if you select what is known as a 3 x 5.25 newspaper size (actual dimensions are 6.431" by 5.25") from the SAU set, the Page size area will look like this:



Width and Height Do one of the following:

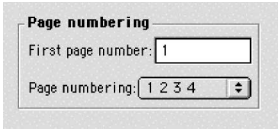
- If you selected a preset page size as described above, then do nothing. The dimensions automatically appear in the Width and Height text fields.
- If you were unable to find a preset page size that fits your needs, then type the desired dimensions in the Width and Height text fields.

Number of pages field

Type the number of pages you want in your document. (In Windows, you can also click the increment or decrement arrow to select the number of pages you want in your document.)

Page numbering area

In this area, specify the first page number for your document and the style of page numbering:

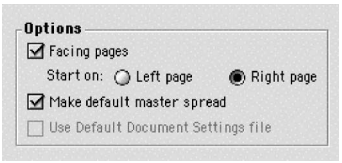


First page number Type the page number you want to start your document on. For example, if you enter 5 into the First page number field, Creator lists the first page of the document as page 5, the second page as page 6, and so on.

Page numbering Choose the page number style you want for your document from this menu. Choices include Arabic numerals, Roman numerals, and letters.

Options area

In this area, specify the following three options:



Facing pages Select this option if you want your document to have facing pages. If you select the Facing pages option, two radio buttons become activated. Click the Left page radio button if you want the first page in your document to appear as a left-hand page. Click the Right page radio button if you want the first page to appear as a right-hand page.

Note: *The only opportunity to specify facing pages or single pages for your document is in the New Document dialog box.*

Make default master spread Select this option to automatically create a blank master spread and link it to each page in your document. Deselect this option if you prefer to manually create and link master spreads to each page in your document. For more information about master spreads, see the section on Master Spreads in Chapter 3.

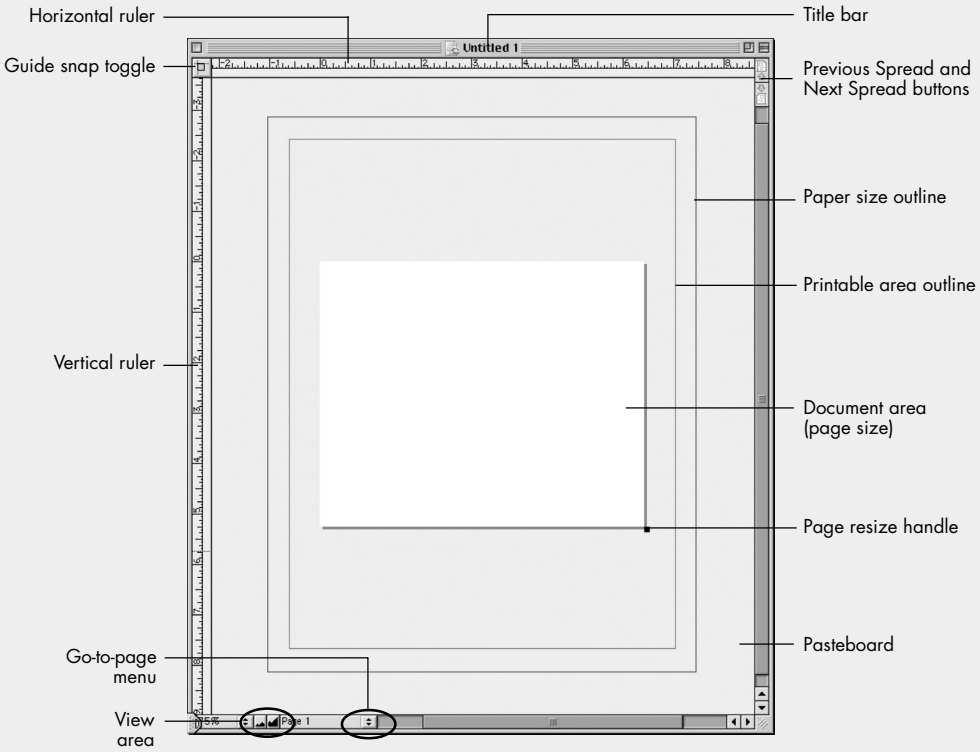
Use Default Document Settings file Select this option to use your own specified default settings each time you create a new document. Deselect this option if you prefer to use the Creator's standard default settings for your new document.

Note: *This option is dimmed until you have created and saved a default document settings file. For information on creating a default document settings file, see page 17.*

Looking at the document window

The document window is the workspace for designing your document. It displays the spread, the rulers, and various controls for viewing and turning pages.

In the illustration below, the page size is 6.431" x 5.25" (a common newspaper ad size). The paper size selected for the printer in this example is 8.5" x 11".



Title bar Displays the name of the document you currently have open.

Guide snap toggle Lets you align elements against guides.

Rulers Appear at the top and left sides of the document window. Rulers help you to size and place elements in your document window.

Go-to-page menu Lets you move to the desired page or pages.

View controls Provides a View menu and Enlarge and Reduce buttons for magnifying and reducing the view of an element in the active document or pasteboard.

Continued on next page.

Continued from previous page.

Previous Spread and Next Spread buttons Lets you quickly move to the previous spread or next spread.

Paper size outline Represents the paper size that you selected for your printer, as designated in the Page Setup (Mac OS) or Print Setup (Windows) dialog box. The default color of this outline is blue.

Printable area outline Represents the printable area of the selected paper size, as designated by a printer's PPD (or the printer driver for a non-PostScript printer). The default color of this outline is red. If the printable area matches the paper size, a single purple line appears.

Document area Represents the page size that you selected in the New Document dialog box. If your document window contains two pages, the document area represents two facing pages. A thin drop shadow helps distinguish the document area from its pasteboard.

Page resize handle Lets you resize a page. The page resize handle is located at the bottom right corner of a right page and the bottom left corner of a left page.

Pasteboard Is the area outside the document area where you can store elements that you might use at a later time. The pasteboard can also hold elements that you want to extend, or "bleed" off the edge of the document area.

Notes on the document window

Displaying the paper size and printable area outlines: If the paper size and printable area outlines do not appear in your document window, perform these two steps:

1 Select a printer. For more information, see Chapter 16, "Printing Documents and Exporting PDF Files."

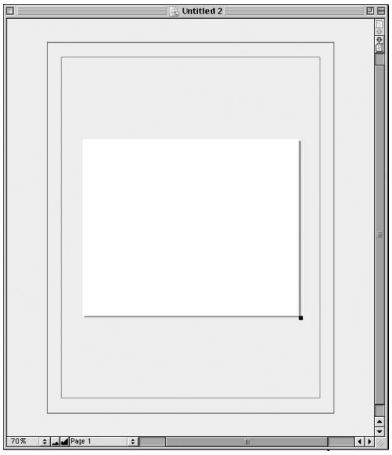
2 Select the "Paper outlines" option in the Prints Defaults panel in the Document Settings dialog box .

Displaying the page resize handles: If the page resize handles do not appear in your document window, select the "Show page resize handles" option in the General panel of the Preferences dialog.

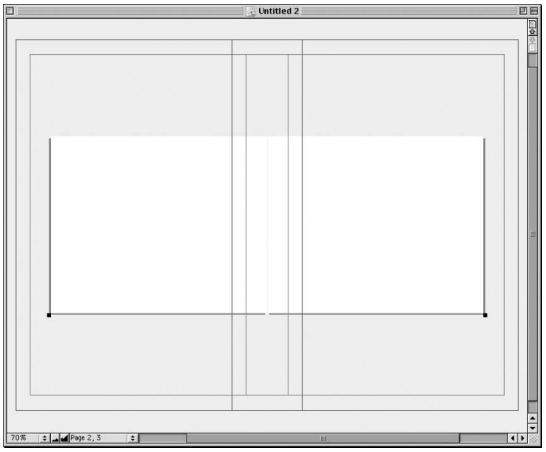
Displaying the rulers and guide snap toggle: If the rulers and guide snap toggle do not appear in your document window, choose View > Rulers.

About pages and spreads

The primary document unit of Creator is the spread. It consists of the pages that appear in a document window. In the current version of Creator, a document window can contain one or two pages.



Document window containing a one-page spread



Document window containing a two-page spread

Therefore, a three-page document that has the Facing pages option selected contains two spreads, whereas a three-page document that does not have the Facing pages option selected contains three spreads.

Chapter 3: Working with Spreads, Pages, and Master Spreads

In this chapter you'll learn how to create, apply, and modify master spreads; number and change page sizes; and add, delete, and move pages.

Using master spreads

Master spreads are background pages used to format the pages in a document. Master spreads contain items that you want to appear on more than one document page. These items typically include guides, page numbers, header and footer information, boilerplate text, and even shape and graphic elements. Master spreads can save you time, because if you need to edit an item that appears on several pages in a document, you need to make changes only to the master spread.

Displaying a master spread in the document window

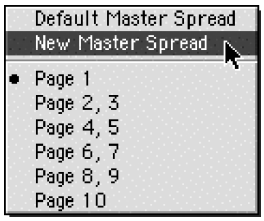
You can display a master spread in the document window by using the go-to-page menu or by using the Master Spreads dialog box.

Note: *If you selected the "Facing pages" option in the New Document dialog box, the master spread will have facing pages; if you didn't select this option, the master spread will have one page.*

To display a master spread using the go-to-page menu:

1 Locate the go-to-page menu at the bottom left corner of the document window.

2 Choose the desired master spread from the menu.



The master spread becomes the active spread in the document window, and its name appears in the go-to-page menu.

To display a master spread using the Master Spreads dialog box:

1 Choose Document > Master Spreads. The Master Spreads dialog box appears.

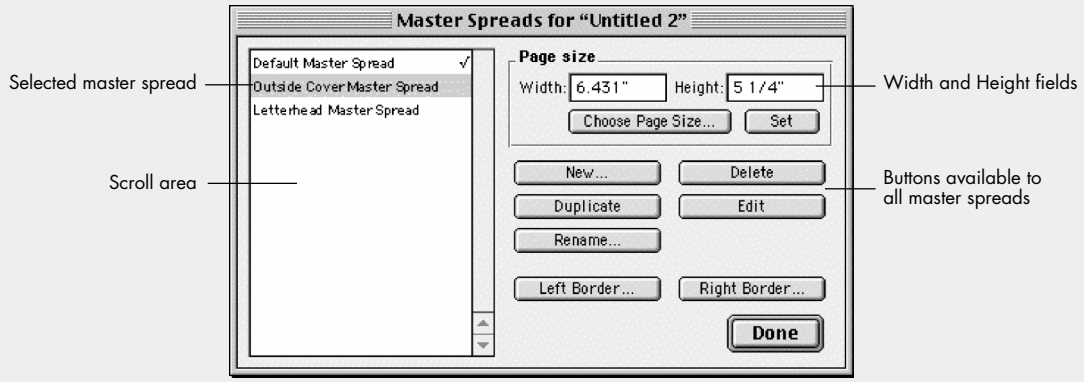
2 Select the desired master spread in the scroll area.

3 Click Edit.

A new document window opens and displays the master spread. The name of the master spread appears in the go-to-page menu.

Looking at the Master Spreads dialog box

The Master Spreads dialog box gives you control over the master spreads in your document. To open this dialog box, choose Document > Master Spreads.



Selected master spread Is highlighted in the scroll area. When you select a master spread in the scroll area, its dimensions appear in the Width and Height fields, and all onscreen buttons become available.

Scroll area Lists the names of the master spreads in the document. Master spreads that have been assigned to pages have checkmarks next to their names.

Width and Height fields Indicate the dimensions of the selected master spread. You can also type new page size dimensions in these fields and then click Set.

Choose Page Size Click this button to choose a new preset page size for the selected master spread.

Set Click this button after you type new page size dimensions in the Width and Height fields. The new page size dimensions will then apply to the selected master spread

New Click this button to create a new master spread.

Delete Click this button to delete the selected master spread.

Duplicate Click this button to copy the selected master spread.

Edit Click this button to display the selected master spread so you can make changes to it.

Rename Click this button to rename the selected master spread.

Left Border Click this button to create a border and fill for the left page of the selected master spread.

Right Border Click this button to create a border and fill for the right page of the selected master spread.

Done Click this button to apply your changes to the page or pages listed in the Page Manager dialog box.

Creating, formatting, and applying a master spread

In this section, you will learn how to create and format a master spread, and then apply it to your document pages.

To create a default master spread:

Select the "Make default master spread" option in the New Document dialog box. Selecting this option automatically creates a master spread and applies it to all the pages in your document, which saves you the time it takes to do it at a later time.

However, circumstances may arise when your document requires more than one master spread. Then you need to create a new master spread.

To create a new master spread:

1 Choose Document > Master Spreads.

2 Click New. The Master spread name dialog box appears.

3 Type a descriptive name for the new master spread (e.g., Outside Cover Master Spread), or accept the default name.

4 Click OK to return to the Master Spreads dialog box. The name of the new master spread appears in the scroll area.

To format a master spread:

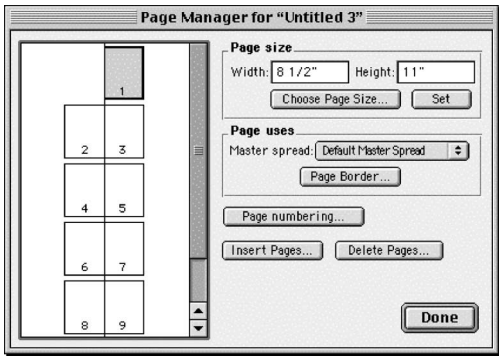
1 Display the desired master spread in the document window. Notice that its name appears in the go-to-page menu at the bottom left corner of the document window.

2 Place the desired items (e.g., guides, page numbers, header and footer information, boilerplate text, shape and graphic elements) on the master spread.

You are now ready to apply the master spread to your document pages.

To apply a master spread to pages in your document:

1 Choose Document > Page Manager.



2 Select the page or pages to which you want to assign the master spread. To do this, select the desired page icons in the scroll area:

- Click a page icon to select it.
- Shift-click or Shift-drag to select sequential page icons.
- Command-click (Mac OS) or Control-click (Windows) to select non-consecutive page icons.

3 In the Page uses area, choose the desired master spread from the Master spread menu.

4 Click Done to return to the document window.

Modifying an existing master spread

In this section, you will learn how to modify a master spread. Once you are finished with your modifications, Creator automatically applies them to all pages assigned to the modified master spread.

To edit a master spread:

1 Do one of the following:

• Choose the desired master spread from the go-to-page menu at the bottom left corner of the document window.

• Choose Document > Master Spreads. In the Master Spreads dialog box, select the desired master spread from the scroll area. Then click Edit. A new window appears (e.g., document name 1:2).

2 Make the desired changes to the master spread. The changes automatically appear on all pages assigned to the master spread.

To duplicate a master spread:

1 Choose Document > Master Spreads. The Master Spreads dialog box appears.

2 In the scroll area, select the master spread you wish to copy.

3 Click Duplicate to create a copy of the master spread. Notice that Creator automatically numbers each copy.

To rename a master spread:

1 Choose Document > Master Spreads. The Master Spreads dialog box appears.

2 In the scroll area, select the master spread you wish to rename.

3 Click Rename. The Master spread name dialog box appears.

4 Type a new name for the master spread.

5 Click OK to return to the Master Spreads dialog box. The new name of the master spread appears in the scroll list.

To delete a master spread:

1 Choose Document > Master Spreads. The Master Spreads dialog box appears.

2 In the scroll area, select the master spread you wish to delete.

3 Click Delete. If the master spread is not in use, it will disappear from the dialog box's scroll area. If the master spread is in use, a warning message appears asking you if you want to delete the master spread.

4 If the warning message appears, click Delete (Mac OS) or Yes (Windows) to return to the Master Spreads dialog box. The master spread will disappear from the dialog box's scroll area, and any pages using this master spread will revert to using no master spread.

To change the page size of a master spread:

1 Choose Document > Master Spreads. The Master Spreads dialog box appears.

2 In the scroll area, select the master spread you wish to modify.

3 In the Page size area, do one of the following:

• Type the desired page size dimensions in the Width and Height fields. Then click Set to apply the changes.

• Choose a new preset page size. To do this, perform the following four steps: First, click Choose Page Size to open the Choose a Size dialog box. Second, choose a set of document page sizes from the Set menu. Third, select a specific page size from the scroll area. Fourth, click OK to enter your selection and to return to the Page Manager dialog box.

4 Click OK to apply the page size changes.

To create a page border and fill on a master spread:

Note: *The following instructions assume your master spread has both a left page and a right page (facing pages).*

1 Do one of the following:

• Choose the desired master spread from the go-to-page menu at the bottom left corner of the document window. After the master spread appears in the document window, double-click the left page or right page.

• In the Master Spreads dialog box, select the desired master spread from the scroll area. Then click Left Border to apply a border and fill to the left page, or click Right Border to apply a border and fill to the right page.

The Page Border and Fill dialog box appears.

2 Specify options in the Page Border and Fill dialog box. For more information on this dialog box, see Chapter 6, "Creating a Page Border and Fill."

3 When you are done specifying options in the Page Border and Fill dialog box, click OK.

4 To apply a page border and fill to the other page in your master spread, repeat steps 1–3.

Working with pages

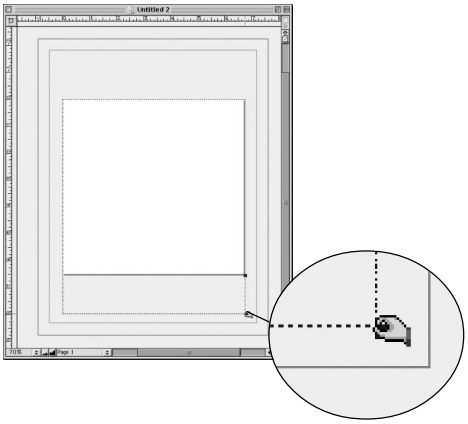
Creator makes it easy for you to add and delete pages, change page sizes, number pages, and apply a page border and fill to selected pages. You can accomplish all of these tasks in the Page Manager dialog box.

Changing page sizes

You can change page sizes manually or you can use the Page Manager dialog box.

To change page sizes with the document resize handle:

Drag the document resize handle to quickly change the size of a page. The resize handle is located at the bottom right corner of a right-hand page (or a single, non-facing page), and the bottom left corner of a left page.



Note: If the page resize handle does not appear in your document window, select the "Show page resize handle" option in the General panel of the Preferences dialog box.

To change page sizes using the Page Manager dialog box:

1 Choose Document > Page Manager. The Page Manager dialog box appears.

2 Select the page or pages you wish to modify from the scroll area.

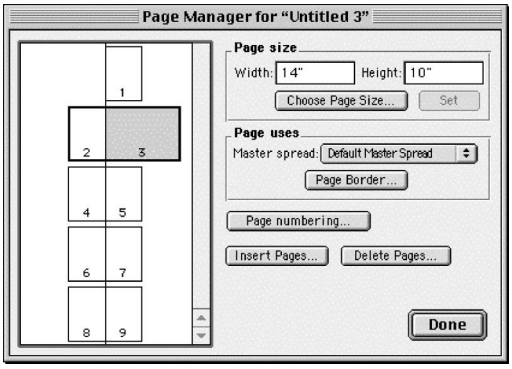
3 In the Page size area, do one of the following:

• Type new page size dimensions in the Width and Height text fields. Then click Set to apply the changes.

• Choose a new preset page size. To do this, perform four steps: First, click Choose Page Size to open the Choose a Size dialog box. Second, choose a set of document page sizes from the Set menu. Third, select a specific page size from the scroll area. Fourth, click OK to enter your selection and to return to the Page Manager dialog box.

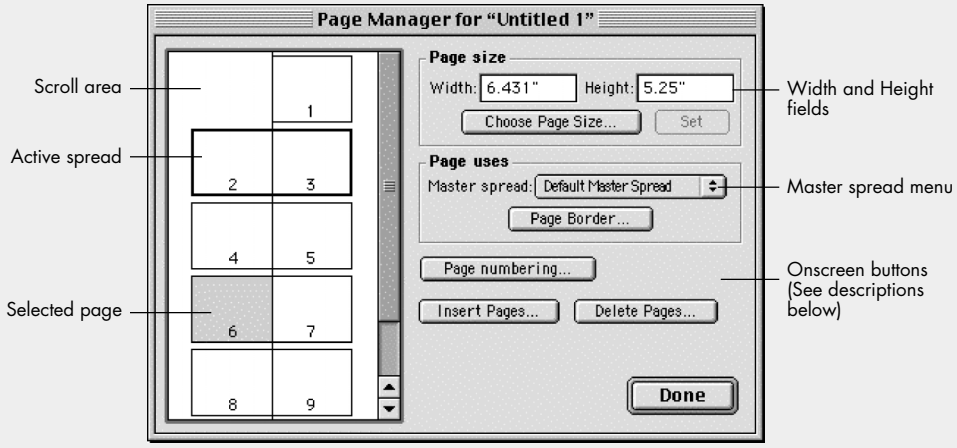
The new page size is represented in the Page Manager's scroll area.

For example, if your document contains pages that measure 7" x 10" (full magazine size) and you want one of the pages to fold out, then you should select a page and double its width to 14". When you are finished, the Page Manager's scroll area should look like this:



Looking at the Page Manager dialog box

The Page Manager dialog box gives you control over the pages and spreads in your document. To open this dialog box, choose Document > Page Manager.



Scroll area Lists the spread or spreads in your document. If you selected the "Facing pages" option in the New Document dialog box, the spreads contain facing pages; if you didn't select this option, the spreads contain one page.

Note: *For multi-page documents beginning on the right page, the first spread has only one page.*

Active spread Appears in the scroll area with a dark frame around it. The active spread is the spread that currently appears in the document window.

Selected page Is highlighted in the scroll area. You can select as many pages as you wish. When you select a page, its dimensions appear in the Width and Height fields, and the onscreen buttons become available.

Width and Height fields Indicate the dimensions of the selected page. You can also type new page size dimensions in these fields and then click Set.

Choose Page Size Click this button to choose a new preset page size for the selected page or pages.

Set Click this button after you type new page size dimensions in the Width and Height fields. The new page size dimensions will then apply to the selected page or pages.

Master spread menu Choose a master spread from this menu in order to assign it to the selected page or pages.

Page Border Click this button to create a border and fill for the selected page.

Page numbering Click this button to change the page number and style for the selected page. The new page number and style will then apply to all pages that follow the selected page.

Insert Pages Click this button to insert a page or pages at a specified location in the document.

Delete Pages Click this button to delete the selected page or pages.

Done Click this button to apply the changes you made to the master spread or spreads listed in the scroll area.

To select pages in the Page Manager's scroll area:

1 Choose Document > Page Manager.

2 In the scroll area, choose one of these three methods of selecting pages:

- Click a page icon to select it.
- Shift-click or Shift-drag to select sequential page icons.
- Command-click (Mac OS) or Control-click (Windows) to select non-consecutive page icons.

Applying a page border and fill

You can create borders and fill colors for individual document pages by using the Page Border and Fill dialog box.

To apply a page border and fill to a page:

1 Choose Document > Page Manager. The Page Manager dialog box appears.

2 Select the desired page from the scroll area.

3 Click Page Border. The Page Border and Fill dialog box appears.

4 Specify options in the Page Border and Fill dialog box. For more information on this dialog box, see Chapter 6, "Creating a Page Border and Fill."

5 Click OK to return to the Page Manager dialog box.

To apply a page border and fill to more than one page:

1 Create a page border and fill on a master spread. For more information, see "To create a page border and fill on a master spread" on page 33 .

2 Choose Document > Page Manager. The Page Manager dialog box appears.

3 Select the page or pages to which you want to assign the master spread. To do this, select the desired page icons in the scroll area:

- Click a page icon to select it.
- Shift-click or Shift-drag to select sequential page icons.
- Command-click (Mac OS) or Control-click (Windows) to select non-consecutive page icons.

4 In the Page uses area, choose the desired master spread from the Master spread menu.

5 Click Done to return to the document window.

Numbering pages

Creator lets you number pages from any starting number. This is an especially useful feature if you are making a large document, such as a book, and are saving each chapter as a separate file. You can also include two or more page number styles in the same document.

Note: *The length of a Creator document is limited to 999 pages. The available page numbers range from -9999 to 9999.*

To choose page numbers and styles when creating a new document:

Note: *You can use the New Document dialog box to choose page numbers and styles only when you first create a document. Once a new document appears in the document window, you must use the Page Manager dialog box to change the numbering system in your document.*

1 Choose File > New to open the New Document dialog box.

2 In the "First page number" field, type the page number you want to start your document on. For example, if you enter 5 into the First page number field, Creator lists the first page of the document as page 5, the second page as page 6, and so on.

3 Select the desired page number style from the "Page number style" menu. Choices include Arabic numerals, Roman numerals, and letters.

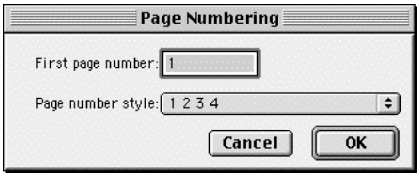
4 Click OK after you have specified all other options in the New Document dialog box.

To change the first page number of a document:

1 Choose Document > Page Manager.

2 Select the first page in the scroll area.

3 Click Page number to open the Page Numbering dialog box.

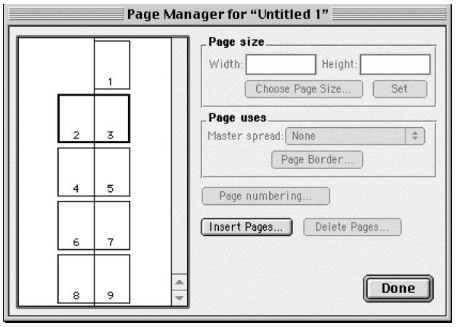


4 Type the desired page number in the First page number field.

5 Click OK to apply the changes and to return to the Page Manager dialog box. The new page numbers appear in the scroll area.

To change the page number style of a document:

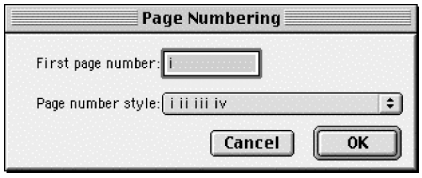
1 Choose Document > Page Manager. Assume the scroll area looks like this:



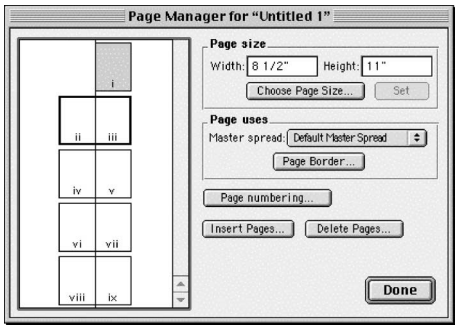
2 Select the first page in the scroll area.

3 Click the Page numbering button to open the Page Numbering dialog box.

4 Choose lower-case Roman numerals (i, ii, iii, iv) from the Page number style menu. The lower-case Roman numeral "i" appears in the First page number field.



5 Click OK to return to the Page Manager dialog box. The scroll area should look like this:



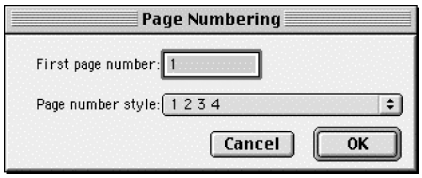
To apply two or more page number styles to a document:

Note: *The instructions in this section proceed directly from step 5 above. These instructions assume that you want to use Arabic numerals beginning on the fourth page of your document; they also assume that you want the fourth page to begin with the number "1."*

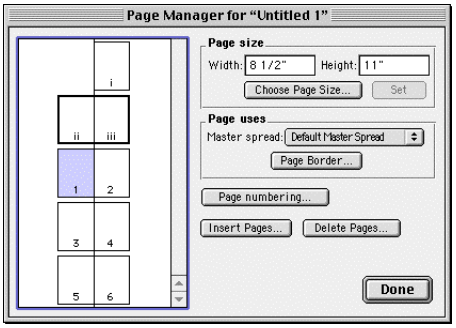
6 Select the fourth page in the scroll area.

7 Click "Page numbering" to open the Page Numbering dialog box.

8 Choose Arabic numerals from the Page number style menu. The number "1" should appear in the First page number field.



9 Click OK to return to the Page Manager dialog box. The scroll area should look like this:



Displaying page numbers

Now that you've numbered your pages and chosen an appropriate page numbering style, you are ready to display the page numbers on your pages. You can manually insert page numbers for each page of your document, or you can use the Insert Page Number command, which automatically displays a page number on one or more pages in your document.

To display a page number on a document page:

1 Choose the desired page from the go-to-page menu at the bottom left of the document window. The page appears in the document window.

2 Draw a text block where you would like the page number to appear on the page.

3 Choose Format > Insert Page Number. The appropriate page number appears in the text block.

To automatically display a page number on two or more document pages:

1 Assign a master spread to the desired pages. In the Page Manager dialog box, select the pages in the scroll area. Then choose the desired master spread from the Master spread menu.

2 Choose the master spread from the go-to-page menu at the bottom left of the document window. The master spread appears in the document window.

3 Create a text block on the master spread where you want the page numbers to appear on the document pages. If you have a master spread with facing pages, create a text block on both pages.

4 Choose Format > Insert Page Number. If you have a master spread with facing pages, choose this command for the text blocks on both pages.

Notice that a special page character appears in the text block or blocks on the master spread. When you look at the pages in your document, a text block with the appropriate page number appears in the same place on every page.

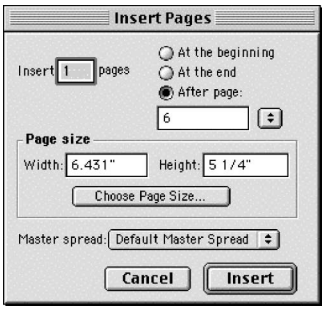
Adding, deleting, and moving pages

The Page Manager dialog box lets you quickly add, delete and move pages. When you insert pages, you specify options just as you did in the New Document dialog box.

To insert pages in a document:

1 Choose Document > Page Manager.

2 Click Insert Pages to open the Insert Pages dialog box.



3 Specify the following options:

Insert [ ] pages Type the desired number of new pages into this field. (In Windows, you can also click the increment or decrement arrow next to this field to select the number of pages.) By default, Creator assumes you want to add one page.

Then specify where in your document you want to add the new page or pages:

At the beginning Click this radio button to add the new page or pages to the beginning of your document.

At the end Click this radio button to add the new page or pages at the end of your document.

After page Click this radio button to add the new page or pages after a specified page. Then do one of the following: Accept the default page number; type a page number in the field; or select a page from the menu, located to the right of the field.

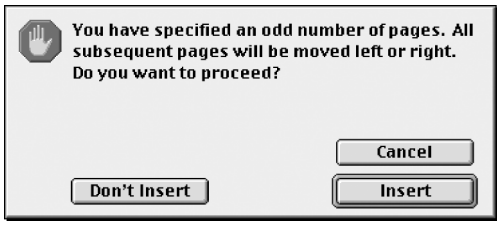
Page size Specify the page size by doing one of the following:

- To retain the same page size for your new page or pages, do nothing.
- To change the size of the new page or pages, type the desired dimensions in the Width and Height fields, or click Choose Page Size to choose a preset page size.

Master spread If you want to apply a master spread to your new page, choose the desired master spread from this menu. If you do not want to apply a master spread to your new page, choose None.

4 Click Insert.

Note: *If you attempt to add an odd number of pages to your document, the following warning appears:*



Do one of the following:

- Click Insert to proceed.
- Click Don't Insert to return to the Insert Pages dialog box.
- Click Cancel to return to the Page Manager dialog box.

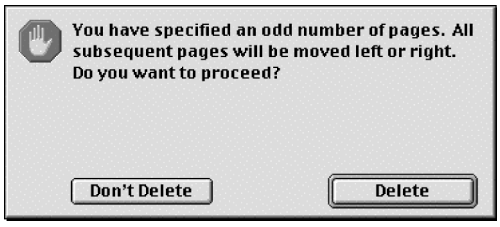
To delete pages:

1 In the Page Manager dialog box, select the page or pages you wish to delete.

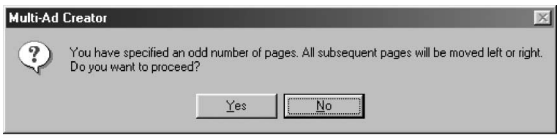
2 Click Delete. A warning message appears asking you if you are sure you want to delete the selected pages.

3 Click Delete (Mac OS) or Yes (Windows) to delete the selected pages. Click Don't Delete (Mac OS) or No (Windows) to cancel your selection.

Note: *For documents with facing pages, a second warning message appears if you delete an odd number of pages before the last page.*



Mac OS



Windows

If you wish to proceed, click Delete (Mac OS) or Yes (Windows).

To move pages:

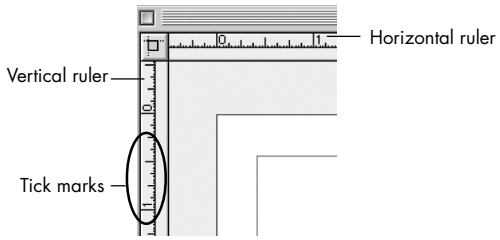
1 Choose Document > Page Manager. The Page Manager dialog box appears.

2 In the scroll area, select the page you wish to move.

3 Drag the page to the desired location.

Chapter 4: Using Rulers and Guides

Rulers and guides give you precise control over the size and position of the elements and text in your documents. You can determine the measurement units for rulers, dialog boxes, and palettes as well as the color, number, and position of guides used on spreads and master spreads. You can also edit guide positions and "snap" elements to guides.



Using rulers

Each document window can include horizontal and vertical rulers along the top and left sides of the window. You can display the rulers, as well as any guides that you have created, when you want to size and place elements in precise positions. You can hide the rulers when you want more room on your screen to view elements.

To show or hide rulers:

Choose View > Rulers. One of the following actions occurs:

- If the rulers already appear in the document window, choosing View > Rulers removes the checkmark next to the Rulers command in the View menu, and hides the rulers in your document window.
- If the rulers do not already appear in the document window, choosing View > Rulers places a checkmark next to the Rulers command in the View menu, and displays the rulers in your document window.

***Note about ruler tick marks**: Exactly which tick marks appear on the ruler depends on the measurement system and the view scale.*

Specifying the measurement system

Creator lets you choose a measurement system for the horizontal and vertical rulers. The measurement system you choose is used in dialog boxes and the Specifications palette, as they contain fields that indicate position values.

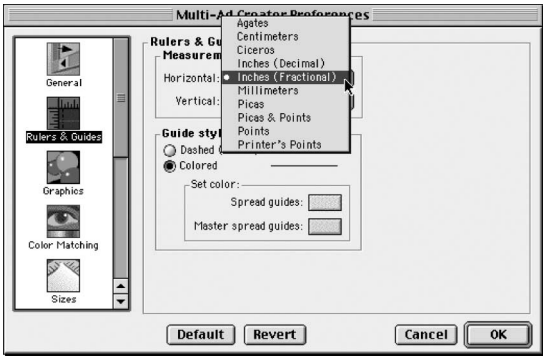
The default measurement system for both rulers is Inches (Fractional), but you can change it at any time. The other choices are Agates, Centimeters, Ciceros, Inches (Decimal), Millimeters, Picas, Picas & Points, Points, and Printer's Points.

***Note on Printer's Points**: Printer's Points come from traditional, pre-digital typesetting. There are 72.27 printer's points in one inch.*

To specify a measurement system:

1 Choose Edit > Preferences, and select Rulers & Guides.

2 Choose the desired measurement system from the Horizontal and Vertical menus. You can choose one measurement system from the Horizontal menu, and the same or a different measurement system from the Vertical menu.



3 Click OK to close the Preferences dialog box.

Note: Distances on screen are dependent on your monitor resolution and view scale. At a 100% view scale, one onscreen pixel represents one (digital) point.

Overriding the current measurement system

When typing a value in a field that indicates a position on the ruler, you may use a measurement system other than that currently appearing on your rulers.

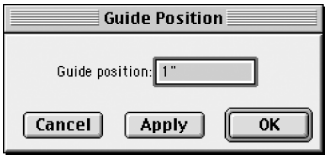
To override the current measurement units:

Type the desired new value in a field that requires a position value. Use the notation from the following table:

To specify:	Type that can be used:		
5 Agates	5ag	5 agate	5 agates
5 Centimeters	5cm 5 centimeter	5 cent 5 centimeters	
5 Ciceros	5ci	5 ciceros	5 cicero
5 Inches	5in 5"	5 inch	5 inches
5 Millimeters	5mm 5 millimeters 5 millimetres	5 millimeter 5 millimetre	
5 Picas	5p 5 pica	5 picas	5 pi
5 Picas & 5 Points	5p5 5 pica 5	5 picas 5	5 pi 5
5 Points	5pt 5 points	5 pts	5 point
5 Printer's Points	5ppt 5 prpoint 5 prpts	5 ppts 5 prpoints	5 prpt

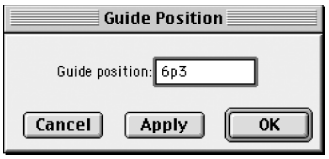
An example of overriding the current measurement units

Assume that you're working with the Guide Position dialog box and that Inches (Fractional) is the current measurement unit for both horizontal and vertical rulers.



Do the following:

1 Type **6p3** (6 picas, 3 points) in the "Guide position" field.



2 Click Apply (Mac OS) or Preview (Windows) so that you can see the automatic conversion to inches (or whatever the current measurement system is).

Note: *For more information on using the Guide Position dialog box, see "Placing guides using the ruler" on page 45.*

Setting a zero point

The default setting for the zero point (where zeros on both rulers intersect) is at the top left corner of a right-hand page and the top left corner of a left-hand page. However, you can move your zero point to correspond with any other point in the document window, such as a graphic element in the center of the document area. You can also return the zero point to its default position.

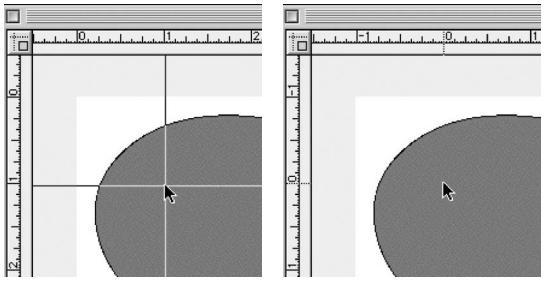
To move the zero point:

1 Position the pointer over the Guide Snap Toggle button ( ) at the top left corner of the document window.

2 Hold down the mouse and drag diagonally down and to the right. You'll notice vertical and horizontal lines move with you.

3 Position the pointer at the desired zero point location.

4 Release the mouse button. The horizontal and vertical lines disappear, and the ruler changes so that the zero point corresponds to the specified location.



Note*: Moving a zero point does not affect the position of guides, nor does it affect the measurements shown in the Specifications palette.*

To return a zero point to its default position:

Hold down Command (Mac OS) or Ctrl (Windows) and click the Guide Snap Toggle button ( ).

Positioning guides

You can use guides to help position elements on a document page and to divide a page into sections. You can also use guides to indicate grids, columns, rows, and margins.

To show or hide guides:

Do one of the following:

• Choose View > Guides. If the guides do not appear in the document window, choosing View > Guides places a checkmark next to the word "Guides" and displays the guides in your document window. If the guides already appear, choosing View > Guides removes the checkmark and hides the guides.

• Choose Arrange > Guides to open the Guides dialog box. If the guides do not appear in the document window, select the "Show guides" option. If the guides already appear, deselect this option to hide the guides.

About spread guides and master spread guides

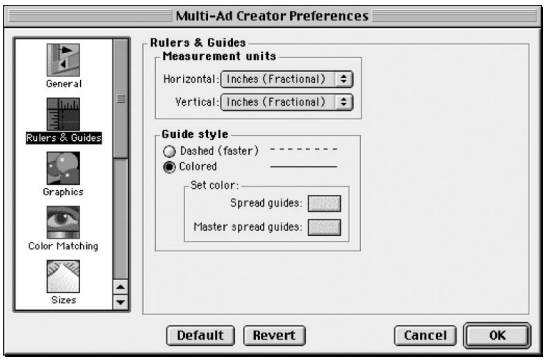
In Creator, there are two types of guides: spread guides and master spread guides. You can customize a guide's color and visibility on screen. Guides are a positioning aid only and do not appear when printed.

Spread guides Appear only on the spread on which you create them. The default color of spread guides is light blue.

Master spread guides Appear on the master spread on which you create them, and on as many pages in your document to which you apply the master spread. Although you can see master spread guides on one or more pages, you can select and edit them only in the master spread on which you create them. The default color of master spread guides is light red.

To customize a guide's color and visibility:

1 Choose Edit > Preferences, and select Rulers & Guides.



2 In the Guide Style area, select one of the following options:

• Click the Dashed (faster) radio button. Dashed guidelines may give you a slight redraw boost as you switch between spreads or manipulate elements.

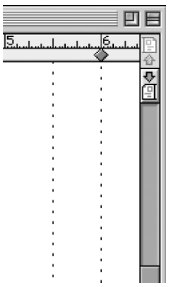
• Click the Colored radio button. Colored guidelines are easier to distinguish from other similar lines on your spread. If you select this option, you can either accept the default colors for spread and master spread guides, or specify your own by clicking the color selection buttons in the "Set color" area.

3 Click OK.

Notes on spread guides and master spread guides:

• *The handle of a guide that is created in a master spread appears only on the master spread; the handle does not appear on the pages to which the master spread is applied.*

• *If you place a spread guide and a master spread guide at the same location, you will see only the spread guide—unless you use dashed lines, in which case coincident lines turn into double-dashed lines.*



Dashed guide style

Positioning guides using the ruler

There are two ways to place guides using the ruler: using the mouse and placing them numerically.

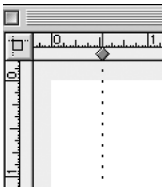
***Note**: You cannot place guides when you have an active text block in your document. To place guides, deactivate the text block or select the Arrow tool from the Tools palette.*

To set guide positions using the mouse:

1 Make sure that rulers and guides are visible in your document. If necessary, choose View and put a checkmark next to Rulers and a checkmark next to Guides.

2 Click the point on the ruler where you want to place a guide.

A diamond—called a guide handle—appears where you clicked. The guide handle marks the location of a guideline, which you can set to be either dashed or colored.



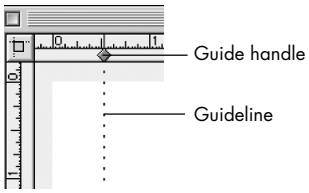
3 To change the position of the guide, simply drag the guide handle to a new position.

To set guide positions numerically:

1 Make sure that rulers and guides are visible in your document. If necessary, choose View and put a checkmark next to Rulers and a checkmark next to Guides.

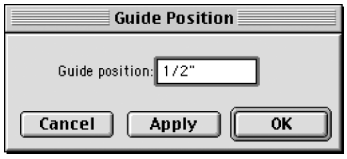
2 Double-click a point on the ruler's margin guide area where you want a guide handle to appear. You don't have to worry about being too exact at this point.

The guide handle marks the location of the guide in the ruler's margin guide area. For this example, the guide is placed a little to the right of the 1/2" tick on the ruler.



The Guide Position dialog box also appears.

3 Type the desired numerical measurement in the Guide position field. For this example, type **1/2"**.



4 To preview the guide in its new position, click Apply (Mac OS) or Preview (Windows). If you do not like the new guide position, type a different value in the field and click Apply, or Preview, again.

5 Click OK and the guide moves to its new location. For this example, the guide is placed exactly at the 1/2" tick on the ruler.

Editing guides

You can edit guides by repositioning them or by removing them altogether.

To reposition a guide using the mouse:

Drag a guide handle to a new position on the ruler. To constrain the placement of the guide to a tick on the ruler, hold down Shift while clicking.

You can see the guide position change on the Specifications palette during the drag.

To reposition a guide numerically:

1 Double-click a guide handle. The Guide Position dialog box appears.

2 Type a value in the Guide position text field.

3 To preview the guide in its new position, click Apply (Mac OS) or Preview (Windows). If you do not like the new guide position, type a new value and click Apply, or Preview, again.

4 Click OK and the guide moves to its new location. Click Cancel and the guide stays in its original position.

To remove a guide:

Drag the guide handle off the ruler toward the center of the document window or outside the document window. The guide handle disappears during the drag, and the guideline disappears when you release the mouse.

To remove all guides:

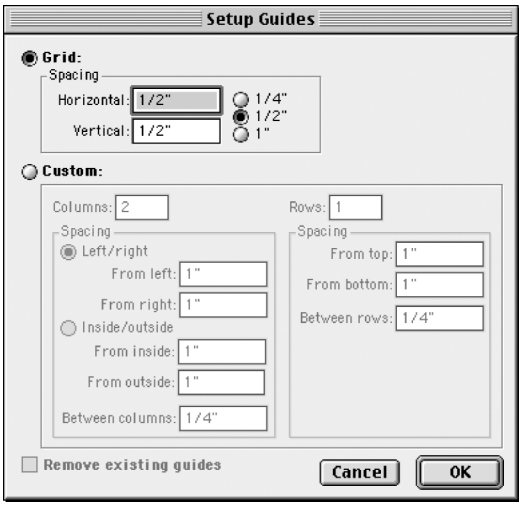
1 Choose Arrange > Guides to open the Guides dialog box.

2 Click "Remove all guides" to delete all guides in the active document window's current spread.

Positioning guides using the Setup Guides dialog box

You can use the Setup Guides dialog box to create grids, columns, rows, and margins on single document pages or on master spreads so that guides show up on multiple pages. To open this dialog box, choose Arrange > Setup Guides.

***Note about measurement units**: In the examples below, the measurement system is Inches (Fractional) for both horizontal and vertical rulers.*



You have two basic options in the Setup Guides dialog box: You can click the Grid radio button to set grids, or you can click the Custom radio button to set custom guides.

Grid radio button Click this radio button to create a system of intersecting horizontal and vertical guides that form a grid. Then specify the intervals between the guides:

> **Grid radio buttons** To create a grid that has an interval measurement of 1/4", 1/2", or 1" between the horizontal and vertical guides, click one of these radio buttons. The interval measurement that you

select then appears in the Horizontal and Vertical fields.

Horizontal and Vertical fields To specify an interval measurement other than that offered by the three radio buttons, type the desired value in each field. You can enter a different value in each field.

Custom radio button Click this radio button to create guides that form columns and rows. In the fields that follow, specify the number of columns and rows, the distance between guides and the edges of a page, and the distance between columns and rows:

Columns field Type the number of columns you want to appear on the spread. Then click either the Left/right or Inside/outside radio button.

Left/right radio button Click this radio button if you want to specify the distance guides appear from the left and right edges of a page. You can choose this option for documents with or without facing pages.

- **From left and From right fields** If you clicked the Left/right radio button, then specify the distance you want guides to appear from the left and right edges of a page. The default is 1".

Inside/outside radio button Click this radio button to place guides on documents with facing pages only. If your document does not have facing pages, the inside/outside option is dimmed. This option allows you to set "gutter widths."

- **From inside and From outside fields** If you clicked the Inside/outside radio button, then specify the distance you want guides to appear from the inside and outside edges of facing pages. The default is 1".

Between columns field Enter the distance you want between columns. The default is 1/4".

***Note**: If you have only one column, then it makes no difference what value you enter in the Between columns field.*

From top and From bottom fields Specify the distance you want between the top row and the top of the page, and between the bottom row and the bottom of the page. The default is 1".

Between rows field Specify the distance you want between rows. The default is 1/4".

***Note**: If you have only one row, then it makes no difference what value you enter in the Between rows field.*

Remove existing guides checkbox Select this option to remove existing guides before the new guides are added to the spread. If you do not select this option, the new guides are added to the document in addition to the existing ones. If there are no existing guides, this option is dimmed.

***Note**: If you leave a field blank, Creator prompts you to enter a number.*

Creating grids

In the Setup Guides dialog box, you can specify the intervals between the intersecting horizontal and vertical guides that form a grid.

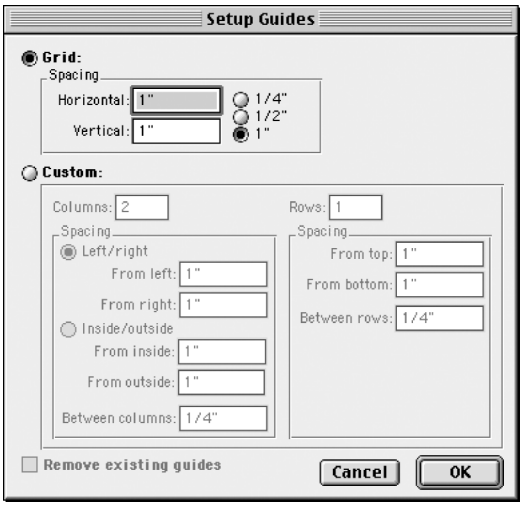
To create a grid:

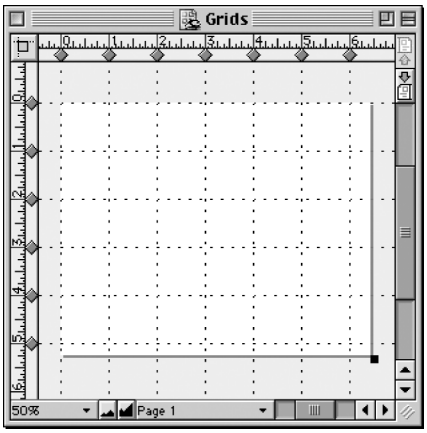
***Note**: The following directions show you how to create a grid with a 1" interval between horizontal and vertical guides.*

1 In the Setup Guides dialog box, click the Grid radio button.

2 Click the 1" radio button. The 1" measurement automatically appears in the Horizontal and Vertical fields.

3 Click OK to place your grid on the active spread. The Setup Guides dialog box and document window should look like this:





Creating columns

In the Setup Guides dialog box, you can specify the number of columns you want on a page, the distance between the columns, and the distance you want your columns to appear from the edges of the page.

Tips for using the Left/right and Inside/outside radio buttons

Click the Left/right radio button to specify the distance you want your columns to appear from the left and right edges of a page. You can use this option when placing columns on either a single page or facing pages.

Click the Inside/outside radio button to specify the distance you want your columns to appear from the inside and outside edges of facing pages. You can use this option only for documents with facing pages. The Inside/outside option is sometime called "gutter width."

To create columns:

***Note**: The following directions show you how to divide a page into three columns, each column separated by 1/8", with a 1/8" border on the left and right edges of the page.*

1 In the Setup Guides dialog box, click the Custom radio button.

2 Type **3"** in the Columns field.

3 Click the Left/right radio button.

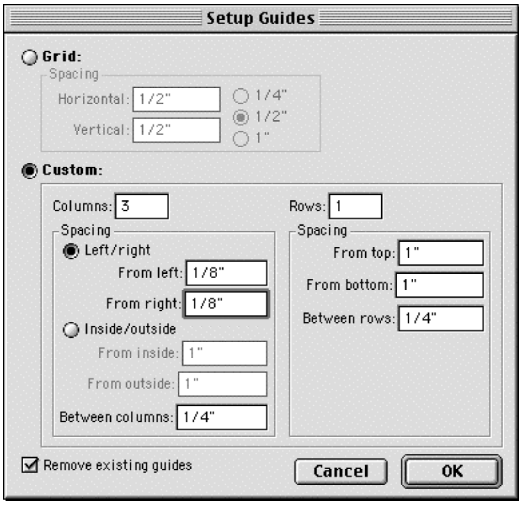
4 Type **1/8"** in the From left and From right fields. This is the distance your columns will appear from the left and right edges of the page.

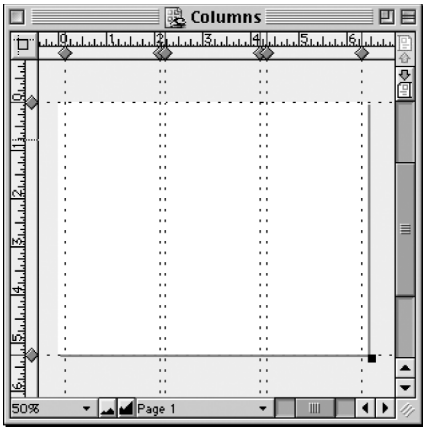
5 Type **1/8"** in the Between columns field.

6 Type **1** in the Rows field.

***Note**: It does not matter what values you enter into the From top, From bottom, and Between rows fields, since you have only one row.*

7 Click OK. The Setup Guides dialog box and document window should look like this.





Creating rows

In the Setup Guides dialog box, you can specify the number of rows you want on a spread and the distance you want the rows to appear from the top and bottom edges of the spread.

To create rows:

Note: The following directions show you how to place four horizontal guides that divide the page into three equal rows.

1 In the Setup Guides dialog box, click the Custom radio button.

2 Type **1** in the Columns field.

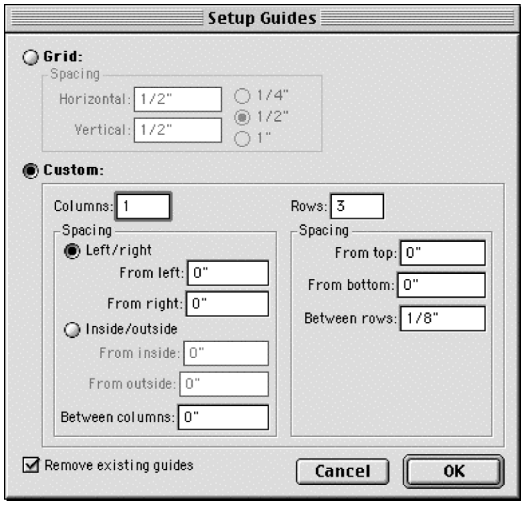
Note: It does not matter what values you type into the fields located inside the Columns Spacing area, since you have only one column.

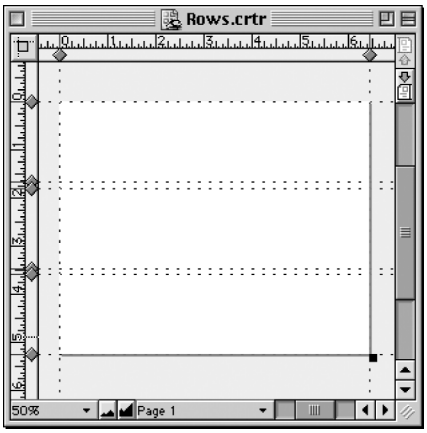
3 Type **3** in the Rows field.

4 Type **0"** in the From top and From bottom fields. This is the distance the rows will appear from the top and bottom edges of the page.

5 Type **1/8"** in the Between rows field.

6 Click OK. The Setup Guides dialog box and document window should look like this.





Creating margins

In the Setup Guides dialog box, you can set vertical margins in the Columns Spacing area and horizontal margins in the Rows Spacing area.

Tips for using the Left/right and Inside/outside radio buttons:

- *Click the Left/right radio button to specify the distance you want your margin to appear from the left and right edges of a page. You can use this radio button when placing a margin on either a single page or facing pages.*
- *Click the Inside/outside radio button to specify the distance you want your margin to appear from the inside and outside edges of facing pages. You can use this radio button only for documents with facing pages.*

To create a margin:

Note: *The following directions show you how to create a simple 1/8" margin.*

1 In the Setup Guides dialog box, click the Custom radio button.

2 Type **1** in the Columns field.

3 Click the Left/right radio button.

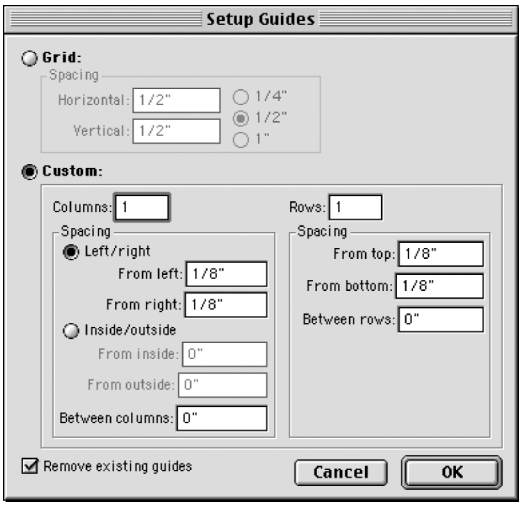
4 Type **1/8"** in the From left and From right fields, This is the distance your margin will appear from the left and right edges of the page.

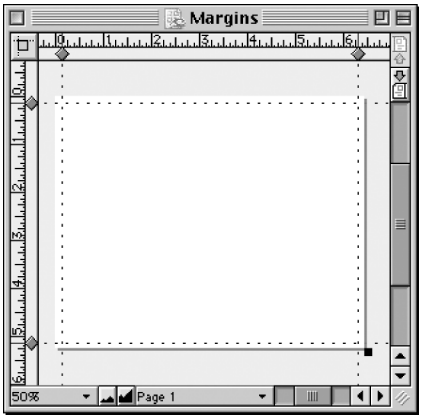
5 Type **1** in the Rows field.

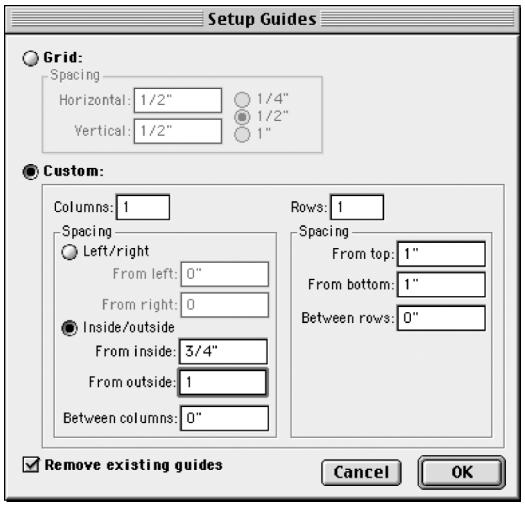
6 Type **1/8"** in the From top and From bottom fields. This is the distance your margin will appear from the top and bottom edges of the page.

Note: *It does not matter what values you enter into the Between columns and Between rows fields, since you have only one column and one row.*

7 Click OK. The Setup Guides dialog box and document window should look like this:







Note: The following directions show you how to set a margin for a document with facing pages. The margin is 3/4" from the inside edge of each page, 1" from the outside edge of each page, and 1" from the top and bottom edges of each page.

1 In the Setup Guides dialog box, click the Custom radio button.

2 Type **1** in the Columns field.

3 Click the Inside/outside radio button.

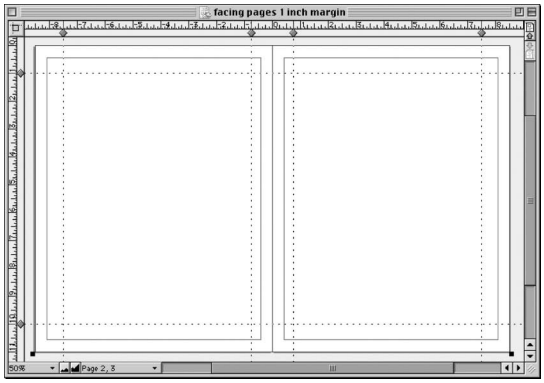
4 Type **3/4"** in the From inside field and **1"** in the From outside field. This is the distance your margin will appear from the inside and outside edges of each page.

5 Type **1** in the Rows field.

6 Type **1"** in the From top and From bottom fields. This is the distance your margin will appear from the top and bottom edges of each page.

Note: For this example, it does not matter what values you enter into the Between columns and Between rows fields, since you have only one column and one row.

7 Click OK. The Setup Guides dialog box and document window should look like this:



Snapping elements to guides

The Guide Snap Toggle lets you snap elements to guides. It is located at the top left corner of the document window. It is the button with the pair of intersecting dotted lines and a small gray rectangle. When the "snapping" feature is on, the gray rectangle borders the intersecting lines. When the "snapping" feature is off, the gray rectangle appears offset from the intersecting lines.

Guide Snap Toggle On

Guide Snap Toggle Off

The Guide Snap Toggle lets you quickly align elements against guides. When you place an element within a specified distance of a guide, Creator snaps the bounding box of the element to the guide. If you're using inches as your measurement system, the default "snap at" is 1/4". You can change this "snap at" distance.

To turn on the Guide Snap Toggle:

Do one of the following:

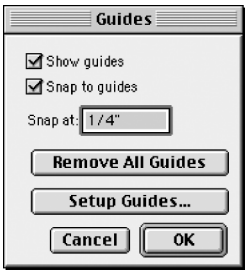
• Click the Guide Snap Toggle so that the gray rectangle borders the dashed, intersecting lines.

• Choose Arrange > Guides to open the Guides dialog box. Then select the "Snap to guides" option.

To set the "Snap at" distance:

1 Choose Arrange > Guides to open the Guides dialog box.

2 Type a value in the "Snap at" field, or accept the default. If inches is the current measurement system, the default is 1/4". This number represents the distance at which an element can sit from a guide before Creator snaps the element to the guide (as long as the Guide Snap Toggle is on).



3 Click OK.

To snap an element to a guide:

1 Make sure the Guide Snap Toggle is on.

2 Do one of the following:

• To place the edge of an element against a guide, place the element within the specified "snap at" distance of the guide. Creator will snap the element's edge to the guide.

Three examples of snapping an element's edge to a guide.

• To place an element's vertical or horizontal center along a guide, place the center within the specified "snap at" distance of the guide. Creator will center the element on the guide.

Three examples of centering an element on a guide.

Chapter 5: Changing Views

In this chapter, you'll learn how to change the view of the document window, the seven palettes, and the screen margins area.

Viewing documents

Creator provides a number of tools, commands, and shortcuts to let you view different areas in a document at preset and custom view percentages ranging from 25% to 800%.

Enlarging and reducing the view

You can enlarge and reduce the view by using the zoom tools or the Enlarge and Reduce commands, or by choosing predefined or custom view percentages. The view scale always appears in the View Area at the bottom left corner of the document window.

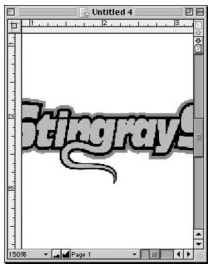
To enlarge the view:

Do one of the following:

Note: *Each of the following actions enlarges the view to the next preset percentage.*

- Select the Zoom In tool ( ) from the Tools palette, or press Z (no text block can be active). Then click the center of the area you want to enlarge.
- Hold down Command + Shift (Mac OS) or Ctrl + Alt (Windows) to temporarily activate the Zoom In tool. Then click the center of the area you want to enlarge.
- Choose View > Enlarge, or choose Enlarge from the menu at the bottom left corner of the document window.
- Press Command + E (Mac OS) or Ctrl + E (Windows).
- Click the Enlarge icon ( ) at the bottom left corner of the document window.

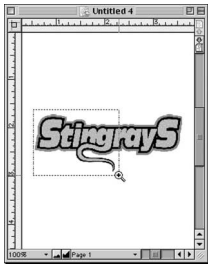
View Scale at 100%



View Scale at 150%

To enlarge the view by dragging:

- Select the Zoom In tool and draw a selection rectangle around the area you want to enlarge. The area you select fills the document window.



Before enlarging the view by dragging

After enlarging the view by dragging

To reduce the view:

Do one of the following:

Note: *Each of the following actions reduces the view to the next preset percentage.*

- Select the Zoom Out tool ( ) from the Tools palette, or press U (no text block can be active). Then click the center of the area you want to reduce.

• Hold down Command + Option (Mac OS) or Ctrl + Alt + Shift (Windows) to temporarily activate the Zoom Out tool. Then click the center of the area you want to reduce.

• Choose View > Reduce, or choose Reduce from the menu at the bottom left corner of the document window.

• Press Command + R (Mac OS) or Ctrl + R (Windows).

• Click the Reduce icon ( ) at the bottom left corner of the document window.

To display a spread at actual size (100%):

Do one of the following:

• Choose View > Actual Size, or choose View > Scale > 100%.

• Press Command + T (Mac OS) or Ctrl + T (Windows).

• Choose Actual Size or 100% from the menu at the bottom left corner of the document window.

To fit a spread within the document window:

Do one of the following:

• Choose View > Fit in Window.

• Press Command + F (Mac OS) or Ctrl + F (Windows).

• Choose Fit in Window from the menu at the bottom left corner of the document window.

Note: *If you move to another spread within the same document after choosing Fit in Window, the new spread also appears in the Fit in Window view mode. In addition, if you resize the document window after choosing Fit in Window, the spread remains in the Fit in Window view mode.*

To choose a preset view percentage:

Do one of the following:

• Choose View > Scale. Then choose a preset view percentage from the submenu.

• Choose a preset view percentage from the menu at the bottom left corner of the document window.

The preset view percentages are 25%, 50%, 75%, 100%, 150%, 200%, 300%, 400%, 600%, and 800%.

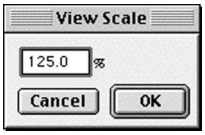
To specify a custom view percentage:

1 Do one of the following:

• Choose View > Scale > Other Scale.

• Choose Other Scale from the menu at the bottom left corner of the document window.

The View Scale dialog box appears.



2 Type the desired view percentage in the % field.

3 Click OK to return to the document window.

Scrolling the view

There are three ways to scroll the view: You can use the Hand tool, the scroll bars and boxes, or a mouse wheel. The Hand tool lets you scroll in any direction inside the document window. Located on the right side of the window and along the bottom, the scroll bars and scroll boxes let you scroll the entire contents of the document window so you can view images currently outside the visible window.

To use the Hand tool:

1 Do one of the following:

• Select the Hand tool ( ) from the Tools palette.

• With no active Text blocks, press H to select the Hand tool.

• Hold down Command (Mac OS) or Alt (Windows) to temporarily activate the Hand tool.

2 Click anywhere on the screen, hold down the mouse, and drag in any direction. Notice that the contents of the entire window move, not just selected elements.

To scroll with the scroll bars and scroll boxes:

Do one of the following:

- Drag the scroll box.
- Click the scroll bar to move one "screen" at a time.
- Click the up arrow or down arrow to move the scroll box a little at a time.

To scroll with a mouse wheel:

Move the mouse wheel up or down to scroll the view vertically. You cannot scroll horizontally with a mouse wheel.

Using multiple windows

The New Window command lets you display multiple windows within the same document. You can open as many windows as your computer's memory allows. When you modify the elements in one window, Creator automatically displays the modifications in the other windows.

You can use this feature in three ways:

- You can view one spread while modifying another spread. For example, you can make changes to a master spread in one window, and in another window see how the changes affect a page that is based on the master spread.
- You can view different magnifications of the same spread. For example, in one window you can make changes to an element that is magnified, and in another window you can see how the changes appear at actual size.
- You can view two or more spreads and drag elements between them. For example, if you want to move an element from page one to page three, simply open a window for each page and drag the element to page three.

To create a new window for the same document:

Do one of the following:

- Choose View > New Window (Mac OS) or Window > New Window (Windows).
- Press Cmd+Shift+N (Mac OS) or Ctrl+Shift+N (Windows).

Moving between spreads

Creator provides you with four ways to move between spreads in multi-page documents. You can either move between spreads as if you were turning the pages of a book, or you can go directly to a specific spread.

Note: *The Next Spread and Previous Spread buttons do not apply to master spreads, or if your document has only one spread.*

To go to the next spread:

Click the Next Spread button () at the top right corner of the document window. You can continue to click until you reach the last spread in the document, at which time the Next Spread button becomes dimmed.

To go to the previous spread:

Click the Previous Spread button () at the top right corner of the document window. You can continue to click until you reach the first spread in the document, at which time the Previous Spread button becomes dimmed.

To go to a specific spread:

Choose the desired spread from the menu at the bottom left corner of the document window.

To go to a master spread:

Choose the desired master spread from the menu at the bottom left corner of the document window.

Moving between documents

Creator lists the names of open windows at the bottom of the View menu (Mac OS) or the Windows menu (Windows). Choose the name of a window and Creator brings it the front.

Viewing palettes

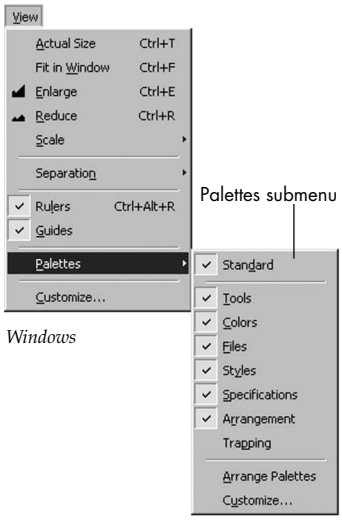
Creator has six palettes that appear by default: the Tools, Colors, Styles, Files, Arrangement, and Specifications palettes (and the default standard toolbar in Windows). A seventh palette, called the Trapping palette, requires you to choose a command to display it. You can change the view of the palettes in the ways described below.

Note: *To learn how to use the palettes, see chapters 19–25.*

Showing and hiding palettes

You can show or hide any palette at any time. When a palette is open, a checkmark appears next to its name on the View Menu. When a palette is hidden, no checkmark appears next to its name. In the illustrations below, all palettes are open except for the Trapping palette.

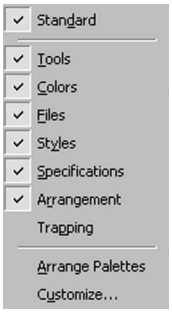
Mac OS



Windows

To quickly display the Palettes submenu (Windows):

Right-click the desktop, a page, a palette, or a toolbar.



To show a palette:

Choose the palette name from the View menu (Mac OS) or the Palettes submenu (Windows). Creator places a checkmark next to the palette name.

To hide a palette:

Choose the palette name from the View menu (Mac OS) or the Palettes submenu (Windows). Or click the close button in the upper left corner of the palette (Mac OS) or the upper right corner of the palette (Windows).

Creator removes the checkmark next to the palette name.

To keep the Files palette visible while in background (Mac OS):

1 Choose Edit >Preferences, and select General.

2 Select the option, "Keep Files palette visible while in background."

3 Click OK.

Note for Mac OS: *You can move files from the desktop or other applications to the Files palette (if you keep it visible) when Creator is not the active application.*

Moving palettes

You can move the palettes to different locations to optimize your work area. Moreover, Creator can remember where you last placed each palette so when you open a new document, the palettes appear in their last position. Creator also remembers which palettes you have open and which palettes you have hidden.

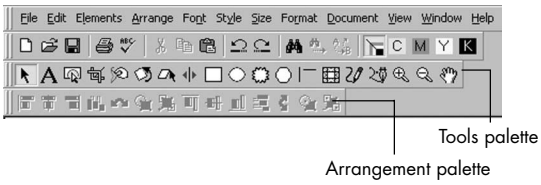
Note: *If Creator fails to remember palette positions when you start a new session, perform these steps: Choose Edit > Preferences > General. Then select the "Remember window positions" option.*

To move a palette:

Drag the desired palette to any position on the screen.

To dock the Tools palette or the Arrangement palette (Windows only):

Drag the Tools or Arrangement palette to any edge of the screen. The example below shows these two palettes residing under the default toolbar.



To undock the Windows default toolbar:

Drag the Windows default toolbar downward to a different position on the screen so it appears as a palette.

To restore palettes to their default positions:

Choose Arrange Palettes from the View menu (Mac OS) or the Palettes submenu (Windows).

Note: *This command does not display hidden palettes, nor does it reposition the Trapping palette.*

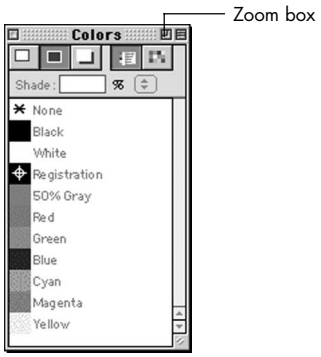
Resizing palettes

In Mac OS, you can resize only three of the palettes: the Colors, Styles, and Files palettes. In Windows, you can resize all of the palettes except for the Specifications and Trapping palettes.

To resize the Colors, Styles, and Files palettes (Mac OS):

Do one of the following:

- Position the pointer over the drag area, located at the lower right corner of the palette. Then hold down the mouse and drag to the desired size.
- Click the Zoom box to maximize the size of the palette. Click the box again to restore the palette to its original size.



To resize palettes (Windows):

Position the pointer over any side of a palette. Then hold down the mouse and drag to the desired size. You cannot resize the Specifications and Trapping palettes.

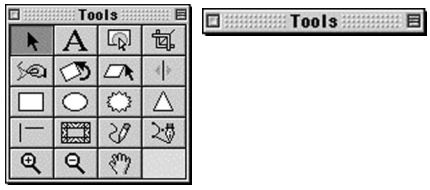
Note: *Windows palettes do not have a Zoom box.*

To restore the original size of the palettes:

Choose Arrange Palettes from the View menu (Mac OS) or the Palettes submenu (Windows). This command also restores all palette positions.

To collapse a palette to its title bar (Mac OS):

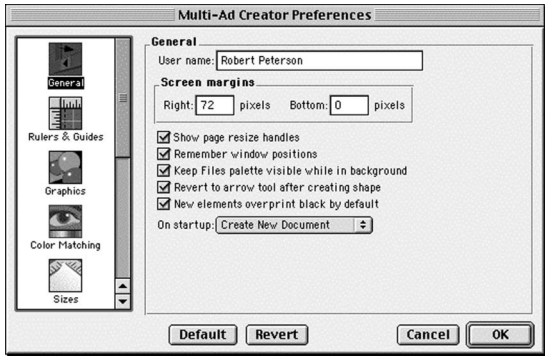
Click the Collapse box at the top right corner of the palette.



Note to Windows users: *You can also use the Customize dialog box to modify the appearance of palettes. Choose View > Customize to display this dialog box.*

Changing screen margins (Mac OS only)

You can change the default settings for screen margins in the General panel of the Preferences dialog box.



About screen margins

In Mac OS, the "Screen margins" fields define the amount of space between the right edge of the screen and the right edge of the palettes, and between the bottom of the screen and the bottom of the palettes. The document window is always placed in its default position to the left of and above the palettes. This allows you to avoid covering objects on the desktop, such as the trash and to avoid the Mac OS X dock.

The default settings for the screen margins are 72 pixels in the Right field and 0 pixels in the Bottom field. This means that the Tools, Colors, Styles, and Files palettes reside 72 pixels from the right edge of the screen, and the Specifications and Arrangement palettes reside 0 pixels from the bottom of the screen.

To change screen margins:

1 Choose Edit > Preferences, and select General.

2 In the Screen margins area, type the desired values in the Right and Bottom fields.

3 Click OK. The new settings are applied the next time you create a new document or open an existing document.

Tips for setting screen margins:

- *To place the palettes flush against the right and bottom edges of the screen, type* ***0*** *in the Right and Bottom fields.*
- *To accommodate the default size of the Mac OS X dock that resides at the bottom of the screen, type* ***34*** *in the Bottom field. If you resize the dock, you will have to adjust the number of pixels in the Bottom field accordingly.*

Viewing color separations

The Separation submenu (View > Separation) and the Windows default standard toolbar have commands that let you display documents as color plates. The Composite command displays the entire color range of the document on screen. The Cyan, Magenta, Yellow, or Black command displays only those sections of a document that contains one of these four colors. If you have a spot color on your Colors palette, you can choose it from the submenu to display those sections of your document that contain the spot color.

Chapter 6: Creating a Page Border and Fill

You can use the Page Border and Fill dialog box to create borders and fills for individual master pages and document pages. When you use this dialog box to create a border, it is aligned with the edges of the page.

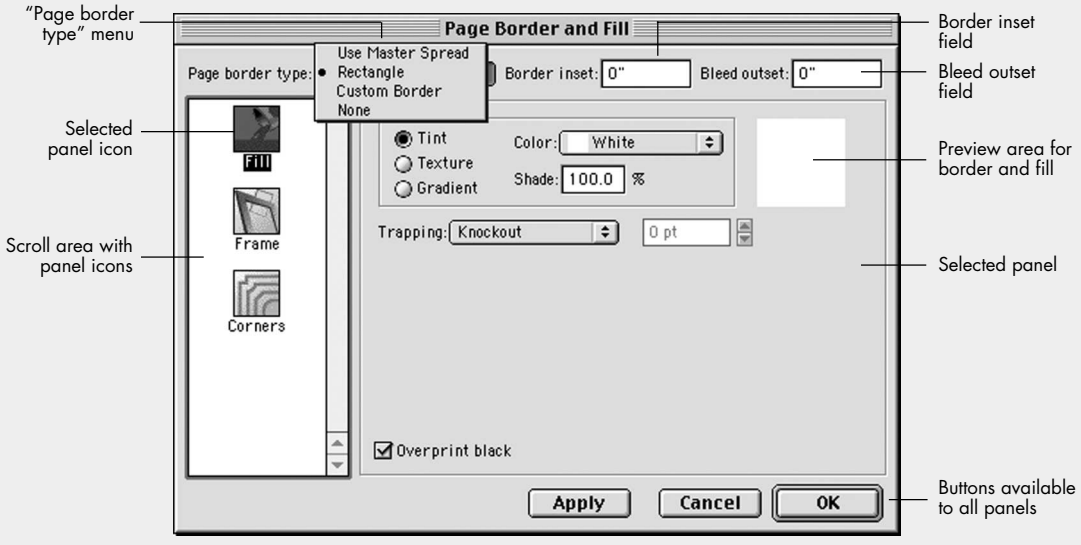
To display the Page Border and Fill dialog box:

Do one of the following:

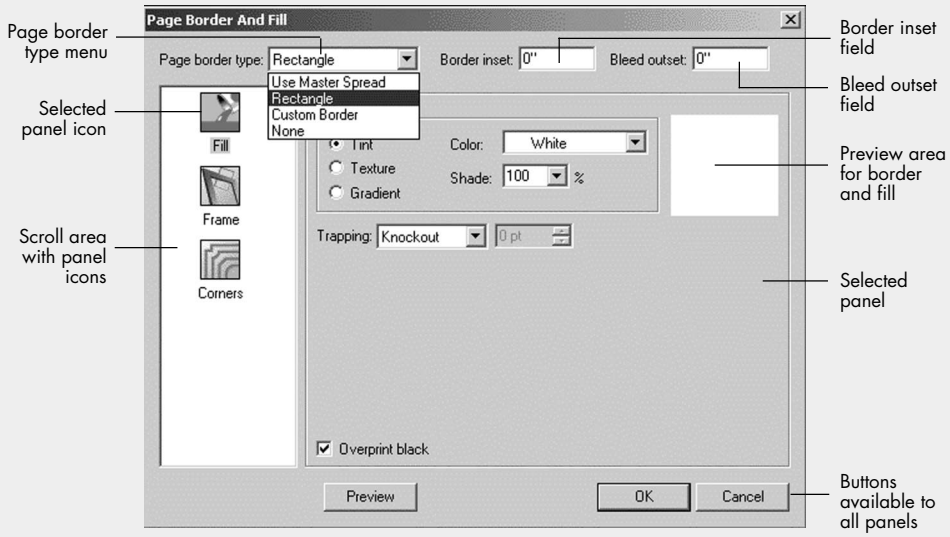
- Double-click the background of the page on which you want to create a border and fill. (You can double-click a master page or a document page).
- Choose Document > Page Manager. The Page Manager dialog box appears. Select the desired document page from the scroll area. Click the Page Border button.
- Choose Document > Master Spreads. The Master Spreads dialog box appears. Select the desired master page from the scroll area. Click the Left Border or Right Border button.

Looking at the Page Border and Fill dialog box

In the illustration below, the Rectangle option has been chosen from the Page border type menu. The scroll area on the left side of the dialog box contains panel icons. Each panel icon, when selected, displays a panel on the right side of the dialog box. The controls located outside of the panel area are available to all panels.



Page Border and Fill dialog box (Mac OS)



Page Border and Fill dialog box (Windows)

Note about screenshots: *The screenshots used in all of the examples in this chapter are taken from the Mac OS version of Creator. The only differences between the Mac OS version and the Windows version are the Preview and Apply buttons, which are explained below.*

Using the Page border type menu

You can choose one of the following four border types from the Page border type menu:

Use Master Spread Choose this option to use the border and fill from the master spread (if any) that has been assigned to this page.

Rectangle Choose this option to create a rectangle border for your page. When you choose this option, you can set the attributes of the rectangle in the Fill, Frame, and Corners panels.

Custom Border Choose this option to use one of the Creator border files. When you choose this option, you can set the attributes of the border in the Fill/Frame and Border panels.

None Choose this option to use no border and fill for your page, even if one is specified in the master spread.

Using the Border inset and Bleed outset fields

The Border inset and Bleed outset fields are available for both the rectangle and custom borders.

Border inset field Type a value in this field or accept the default value. The Border inset field lets you determine how far in from the edge of a page you wish a border to appear.

Bleed outset field Type a value in this field or accept the default value. The Bleed outset field lets you

determine how far you want the page fill color to extend outside the border inset

Note: *The Border inset insets the frame and fill; the Bleed outset outsets only the fill.*

Using the Apply, Cancel, and OK buttons (Mac OS)

These buttons let you apply, cancel, or save the changes you make to the border and fill in Mac OS.

Apply Click this button to see the changes applied to the page border and fill in the document window. Clicking this button does not save the changes nor does it close the Page Border and Fill dialog box.

Cancel Click this button to cancel changes made to the border and fill in all panels. Clicking this button closes the Page Border and Fill dialog box.

OK Click this button to save your changes to the border and fill in all panels. Clicking this button closes the Page Border and Fill dialog box.

Using the Preview, Cancel, and OK buttons (Windows)

These buttons let you apply, cancel, or save the changes you make to the border and fill in Windows.

Preview Click this button to see the changes applied to the page border and fill in the document window. Clicking this button does not save the changes nor does it close the Page Border and Fill dialog box.

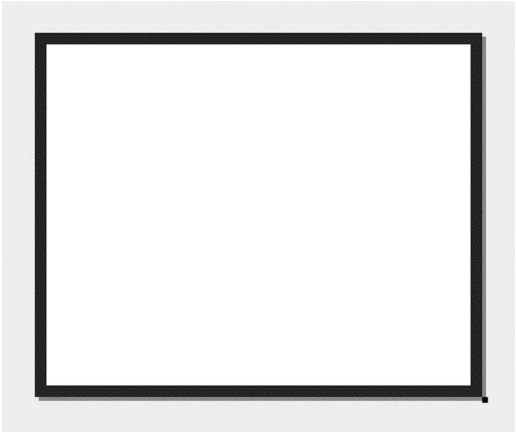
Cancel Click this button to cancel changes made to the border and fill in all panels. Clicking this button closes the Page Border and Fill dialog box.

OK Click this button to save your changes to the border and fill in all panels. Clicking this button closes the Page Border and Fill dialog box.

Creating a page border

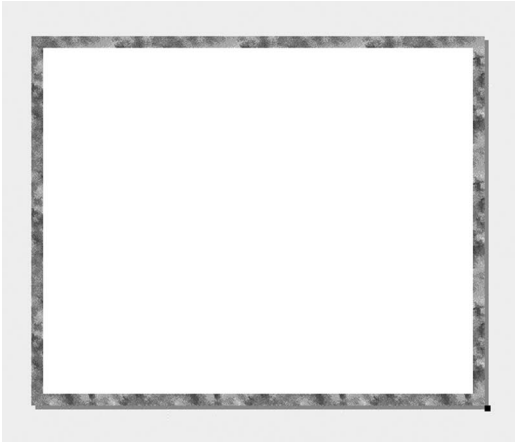
In this section, you'll learn how to create four types of page borders that are often used in advertisements. The page size in each example is called a 3 x 5.25 (equivalent to 6.431" x 5.25").

Example 1



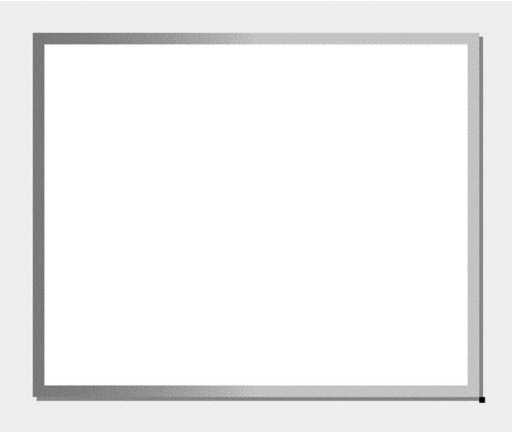
Page border type: Rectangle
Solid color

Example 2



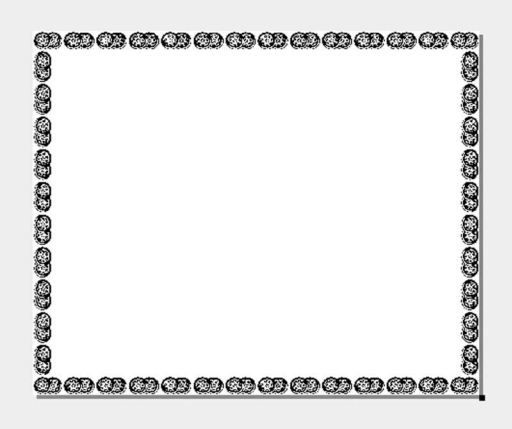
Page border type: Rectangle
Texture

Example 3



Page border type: Rectangle
Gradient

Example 4



Page border type: Custom Border
Auto-Machines (Tire)

Note: *This section introduces you to the Tint, Texture, and Gradient radio buttons so that you can quickly create borders for your ads. For a more thorough discussion on how to use colors, textures, and gradients in your documents, see Chapter 14, "Applying Colors, Textures, and Gradients."*

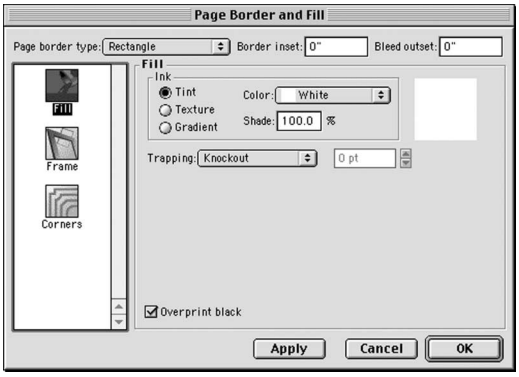
Specifying a white fill for each example

For the sake of simplicity, the page fill for each of the four page border examples is white.

To specify a white fill color for a page border:

1 In the Page Border and Fill dialog box, choose the Rectangle option from the Page border type menu.

2 Select the Fill panel icon to display the Fill panel.



3 If the Fill color does not default to white, click the Tint radio button and choose White from the Color menu.

Note: *If you choose the Custom Border option from the Page border type menu before you choose the Rectangle option, the Fill color defaults to None.*

Example 1: Creating a rectangle page border with a solid color

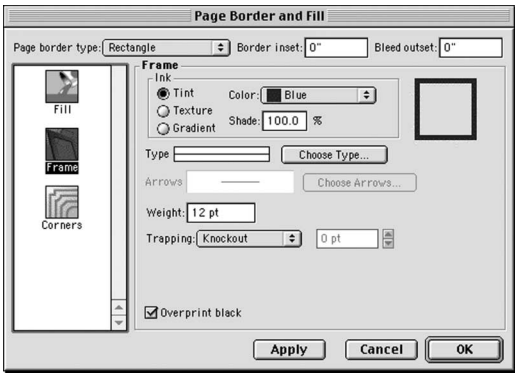
The following example shows you how to use the Tint radio button to apply a solid color to a rectangle page border.

To apply a color to a rectangle page border:

1 In the Page Border and Fill dialog box, choose the Rectangle option from the Page border type menu, and click the Frame panel icon to display the Frame panel.

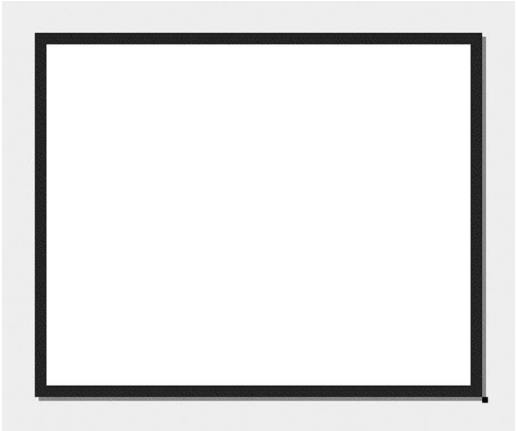
2 Click the Tint radio button, and choose a color for your border from the Color menu. Black is the default. For this example, choose Blue.

3 Type **12** in the Weight field. This increases the weight of the border so you can more easily see the border's color.



4 Click Apply (Mac OS) or Preview (Windows) to see how the border looks in the document window without closing the dialog box. Or click OK to close the dialog box and to return to the document window.

The page border and fill should look like this:



Page border type: Rectangle
(12 pt. blue frame; white fill)

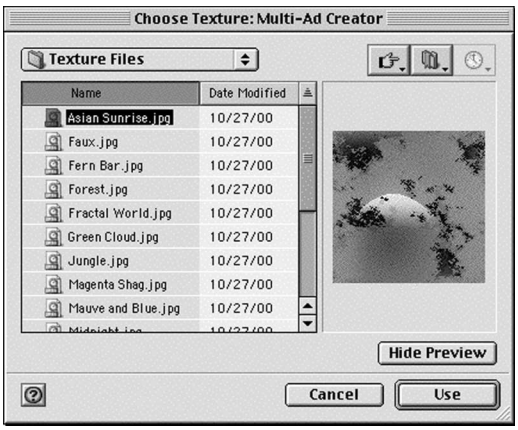
Example 2: Creating a rectangle page border with a texture

The following example shows you how to use the Texture radio button to apply a texture to a rectangle page border.

To apply a texture to a rectangle page border:

1 In the Page Border and Fill dialog box, choose the Rectangle option from the Page border type menu, and click the Frame panel icon to display the Frame panel.

2 In the Frame panel, click the Texture radio button. The Choose Texture directory dialog box appears.

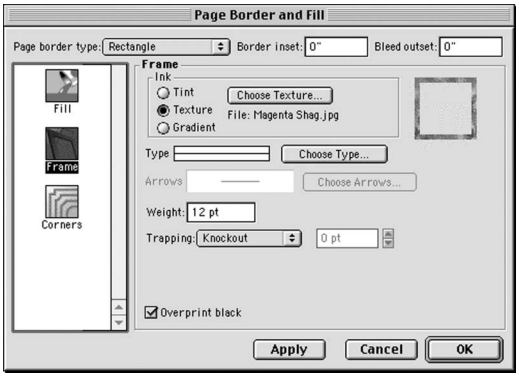


3 Select a texture from the Texture Files folder. For this example, scroll down and select Magenta Shag.

4 Click Use to return to the Frame panel in the Page Border and Fill dialog box.

5 Type **12** in the Weight field. Textures look best on thick frames.

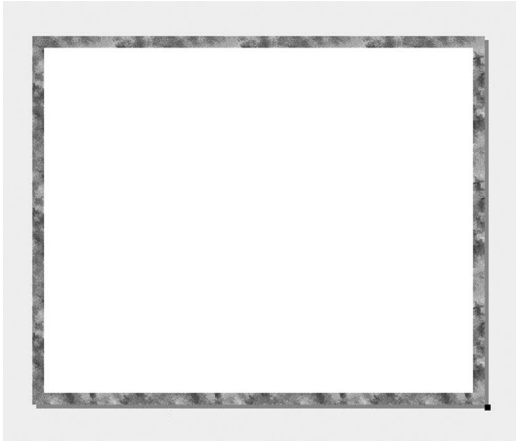
The Frame panel should look like this:



Tip: *To change Texture files, click the Choose Texture button to return to the Choose Texture directory dialog box.*

6 Click Apply (Mac OS) or Preview (Windows) to see how the border looks in the document window without closing the dialog box. Or click OK to close the dialog box and to return to the document window.

The page border and fill should look like this:



Page border type: Rectangle
(12 pt. textured frame; white fill)

Example 3: Creating a rectangle page border with a gradient

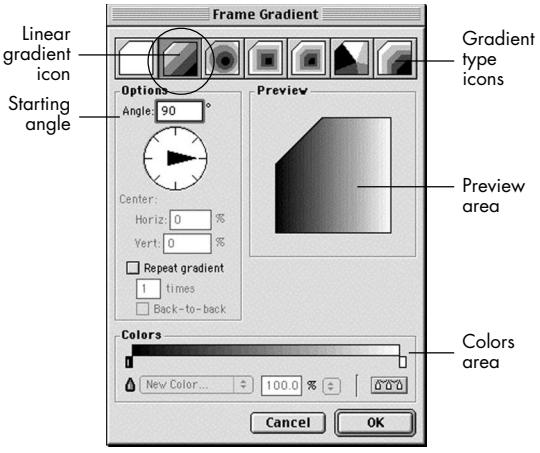
The following example shows you how to use the Gradient radio button to apply a gradient to a rectangle page border.

To apply a gradient to a rectangle page border:

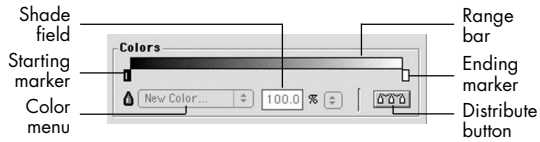
1 In the Page Border and Fill dialog box, choose the Rectangle option from the Page border type menu, and click the Frame panel icon to display the Frame panel.

2 In the Frame panel, click the Gradient radio button. The Frame Gradient dialog box appears.

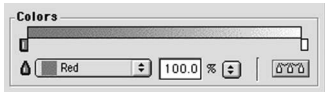
3 Select a gradient type from the list of gradient type icons at the top of the dialog box. For this example, select the linear gradient icon ( ) to display the linear gradient in the preview area.



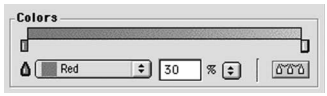
The Colors area displays the controls that you can use to apply colors to a gradient.



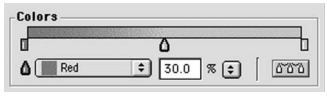
4 Click the starting marker to highlight it, and choose a color from the Color menu. Black is the default. For this example, choose Red.



5 Click the ending marker to highlight it, and choose a color from the Color menu. White is the default. For this example, choose Red and give it a shade of 30%.

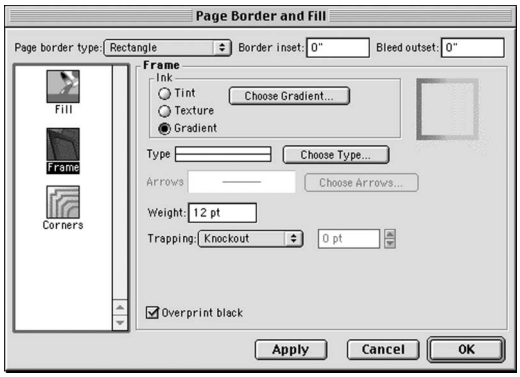


6 Click in the middle of the Range bar to insert a slider and give it a 30% red color.



Tip: *Click the Distribute button to center the slider on the Range bar.*

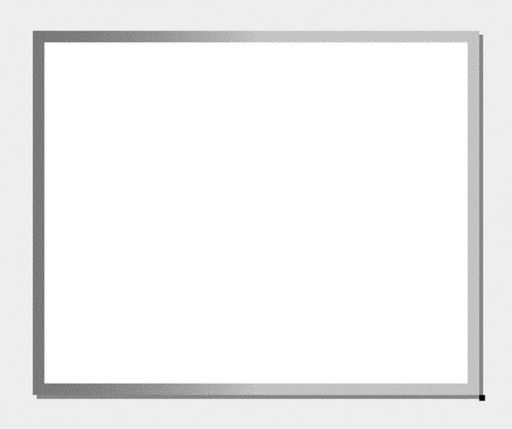
7 Click OK to return to the Page Border and Fill dialog box. The Frame panel should look like this:



Tip: *To modify the gradient, click the Choose Gradient button to return to the Frame Gradient dialog box.*

8 Click Apply (Mac OS) or Preview (Windows) to see how the border looks in the document window without closing the dialog box. Or click OK to close the dialog box and to return to the document window.

The page border and fill should look like this:



Page border type: Rectangle
(12 pt. gradient frame; white fill)

Example 4: Creating a custom page border

You can apply a tint (color), texture, or gradient to the fill of a custom page border; however, you can apply only a color to the frame of a custom border.

The following example shows you how to select a Creator border file for your custom page border.

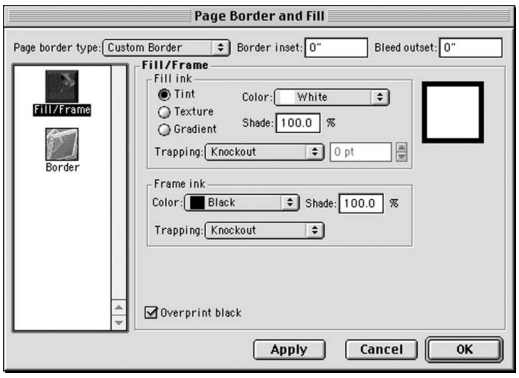
To create a custom border:

1 In the Page Border and Fill dialog box, choose the Custom Border option from the Page border type menu at the top left of the dialog box.

2 Click the Fill/Frame panel icon in the scroll area. The Fill/Frame panel appears on the right side of the dialog box.

3 In the Fill ink area, choose white from the Color menu.

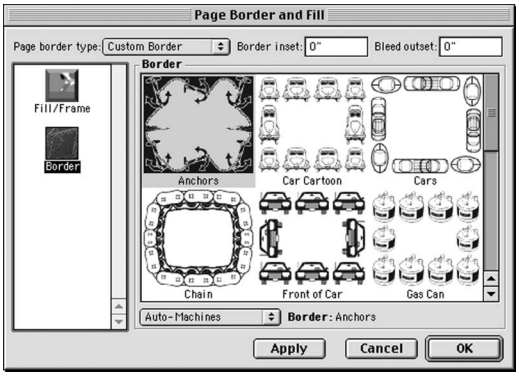
At the beginning of this section, you specified White as the Fill color. However, if you choose the Custom Border option from the Page border type menu before you choose the Rectangle option, the Fill color defaults to None.



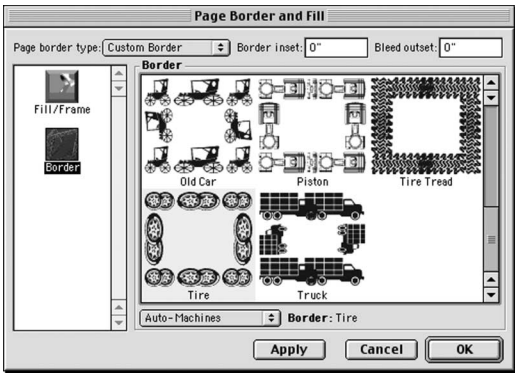
4 In the Frame Ink area, choose a color from the Color menu. For this example, choose Black (the default) from the Color menu.

5 Click the Border panel icon. The Border panel appears on the right side of the dialog box.

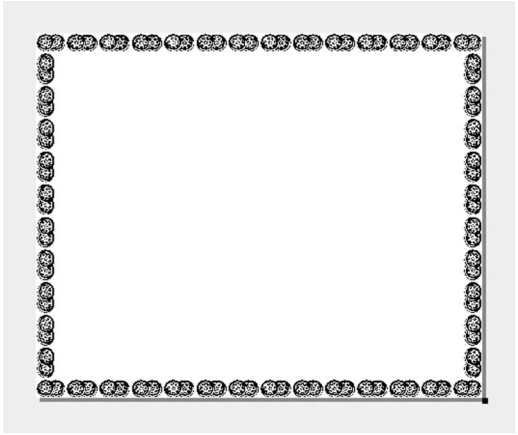
6 Choose a folder of border files from the menu at the bottom left of the Border area. For this example, choose Auto-Machines.



7 Select a border file from the Auto-Machines set of borders. For this example, scroll down and select Tire.



8 Click OK to return to the document window.



Page border type: Custom Border
(Tire border; black frame; white fill)

Creating a page fill

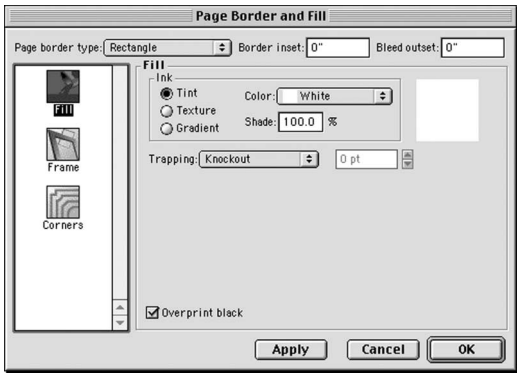
If you know how to use the Tint, Texture, and Gradient radio buttons to create different types of page borders, then you can easily create different types of page fills. The Tint, Texture, and Gradient radio buttons work the same for both.

To create a page fill for a rectangle or custom border:

1 Double-click the page you wish to fill with a solid color, texture, or gradient. The Page Border and Fill dialog box appears.

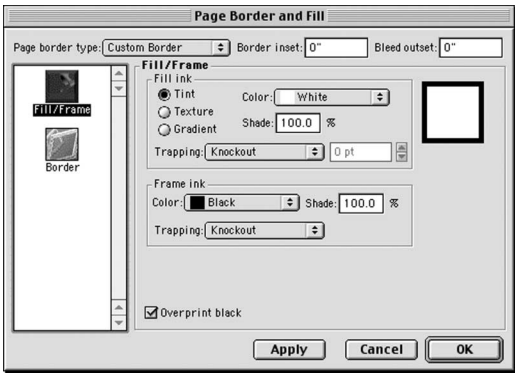
2 Choose Rectangle or Custom Border from the Page border type menu at the top of the dialog box.

If you choose Rectangle, the dialog box defaults to the Fill panel. The Tint, Texture, and Gradient radio buttons appear in the Ink area.



Page border type: Rectangle

If you choose Custom Border, the dialog box defaults to the Fill/Frame panel. The Tint, Texture, and Gradient radio buttons appear in the Fill Ink area.

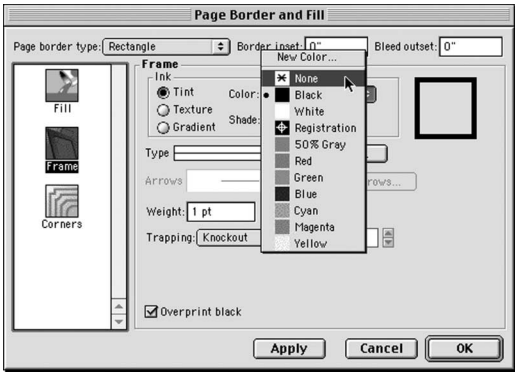


Page border type: Custom Border

3 Click the Tint, Texture, or Gradient radio button, and then specify a color, texture, or gradient for the fill of your page. For more information on using these radio buttons, see the previous section, "Creating a page border."

To create a page fill with no page border:

4 In the Frame panel, select the Tint radio button and choose None from the Color menu.



Note: *To create a page fill with no page border, the Rectangle option must be chosen from the Page border type menu. The Custom Border option won't work in this case.*

Specifying other options in the dialog box

This chapter has covered the main points of the Page Border and Fill dialog box to help you quickly create borders for your ads. However, the dialog box contains additional options, which are listed here but are discussed in more detail in other sections of the manual.

Reshaping rectangle corners

When creating a rectangle page border, you can click the Corners panel icon to display the Corners panel. This panel has controls that you can use to reshape rectangle corners. For more information, see page 121.

About the (Frame) Type menu

The (Frame) Type menu appears in the Frame panel for a Rectangle page border type. The default frame type is a straight line, which appears in the Type preview field located next to the Choose Type button. You can specify a different default setting. For more information, see page 136.

About trapping and "Overprint black"

The Trapping menu and the "Overprint black" option appear in the Fill and Frame panels for a Rectangle page border type, and in the Fill/Frame panel for a Custom page border type. The Trapping menu defaults to Knockout, and the "Overprint black" option is automatically selected, but you can specify different default settings. For more information, see Chapter 25, "Using the Trapping Palette."

Chapter 7: Working with Text

This chapter shows you how to place text in your documents. You'll learn how to create, link, and resize text blocks; import and export text; and combine text with graphics. You'll also learn how to find and change text, and check spelling.

About the Text tool

The Text tool lets you create and resize text blocks in the document window. It also lets you create and edit the text that you place inside the text blocks. Once you create a text block, you can use the other tools in the Tools palette to move it, reshape it, flip it, skew it, and so on, just as you can with any other element. Creator treats all objects as elements.

To select the Text tool:

Do one of the following:

- Click the Text tool icon (A) in the Tools palette.
- Press the Text tool selection key. (Press T when no text block is active.)

Tip: *To toggle back and forth between the Text tool and the Arrow tool, press Enter (numeric keypad).*

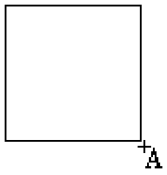
Creating a text block

You can use the Text tool to create a text block. If, however, you paste text in a document without first creating a text block, Creator will automatically create a text block for you.

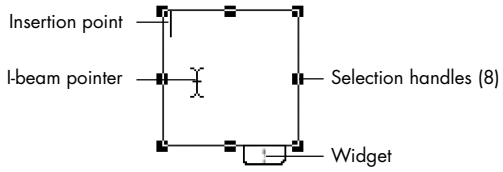
To create a text block:

1 Select the Text tool. The pointer turns into +A when you move it into the document window.

2 Drag diagonally in the document window to create a new text block. To constrain the text block to a square, hold down Shift as you drag.



When you release the mouse button, the text block appears. It has the following characteristics:



Insertion point A blinking vertical line that appears wherever the alignment (left, right, center) is set in the text block. When you begin typing, text appears at the blinking insertion point.

I-beam pointer Appears when you position the +A inside the text block. It lets you change the location of the insertion point and highlight text. The I-beam pointer moves on screen when you move the mouse.

Selection handles Lets you resize a text block in the same way you resize any other element. Selection handles surround a text block when it is selected with the Text tool. A text block has eight selection handles.

Widget is the box in the lower right corner of the text block that provides information about text flow. If you create a text block large enough to display all of the text you place in it, an exclamation mark (!) appears in the widget. If more text exists than can be viewed in the text block, the widget contains an ellipsis (...).

If you create two or more linked text blocks, the widget on each block displays a number representing the text block sequence. Text flows from block 1, to block 2, to block 3, and so on. When you have displayed all the text, the widget on the last block displays an exclamation mark (!).

Placing text in a text block

When you begin typing, the text appears at the blinking insertion point. You can copy text from other text blocks, or other documents, and paste it into the new text block. You can also import text or drag and drop a text file. Text typed directly into a new text block assumes the attributes (e.g., font, size, alignment) chosen in the Text panel of the Document Settings dialog box.

To place text in a text block:

1 Select a text block with the Text tool. A blinking insertion point appears in the upper left corner of the text block.

2 Do one of the following:

- Begin typing your own text.
- Paste text that you copied from another text block, document, or application.
- Import a text file. To do this, choose File > Import Text, or press Command + J (Mac OS) or Ctrl + J (Windows). For more information on importing text files, see "Importing text files" on page 88.
- Select text in another application, and drag it to a Creator document. This technique is known as drag and drop.

Selecting and editing text

Whenever you make a text block active for editing (by selecting the Text tool and clicking in the block), you make all linked blocks active because they all contain different parts of the same text flow. You can make only one text flow active for editing at a time.

To select text:

1 Select the Text tool and move the pointer into a text block. The pointer becomes an I-beam.

2 Do one of the following:

- Drag the I-beam over the desired characters or words.
- Double-click to select a word.
- Triple-click to select a line.
- Quadruple-click to select a paragraph.
- Choose Edit > Select All to select all of the text in the linked text blocks.

To deselect text:

Do one of the following:

- Click outside of the text block.
- Select a different tool in the Tools palette.

To deactivate a text flow:

Click inside the text block to set an insertion point.

To edit text in a text block:

1 Select the Text tool and move the pointer into a text block. The pointer becomes an I-beam.

2 Click in the text block to make it active for editing.

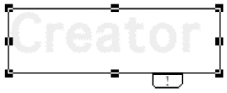
If the text overlaps other elements, it is shown in front and appears opaque so you can edit the text more easily. Clicking in a text block activates other linked blocks, too.

3 Click where you want to start typing or drag the pointer over text you want to replace.

4 Start typing. Text typed directly into a new text block assumes the attributes (font, size, alignment, etc.) chosen in the Text panel of the Document Settings dialog box.

About editing white text

You can easily edit white text inside a white text block. When you select a text block containing white text, the white text appears gray so that you can see it.

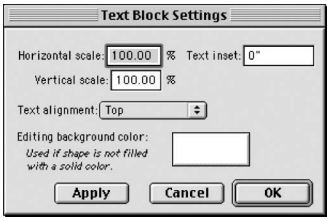


You can also improve the visibility of white text by changing a text block's editing background color. Then when you select the text block with the Text tool, the white text is easy to see.

To change a text block's editing background color:

1 Select a text block with the Text tool.

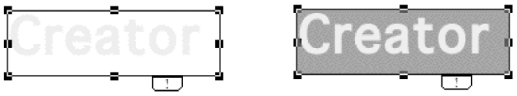
2 Choose Format > Text Block Settings. The Text Block Settings dialog box appears.



Text block settings also appear in the Text panel in the Text Block Info dialog box.

3 Click the color box to the right of the Editing background color area. The System Picker appears.

4 Choose a color and click OK to return to the document window. The background color appears when you are editing text in the text block. It does not appear when you print your document.



Before and after applying a background color to a text block

Note: *For more information on Creator's typographical features, see Chapter 8, "Working with Typography."*

Flowing text and linking text blocks

If a text block is not large enough to display all the text you placed in it, its widget contains an ellipsis (...). To display the extra text, you can either resize the text block or flow it into a new text block. If you flow the extra text into a new text block, the new text block is automatically linked to the first text block.

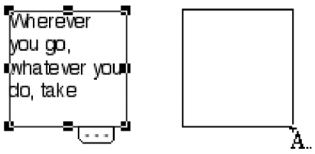
To flow text into another text block:

1 Using the Text tool, select a text block whose widget contains an ellipsis (...). The ellipsis signifies that more text exists than can be viewed in the text block.

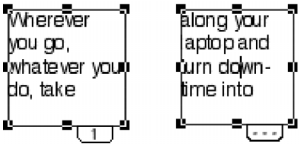
2 Click the widget.

The arrow pointer turns into ⁺A with an ellipsis, signifying that the tool is ready to make a continuation text block.

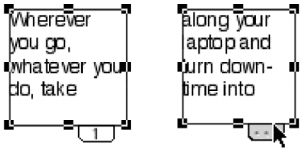
3 Drag the pointer to create a second text block.



The excess text flows into the new text block. The widget on the first text block changes from an ellipsis (...) to a 1. In this example, the widget on the second text block is an ellipsis (...), signifying that there is still more text than can be viewed in the two text blocks.



4 Click the widget on the second text block.



5 Drag the pointer (⁺A) to create a third text block.

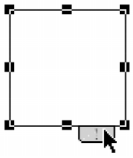
Again, the excess text flows into the new text block. The widget on the second text block changes from an ellipsis (...) to a 2. The widget on the third text block is an exclamation mark (!), signifying that there is no more text to display.

Creating linked text blocks before adding text

There is another way to create a text flow with multiple text blocks. You can first create two or more linked text blocks, and then add the text.

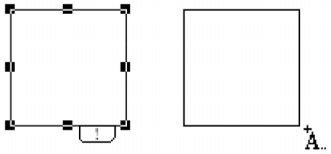
To create linked text blocks:

1 Create a text block and click its widget.

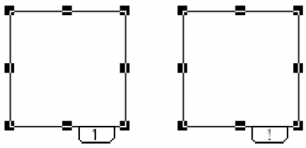


The arrow pointer turns into ⁺A with an ellipsis, signifying that the next text block you create will be linked to the first one.

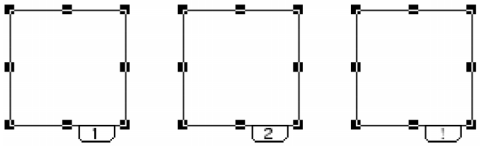
2 Drag the pointer to create a second text block.



The widget on the first text block changes from an ellipsis (...) to a 1. The widget on the second text block is an exclamation mark (!), signifying that it is the last text block in the link.



3 Repeat steps 1–2 until you create the desired number of text blocks.



To place text in linked text blocks:

Place text in the first text block by choosing one of the methods described in "Placing text in a text block." If the first text block is too small to display all of the text, the text automatically flows into the other text blocks.

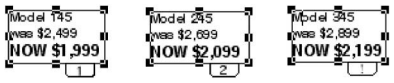
Of course, if the text blocks are not large enough to display all of the text (i.e., the widget on the last text block contains an ellipsis), you will need to flow the extra text into a new text block. See the previous section, "Flowing text and linking text blocks."

Adding a text block in the middle of a text flow

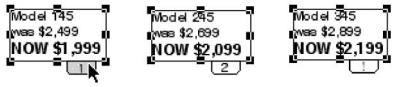
There may come a time when you want to manipulate a previously created text flow. Creator makes it easy to make this type of change.

To add a text block in the middle of a text flow:

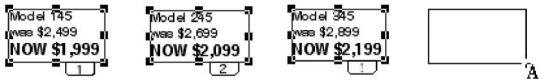
1 Flow text into three text blocks. Notice that the widgets for the first, second, and third text blocks are 1, 2, and !, respectively.



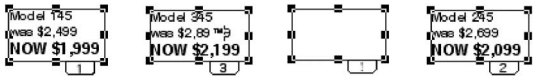
2 Click the widget on the first text block.



3 Draw another text block.



The new text block has the number 2 in its widget, signifying that it is the second text block. The text block whose widget used to have the number 2 now has the number 3.



Note: *You can delete a text block from a flow and the text will reflow into the remaining blocks. Deleting a text block doesn't delete the text contained in it unless it is the only text block in the flow.*

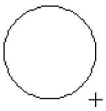
Creating, linking, and adding text blocks of different shapes

Up to now, you have dealt only with square text blocks. However, Creator lets you make text blocks out of any shape. You can make ovals, starbursts, and even freehand drawings into text shapes. Creator also lets you create sequences of text shapes, so that text flows from one shape into another.

To create a text shape:

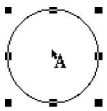
1 Select a drawing tool from the Tools palette.

2 Drag in the document window to draw an element (e.g., oval).

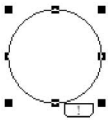


3 Select the Text tool.

4 Hold down Option (Mac OS) or Ctrl (Windows) while clicking the shape you have drawn.



After you Option-click (Mac OS) or Ctrl-click (Windows) an element with the Text tool, the element becomes a text shape. You can identify a text shape by the widget that appears when you click the shape with the Text tool.

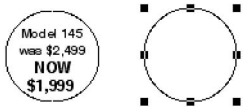


5 Type or import the desired text into the text shape. In this example, an ellipsis appears in the widget, signifying that more text exists than can be viewed in the text block

To link text shapes:

1 Select a drawing tool from the Tools palette.

2 Draw an element (e.g., oval) next to the text shape that you created in the example above.



3 Select the Text tool.

4 Click the widget on the first oval.

The arrow pointer turns into with an ellipsis when you move it outside of the widget.

5 Option-click (Mac OS) or Ctrl-click (Windows) the second oval to make it a text shape. The overflowed text from the first oval flows into the second oval.

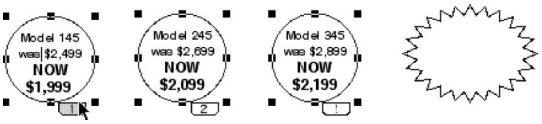
6 Draw a third oval, and flow the excess text into it from the second oval.

To add a text shape in the middle of a text flow:

1 Create three text shapes that are linked. Notice that the widgets for the first, second, and third text shapes are 1, 2, and !, respectively.

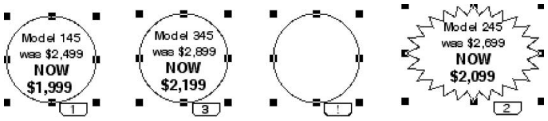
2 Draw another shape element. This time draw a starburst.

3 Click the widget on the first text block.



4 Option-click (Mac OS) or Ctrl-click (Windows) the starburst.

Notice the starburst has the number 2 in its widget, signifying that it is the second text shape. The oval whose widget used to have the number 2 now has the number 3.



Resizing text blocks

You can resize a text block so that the text either remains unchanged or resizes proportionally with the text block. When resizing a text block, you can select it with the Arrow tool or the Text tool.

To fit a text block:

1 Select a text block with the Arrow tool.

2 Choose Arrange > Fit Text Block.

3 To see the change, select the text block with the Text tool.

The text block hugs the text on all sides. In the example below, the text block fits the lowest descending character that exists in the font.

Before fitting a text block

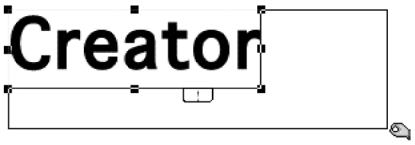
After fitting a text block

To resize a text block:

1 Using the Text tool or the Arrow tool, select a text block.

2 Position the pointer over a selection handle on a text block. The pointer changes to pinching fingers (Mac OS) or a double-arrow (Windows).

3 Drag a selection handle in any direction. To resize the text block proportionally, hold down Shift as you drag a corner selection handle.



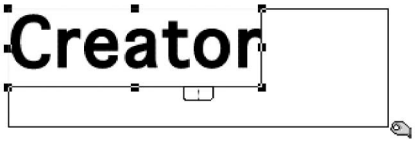
Notice the text inside the text block remains unchanged.

To resize text inside a text block proportionally:

1 Using the Text tool or the Arrow tool, select a text block.

2 Drag a corner selection handle while holding down Command + Shift (Mac OS) or Alt + Shift (Windows).

Note: *Start the drag before you press the modifier key.*



The text inside the text block is resized at the same proportion as the text block.

To resize text in groups proportionally:

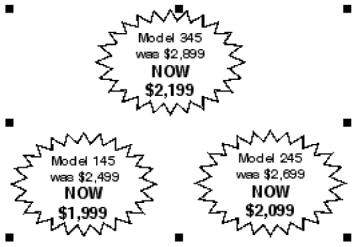
1 Select a group of elements (e.g., text blocks) containing text.

2 Drag a corner selection handle while holding down Command + Shift (Mac OS) or Alt + Shift (Windows).

Note: *Start the drag before you press the modifier key.*

The text inside the group of text blocks is resized at the same proportion as the text block.

Before resizing text in groups proportionally



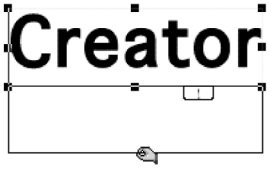
After resizing text in groups proportionally

To scale text inside a text block:

1 Using the Text tool or the Arrow tool, select a text block.

2 Drag any selection handle while holding down Command (Mac OS) or Alt (Windows).

Note: *Start the drag before you press the modifier key.*



The text inside the text block is stretched relative to the resizing of the text block.

To scale text in groups:

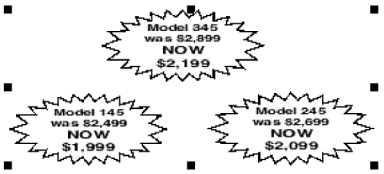
1 Select a group of elements (e.g., text blocks) containing text.

2 Drag a corner selection handle while holding down Command (Mac OS) or Alt (Windows)

Note: *Start the drag before you press the modifier key.*

The text inside the group of elements is stretched relative to the resizing of the group.

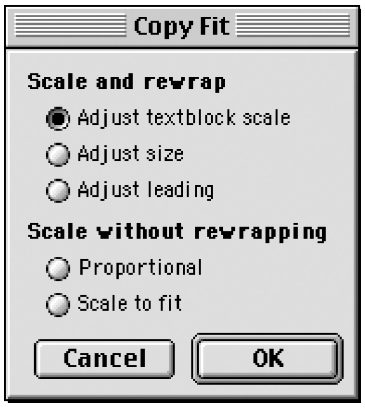
Before scaling text in groups



After scaling text in groups

Copy fitting text

The Copy Fit dialog box lets you change the point size or scale text to fit a given text block or linked text blocks.



To copy fit text:

1 Draw a text block the size of the area you want the text to fill.

2 Type or place text into the block.

3 Select the text block with the Text tool.

4 Choose Format > Copy Fit. The Copy Fit dialog box opens. The dialog box offers two main sets of features: "Scale and rewrap" to "Scale without rewrapping."

5 Select one of the options (described below).

6 Click OK.

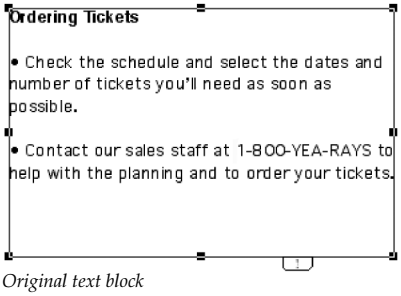
Selecting Scale and Rewrap options

The "Scale and rewrap" feature has three options:

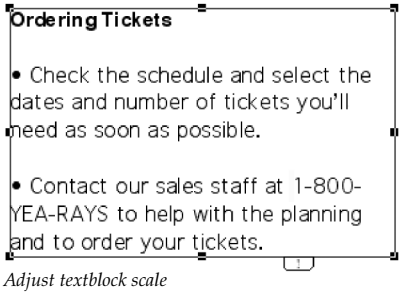
Adjust textblock scale Select this radio button to scale the text so that it fits snugly within a text block both vertically and horizontally. The point size does not change. This option rewraps the text, if necessary, to fit it within the block.

Adjust size Select this radio button to increase or decrease the point size of text so that it fits within a text block. Some horizontal or vertical space may remain with this option. This option also rewraps the text, if necessary, to fit it within the block.

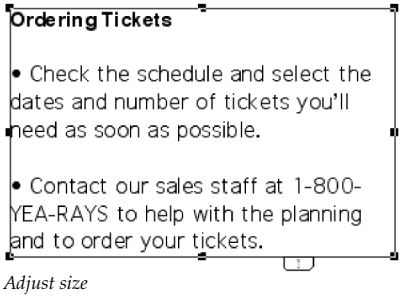
Adjust leading Select this radio button to increase or decrease the leading so that the text fits within a text block. This option doesn't change the actual size of the characters; it only adjusts the space between lines of characters.



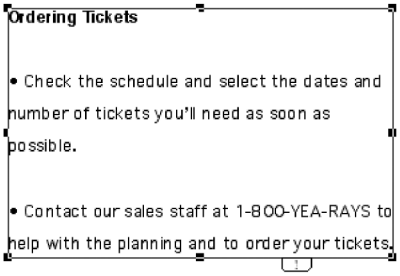
Original text block
(Font size = 12 points)



Adjust textblock scale
(Font size = 12 points)



Adjust size
(Font size = 15 points)



Adjust leading
(Leading increases so text fits in block.)

With this form of copy fitting, Creator may have to make several attempts to copy fit the text accurately. Although this takes some time, it even works with text wrapped around other elements or contained in more than one block.

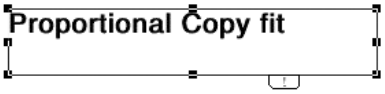
Creator can scale the text either up to 600 percent or down to 20 percent of its original size. In reality, both of these limits are rather extreme. If you have so much text and so little space allotted that it has to scale it down to 20 percent of its original size to fit, you probably have too much text in too little space. If you need to scale it up to more than 600 percent, you may have too little text in too much space. On the other hand, you might want the text quite large. If this is the case, choose a size from the Size menu to make the text the approximate size you want and then use the Copy Fit command.

To see what percentage your text has been scaled to when the Copy Fit command has finished, double-click the text block with the Arrow tool and note the amounts in the horizontal and vertical scale fields in the Specifications palette.

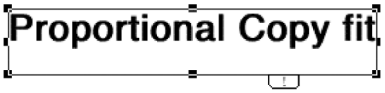
Selecting Scale without rewrapping options

Typically, you only use the Scale Without Rewrapping options on headlines. For this reason, these options appear dimmed if there is more than one text block selected, if the text runs beyond the border of the block, or if the block is not a rectangular shape. The Scale Without Rewrapping feature has two options:

Proportional Select this radio button to resize the text inside a block proportionally—only changing the point size—to fit the surrounding text block. Some horizontal or vertical space may remain with this option.



Before selecting Proportional copy fit



After selecting Proportional copy fit

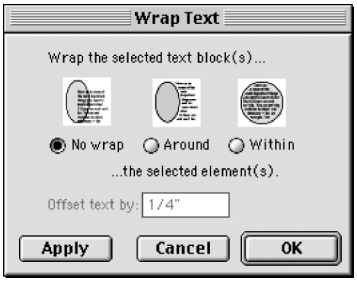
Scale to fit Select this radio button to resize the text inside a block non-proportionally. This option changes both the point size and the horizontal scaling, so it fits the surrounding text block both vertically and horizontally. In extreme cases, this makes the text look either stretched or squashed.

Before selecting Scale to Fit copy fit

After selecting Scale to Fit copy fit

Wrapping text

The Wrap Text dialog box lets you change the way text appears in relation to elements in your document. To display the dialog box, select at least one text block and one element, and choose Arrange > Wrap Text.



You can achieve many unique wrapping effects. If you wish, a text block can even have multiple relationships. You might select a text block and an element, select the wrap around option, and then select the same text block and a different element and set wrap within. As a result, the text wraps around one element, and within another element.

You can also wrap text around invisible elements by setting their fill and frame to none and then using the invisible elements to determine text wrapping. Try this technique for slanted text margins or other effects.

To wrap text:

1 Select at least one text block and one element.

2 Choose Arrange > Wrap Text. The Wrap Text dialog appears.

3 Specify the following options:

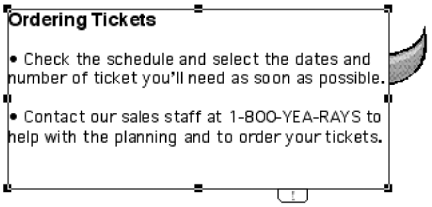
No wrap Select this radio button to keep text unaffected by an underlapping or overlapping element. You can also select this option to remove an existing wrapping option.

Around Select this radio button to wrap text around an element.

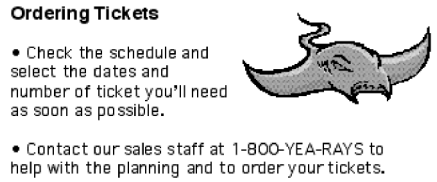
Within Select this radio button to place text inside of, and to conform to the shape of, an element.

Offset text by In this field, set the distance between the wrapped text and the element's frame that the text wraps around or within. Creator sets the default at 1/4", but you can enter any measurement. Text wrap occurs whenever a text block or element affected by this setting comes within the offset distance.

4 Click OK.



Before wrapping text around an element



After wrapping text around an element

Text that is set to wrap within an element, or not wrap at all, may disappear when an element overlaps it. This element may "hide" your text. When this happens, select the element that's obscuring your text and choose Arrange > Send to Back. Your text will reappear.

If the element obscuring your text does not have any color, another way to let your text show through is by making the element transparent. Do this by selecting the element, clicking the Fill icon, and then selecting None from the Colors palette.

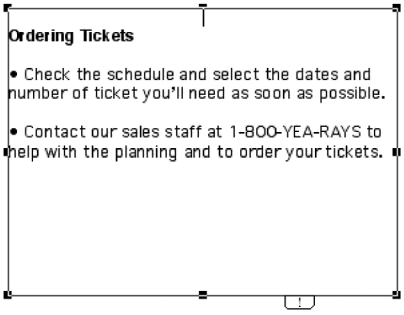
Embedding elements in text

When you insert an element or a group of elements inside a text block, the element or group becomes part of the block itself. You can even resize an element or group within the text block, or embed a text block within a text block. Notice that when you select a text block, the Place Graphic command becomes the Embed Graphic command.

To embed an element in a text block:

1 Select a text block with the Text tool.

2 Set the insertion point where you want to embed the element. In this example, the insertion point is set at the top of the text block and aligned center.

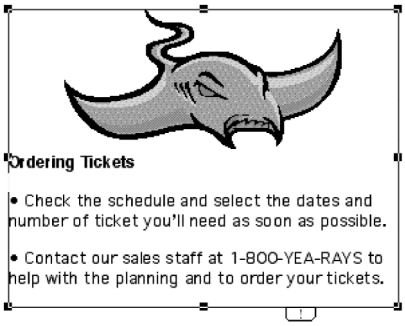


3 Do one of the following:

• Choose File > Embed Graphic. In the Embed Graphic dialog box that appears, locate the desired graphic and click Place.

• Cut or copy the desired graphic and then paste it into the text block.

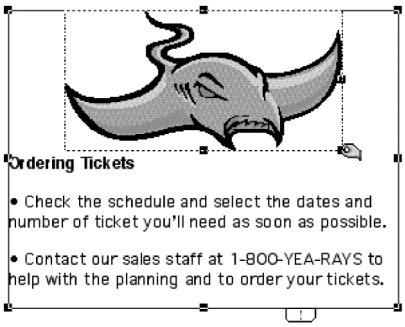
An embedded element appears at your insertion point.



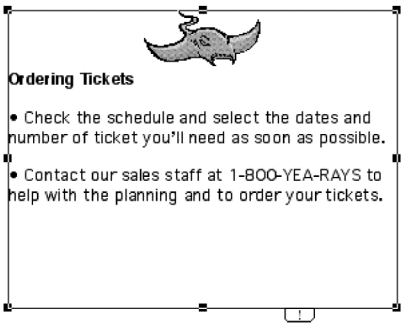
To resize an embedded element:

1 Click the embedded element with the Text tool. Three handles appear on the element—a bottom handle, a right handle, and a bottom right corner handle.

2 Drag one of the handles to reshape the element. To resize the element proportionally, hold down Shift while you drag.



Before resizing an embedded element inside a text block



After resizing an embedded element inside a text block

You can also scale or resize the embedded element proportionally just as you can with text. For more information, see "Resizing text blocks" in this chapter.

To drag an embedded element:

1 Click the embedded element with the Text tool.

2 Drag the element to move it, line by line, throughout the text block. The element uses its insertion point as a base line.

To open an embedded element:

1 Select the embedded graphic with the Text tool.

2 Choose Elements > Open Embedded Group. Creator treats an embedded graphic like a group. A window appears that lets you modify the element outside of the text block.

Converting text to a path element

You can make a duplicate of the text inside a text block, which you can then treat as a path element. You can alter the appearance of the text by editing the element's control points with the Reshape tool. Turning text into a path lets you contain graphics inside letters, apply fill gradients to letters, or create other special effects.

To convert text to a path element:

1 Using the Arrow tool, select a text block that contains a small section of text.

2 Choose Elements > Convert Text to Paths. A copy of the text appears in the form of a path element. You can now treat it as you would a regular path element.

Note: *You can convert only one text block to a shape element at a time. The Convert Text to Paths command is intended for use on small sections of text. If you select a linked text block and then choose the Convert Text to Path command from the Elements menu, Creator converts only the selected block.*

Alternate methods of modifying text blocks

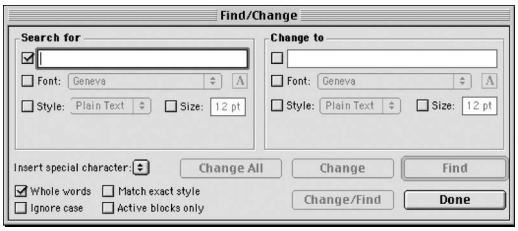
In addition to resizing a text block, you can modify it in many other ways just as you can with any other element. Remember that when you treat a text block as an element, you must select it with the Arrow tool. For more information, see Chapter 10, "Modifying Elements."

Finding and changing text

Creator provides you with a dialog box and several commands for finding and changing text in your document.

Using the Find/Change dialog box

The Find/Change dialog box lets you find a word or phrase and replace it with another word or phrase, or change its character format. To display this dialog box, choose Edit > Find/Change > Find.



To find and change text:

1 Open the desired document.

2 To narrow your search, highlight a selection of text, place an insertion point in a text block with the Text tool, or select one or more text blocks with the Arrow tool.

3 Choose Edit > Find/Change > Find. The Find/Change dialog box opens.

4 Type the text you want to find in the Search for field. The checkbox next to the Search for field is selected by default.

5 To change the text, select the checkbox next to the Change to field, and type the new text in the Change to field.

Note: *If you do not select the checkbox next to the Change to field, or if you select the checkbox but do not type anything in the Change to field, then Creator finds all instances of the text in the Search for field but does not change them.*

6 Click Find. Creator takes you to the appropriate section of the document and highlights the designated text. To find the next occurrence of the designated text, click Find again.

7 To change the text, do one of the following:

• Click Change to change the highlighted text to the new text entered into the Change to text field.

• Click Change/Find to change the selection and then find the next occurrence of the designated text.

• Click Change All to change every occurrence of the designated text.

8 Click Done to exit the dialog box and return to the document window.

To find and change formatted text:

You can search for and change the formatting of every instance of a particular word or phrase.

1 Type the desired text in the Search for field. Then select the Font, Style, or Size checkboxes in the Search for area, and select the desired font, style, and size from the corresponding menus.

2 Click Find to locate the text with the designated formatting.

3 To change the formatting of the text, select the Font, Style, or Size checkboxes in the Change to area, and select the desired font, style, and size from the menus. Then click Change to change the designated text to the new format.

About special characters:

You can use special characters in the Search for and Change to fields. However, you cannot use the keyboard equivalents, because they have special meanings. For instance, pressing Return starts the find operation and pressing Tab activates the next field in the dialog box.

Therefore, you can only use special characters by choosing them from the Insert special character menu or by using special character equivalents, which are listed below.

Special characters	Equivalents
Return	^p
Tab	^t
Newline	^n
Block break	^b
Em space	^M
En space	^N
Thin space	^T
Quad	^q
Page number	^P

To find and change special characters:

Do one of the following:

- Type a special character equivalent in the Search for or Change to field.
- Activate the Search for or Change to field, and choose a special character equivalent from the Insert special character menu.

Note: *To search for a caret (^), type ^^ in the Search for field.*

To further narrow your search for text:

The Find/Change dialog box has the following additional options that can help you to narrow your search for text.

Whole words Tells Creator to treat the text in the "Search for" field as a whole word or words. Therefore, the application ignores all instances of the designated word contained within other words. For example, if you look for the word "Creator" with the Whole word checkbox selected, Creator ignores the word "Creators."

Ignore case Tells Creator to search for all occurrences of the designated text regardless of capitalization. Deselecting the Ignore case checkbox forces Creator to look for occurrences of the designated text that exactly match the text in the Search for field.

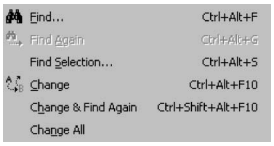
Match exact style Tells Creator to find only those instances where the style searched for exactly matches the chosen style parameters. For example, if you want to find an italicized word, Creator ignores occurrences of the same word that are bold and italic.

Active blocks only Forces Creator to search only the active text block and linked text blocks. The application ignores all unlinked text blocks.

Using the Find and Change menu commands

Creator provides you with six menu commands for finding and changing text in your document. Choose Edit > Find/Change to display a submenu listing the commands and their keyboard shortcuts.

Find/Change submenu (Mac OS)



Find/Change submenu (Windows)

Find Opens the Find/Change dialog box, which is described in the preceding section.

Find Again Command finds another occurrence of the word or phrase entered into the Find/Change dialog box. Note that the Find Again command does not open the Find/Change dialog box. It merely locates the next

occurrence of the word or phrase last entered into the dialog box.

Find Selection Command finds the next occurrence of a word or phrase that you have highlighted in a text block. When you choose the Find Selection command, the Find/Change dialog box opens. The word or phrase you highlighted in your text block appears in the Search for field.

Change Command changes a selected word or phrase without searching for the next occurrence of that same word or phrase.

You can choose the Change command after you have found a word using the Find or Find Again commands. When you highlight a word or phrase and choose the Change command, Creator changes it to the new word or phrase. The new word or phrase is the same text you entered into the Change to field when you last used the Find command.

To find another occurrence of the original word or phrase, use the Find Again command.

Change & Find Again Command changes a word or phrase and then continues on to find the next occurrence of the original word or phrase.

You can choose the Change & Find Again command after you have found a word using the Find or Find Again commands. When you highlight a word or phrase and choose the Change & Find Again command, Creator changes it to the new word or phrase. The new word or phrase is the same text you entered into the Change to field when you last used the Find command.

After the application makes the change, it continues on to find the next occurrence of the original word or phrase.

Change All Command changes every occurrence of a designated word or phrase in a document into another word or phrase.

You can choose the Change All command after you have found a word using the Find or Find Again commands. When you highlight the word or phrase and choose the Change All command, Creator changes each occurrence of that word or phrase in the document to the new word or phrase. The new word or phrase is the same text you entered into the Change to field when you last used the Find command.

Choosing a language

The Language submenu lets you tag a selection of text as a certain language. When you spell check your document, Creator spell checks the tagged text with the appropriate language dictionary (automatic hyphenation is also based on the selected language).

To choose a language:

1 Select the Text tool from the Tools palette.

2 Highlight the selection of text whose language you want to specify. If you want to enter new text, position the insertion point where you want the text to appear.

3 Choose the Language submenu in the Format menu. A new menu appears next to the arrow in the Language selection.

4 Choose the desired language from the Language submenu.

5 Release the mouse button to tag the text as a certain language. When you check the spelling in your document, Creator checks the tagged section of text against a dictionary of the selected language.

By default, Creator uses the language native to your version of the application. You can change the default language for each document in the General panel of the Document Settings dialog box.

Checking spelling

Creator makes it easy to correct any spelling errors you may have in your document. You can check the spelling of all the text in a document or just a selection of text. In addition, you can set up your own user dictionary.

Checking spelling in a document

The Check Spelling command lets you correct the spelling errors in your document. When you choose this command, Creator proofreads the contents of the entire document, whether or not the text blocks in the document are linked.

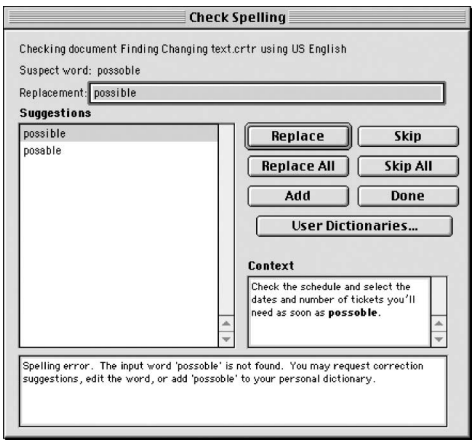
To check spelling in a document:

1 Select a text block with the Text tool.

2 Choose Document > Check Spelling. Creator proofreads your document. One of two dialog boxes appear:

• If your document contains no errors, a dialog box appears telling you that no errors were found.

• If a spelling error is found, the Check Spelling dialog box appears. The misspelled word appears in the Suspect Word field, and a list of spelling alternatives appears in the Suggestions area.



3 Choose one of the following options:

• Select a word from the Suggestions area or type the correct spelling in the Replacement field. Then click Replace to replace only the occurrence of the misspelled word, or click Replace All to change all occurrences of the misspelled word in your document.

• Click Skip to keep the spelling of the suspect word. If you have spelled the suspect word the same way throughout your document, click Skip All and Creator will ignore all words with that spelling during the current work session.

• Click Add to store a suspect word in the user dictionary. Then, the next time you perform a spelling check, Creator will recognize the word as being correctly spelled. For more information, see "Using the User Dictionaries" on the next page.

• Click Done at any time to end spell checking and to return to the document window. Otherwise, Creator continues to check spelling until it reaches the last word of the document.

4 Click OK when Creator has finished checking for spelling errors.

Note: *If your document contains overflowed text (text that flows beyond the boundaries of the last linked text block), a dialog box appears telling you that you have overflowed text. Click OK and Creator will continue to check the spelling of the overflowed text, even though you cannot view it.*

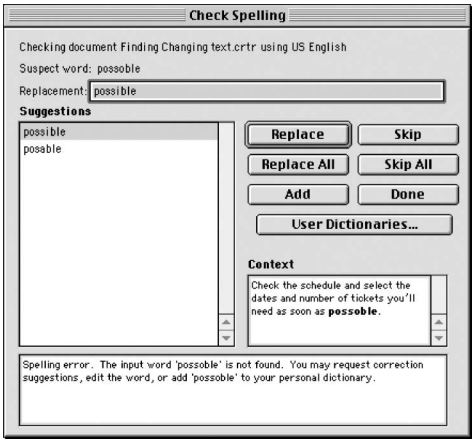
To check spelling for a selection of text:

1 Highlight the selection of text you want to spell check.

2 Choose Document > Check Selection. Creator proofreads the selection. One of two dialog boxes appear.

• If your document contains no errors, a dialog box appears telling you that no errors were found.

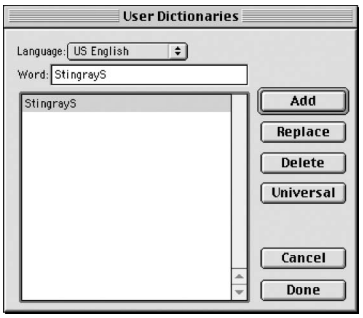
• If a spelling error is found, the Check Spelling dialog box appears. The misspelled word appears in the Suspect Word field, and a list of spelling alternatives appears in the Suggestions area.



3 Specify options in the Check Spelling dialog box just as you did in the previous section, "To check spelling in a document."

Using the user dictionaries

Creator lets you add words to, remove words from, and edit words in your own dictionary. Then when you check the spelling of text in your document, Creator will recognize the new or modified words in your dictionary. Choose Document > User Dictionaries to display the User Dictionaries dialog box.



When you open the User Dictionaries dialog box, one or more words may appear in the scroll area as a result of using the Add button in the Check Spelling dialog box. Selecting a word from this scroll area places the word in the Word field. Other options in the User Dictionaries dialog box include the following:

Language menu This menu lets you choose the language dictionary in which you want to add words. You can choose from English, French, German, and many other languages. If you choose Universal, Creator adds all new words to all existing dictionaries.

Word field This field contains the word selected in the scroll area. You can also type a word in this field.

Add Click this button to place new words in a user dictionary. Simply type a word in the Word field and then click Add. The word then appears in the scroll area.

Replace Click this button to edit a word already in a user dictionary. Find the word you want to change in the scroll area and select it. Type your changes in the Word field and click Replace. Your changes appear in place of the original word in the scroll area.

Delete Click this button to remove a word from a user dictionary. Simply select the word you want to remove and click Delete. The highlighted word no longer appears in the scroll area. To delete a word that exists in all the dictionaries available, choose Universal from the Language menu, select the word, and then click Delete.

Universal Click this button to add a word to all existing dictionaries. This button works like the Universal option in the Language menu. To add a new word to all dictionaries, simply type the word in the Word field and click Universal. To add a word that already exists in one dictionary to the remaining dictionaries, select the word from the scroll area and then click Universal.

Cancel Click this button to discard your changes and to return to the document window.

Done Click this button to save your changes and to return to the document window.

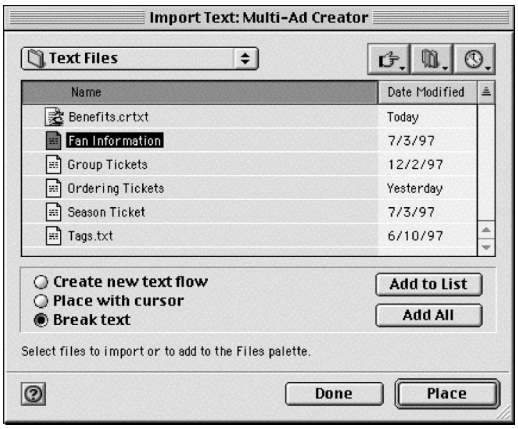
Importing text

The Import Text dialog box provides you with several different methods of importing text into your documents.

Note for Mac OS: *Creator uses the Translation Manager/Mac Easy Open to import word processing files. The Translation Manager gives you access to MacLink Plus translators, which support a large number of word processing applications.*

To display the Import Text dialog box:

Choose File > Import Text.



Using the Add to List and Add All buttons

The Add to List and Add All buttons let you add text files to the Files palette.

To add text files to the Files palette:

1 Locate a folder of text files and select a text file.

2 Do one of the following:

- Click the Add to List button to add the selected text file to the Files palette.
- Click the Add All button to add all the text files in the folder to the Files palette.

3 Click Done. The selected text file or files appear on the Files palette.

For information on using the Files palette to place text files on a spread, see Chapter 22, "Using the Files Palette."

Selecting the Create new text flow option

Selecting the Create new text flow radio button lets you place the selected text file in a text block that is automatically created and centered on the spread.

To place text by creating a new text flow:

1 Locate and select a text file in the Import Text dialog box.

2 Select the Create new text flow radio button.

3 Click Place. Creator automatically creates a new text block for the selected file and centers it on the spread.

Note: *If you place your cursor in a text block before opening the Import Text dialog box, the radio button reads "Insert into active text flow" in place of "Create new text flow."*

Selecting the Place with cursor option

When you import a text file by selecting the Place with Cursor radio button, Creator lets you use your pointer to determine the location and size of the text block. When you click Place, your arrow pointer changes into a crosshair with a text block symbol.

To place text with the cursor:

1 Locate and select a text file in the Import Text dialog box.

2 Select the "Place with cursor" radio button.

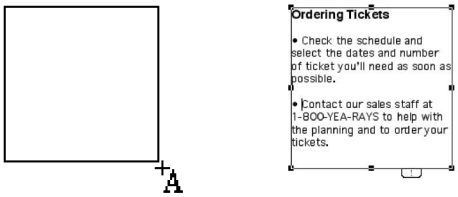
3 Click Place.

4 In the document window, do one of the following:

• Hold down Option (Mac OS) or Ctrl (Windows) and click an empty text block (or text shape) to flow the text file into that block.

• Click anywhere on the spread. The text appears where you clicked in a 4" square text block.

• Drag a selection rectangle for the file's contents to appear in. Hold down Shift as you drag to maintain the original proportions of the text. The text appears when you let go of the mouse button.



Dragging a selection rectangle to place text with cursor

Selecting the Break text option

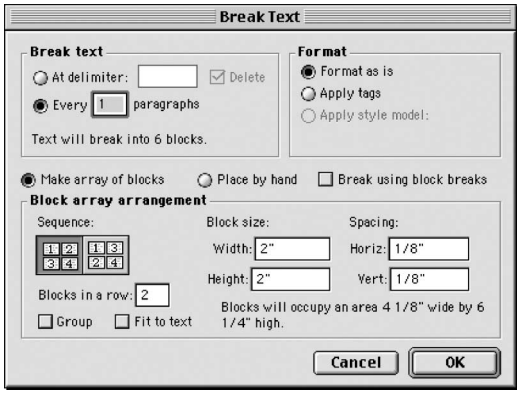
Selecting the Break text radio button lets you place sections of the same text file in different text blocks.

To place text using the Break text option:

1 Locate and select a text file in the Import Text dialog box.

2 Select the Break text radio button.

3 Click Place. The Break Text dialog box appears.



4 Specify options in the Break Text dialog box and click OK.

The options in the Break Text dialog box

In the Break Text dialog box, you can specify how you want to break text blocks in your document. You can break a text file after each instance of a certain delimiter or after a specified number of paragraphs.

Formatting and breaking text with delimiters

If you select the At delimiter radio button, type a special character in the At delimiter field. This character, or delimiter, tells Creator where to break a text file. You can also make delimiters of two or more characters. After you enter your delimiter, you are shown how many text blocks result from your break.

You must place these delimiters in the text file before you import it into Creator. Be sure to enter the same delimiter characters in the Break Text dialog box that you placed in the text file.

When you choose a delimiter, select a unique character or characters. A delimiter should not appear in a document as anything other than a delimiter. Creator breaks text at every occurrence of a delimiter.

Standard delimiters include \, ^, and >. Since you might use these characters as something other than delimiters, Creator lets you set delimiters of more than one character, such as the seven characters in <BREAK>.

Formatting and breaking text using the Every [ ] paragraphs

If you select the Every [ ] paragraphs radio button, enter the number of paragraphs Creator needs for breaking the text file. Once you have done this, you are shown how many text blocks will appear. If this number does not match the number of text blocks you prefer, then modify the text file in the application that created it.

When you create a text block, the specified number of paragraphs flow into the block in their correct order. Creator defines a paragraph as any text followed by a return character. The text following the last return character is also considered a paragraph.

Formatting imported text

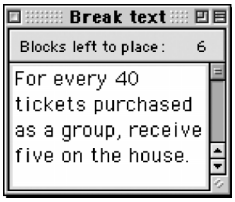
If you break imported text, Creator also lets you format that text. You can format broken text in one of three ways:

- **Format as is** This radio button imports the selected file as text. No formatting appears in the imported text.
- **Apply tags** This radio button tells Creator to automatically apply any tags it finds in the file. To use this feature, you must enter tags into the text document before importing it.
- **Apply style model** This radio button lets you apply one style model to the entire imported text file. For more information about style models, "Creating style models" on page 111.

Placing text by hand

If you wish to create your own text blocks for the selected text file, click the Place by hand radio button located below the Break Text and Format areas. Click the OK button in the Break Text dialog box. The Break Text palette opens and your pointer changes into a crosshair with an A ( ). The pointer indicates that Creator has loaded the text into your pointer. When you draw a text block, the loaded paragraph automatically flows into it.

The Break Text palette displays the paragraph you currently need to place. The palette also tells you how many paragraphs you have left to place.



Breaking text with the Make array of blocks option

Selecting the Make array of blocks radio button lets you arrange text in an array. When you select this option, the bottom half of the Break Text dialog box becomes active. The options in this section include:

- **Sequence** Buttons let you set a pattern for text block placement. With this option, you determine the order in which the paragraphs of the imported file appear in the array.
- **Blocks in a row** Field lets you enter the number of blocks you want in each row.
- **Block size** Option lets you set the size of the text blocks. By entering values into the Width and Height fields you determine the size of each text block created. If you don't enter any values into these fields, Creator prompts you for information before creating any text blocks.

• **Spacing** Option lets you set the amount of space that separates one text block from another. You can set both the horizontal and vertical spacing. If you don't enter any values into these fields, Creator prompts you for information before creating any text blocks.

• **Group** Option lets you put the created text blocks in a group. This allows you to move a number of text blocks as one element.

• **Fit to text** Option tells Creator to shrink the text block to the size of the text. This option lets you create a text block with a larger width and depth than necessary. When the text flows into the text block, the block automatically adjusts to fit the amount of text.

The Fit to text option may prove helpful if you have different sized text blocks to place. The option lets you place text in orderly rows and columns while the text blocks vary in length and width.

Note: *The Fit to text option only shrinks a text block to fit around the available text. It does not enlarge text blocks.*

When you finish setting your text break options, click OK. Creator automatically creates text blocks and imports the selected text file.

Exporting text

You can use the Export Text dialog box to export text that can be used in other Creator documents or in other applications.

To export an entire document, a text flow, or a selection of text as a text file:

1 Open a Creator document that contains the text you want to export.

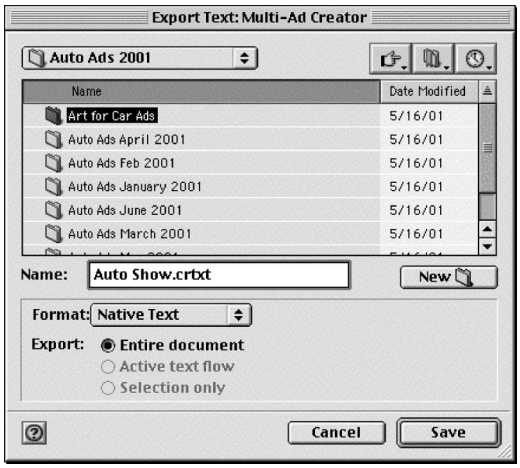
2 Do one of the following:

• To export all the text in the document, do nothing.

• To export just one text flow when your document has two or more text flows, click in the desired text flow.

• To export a selection of text, highlight it.

3 Choose File > Export > Text. The Export Text dialog box appears.



4 Locate an existing folder or create a new folder for your exported text file.

5 Type a file name in the Name field. Windows users should be sure to keep the appropriate extension (.crtxt, .txt., .rtf, or .utxt).

6 Choose a format from the Format menu. You can export your text file in one of the following four formats:

Native Text Lets you export text in the format native to the application. Other Creator users can open Creator text files with no loss of formatting.

SimpleText (Mac OS) Lets you export text in an extended plain text format. You can import SimpleText documents into a large number of word processing and desktop publishing programs. However, most applications ignore SimpleText formatting attributes and import documents as plain text. SimpleText documents

support only a small subset of the formatting capabilities of Creator.

Plain Text (Windows) Lets you export text in an extended plain text (ASCII) format. You can import Plain Text documents into a large number of word processing and desktop publishing programs. However, most applications ignore Plain Text formatting attributes.

RTF Styled Text Lets you import formatted text into a large number of word processing and desktop publishing programs. Most applications support RTF and Macintosh users can translate it into other formats using the Macintosh Translation Manager/Mac Easy Open. RTF supports a much larger subset of Creator's formatting capabilities.

Unicode Text With its unique number for every character, crosses platforms and programs, no matter what the language. The Unicode Standard is used by industry leaders and is required by modern standards such as XML, Java, JavaScript, LDAP, COBRA 3.0, WML, etc. It is supported in many operating systems and all modern browsers. Unicode Text allows data to be transported corruption free from one system to the next. The main benefit of Unicode text is support for worldwide sets, because it carries no formatting information.

7 Select one of the following radio buttons to indicate what text you wish to export.

Entire document Radio button lets you export all the text in your document.

Active text flow Radio button lets you export all the text in an active text block. If the active text block is linked to other text blocks, they, too, will be exported. Then, when importing the same file into a document, the original text block appears with a text overflow widget indicating more text is available.

Selection only Radio button lets you export all highlighted text.

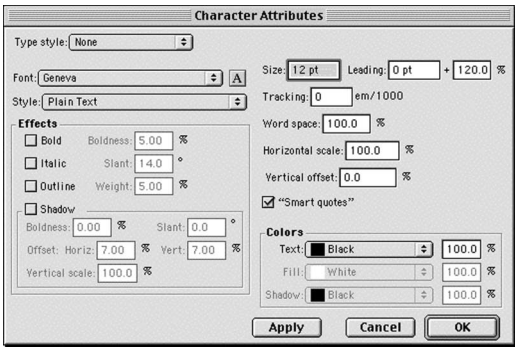
8 Click Save.

Chapter 8: Working with Typography

Typography is the appearance of type. Creator gives you several typographical options for creating a document with the look that you want. Choosing the right typeface, type style, size, and spacing are some of the ways you can improve the appearance of your documents.

Formatting character attributes

The Character Attributes dialog box lets you apply existing type styles or specify character attributes for selected text.



To format characters:

1 Select the Text tool.

2 In a text block, do one of the following:

- Click inside the text block to set an insertion point. All new text will be formatted according to the new settings.
- Select the text you wish to format.

3 Choose Format > Character to open the Character Attributes dialog box.

4 Specify the character attributes as described in the following sections, and click OK when you are finished.

Note: *The Specifications palette provides controls for adjusting variable type attributes. For more information, see Chapter 24, "Using the Specifications Palette."*

Choosing a type style

The Type style menu on the Character Attributes dialog box lets you apply an existing type style to the selected text. Type styles are listed on the Styles palette. For more information, see "Using text styles" in this chapter.

Changing fonts

You can change the font of the selected text in four different places: the Character Attributes dialog box, the Font menu, the Choose Font dialog box, or the Specifications palette.

To change fonts using a Font menu:

1 Select one or more characters.

2 Choose a font from the Font menu in one of the following locations:

- The Character Attributes dialog box.
- The menu bar.
- The Specifications palette.

To change fonts using the Choose Font dialog box:

1 Select one or more characters.

2 Choose Format > Choose Font to open the Choose Font dialog box.

3 Select a font from the scroll area to apply it to the text in the sample area. You can continue to select other fonts to see how they look in the sample area.

Tip: *Type the first few letters of a font's name to select it.*

4 To temporarily apply the font to the selected text in your document, click Apply (Mac OS) or Preview (Windows). To temporarily apply the font to the selected text in your document without having to click Apply (Mac OS) or Preview (Windows), select the Auto-apply option.

5 Click OK to apply the font to the selected text. Click Cancel to keep the original font.

Changing font size

You can change the font size of the selected text in three different places: the Character Attributes dialog box, the Size menu, or the Specifications palette. Standard font sizes include several sizes between 9 and 128 points. However, you can add font sizes to the Size menu by using the Font Sizes panel in the Preferences dialog box.

To change font size using a Size menu:

1 Select one or more characters.

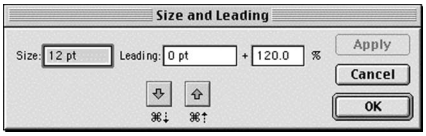
2 Choose a font size from the Size menu in one of the following locations:

- The Character Attributes dialog box.
- The menu bar.
- The Specifications palette.

To change font size using the Size and Leading dialog box:

1 Select one or more characters.

2 Choose Format > Size/Leading. The Size and Leading dialog box appears.



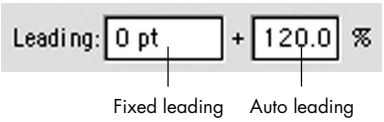
3 Highlight the Size field and do one of the following:

- Enter the desired font size from two to 1,000 points. You can enter fractional sizes such as 10.5 points.
- Press the Arrow down or Arrow up button to decrease or increase font size. Creator changes font size by one point for each button click.
- Press ⌘ ↓ or ⌘ ↑ (Mac OS), or press Alt ↓ or Alt ↑ (Windows) to decrease or increase font size.

4 Click OK.

Changing leading

Leading is the amount of space between the baseline of one line and the baseline of the line below it. Creator displays fixed and auto leading fields in three places: the Character Attributes dialog box, the Specifications palette, and the Size and Leading dialog box.



By default, Creator sets leading at 120 percent of the current point size. You can change the default leading value in the Text Defaults panel in the Document Settings dialog box.

To specify fixed leading:

1 Highlight the text to be assigned a fixed leading.

2 Type a value between 0 and 2000 in the fixed leading field.

3 Type **0** in the auto leading field.

4 Click Enter or Tab.

To specify auto leading:

1 Highlight the text you wish to change.

2 Type **0** in the fixed leading field.

3 Type the desired percentage (e.g., 120%) in the auto leading field.

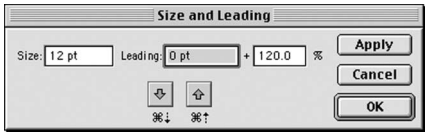
4 Click Enter or Tab.

Note: *You can combine fixed leading with auto leading. For example, if you are using 10 point type with 0 fixed leading and 120% auto leading, you can add two points to the Leading field. This gives you the equivalent of 14 point leading.*

To change leading using the Size and Leading dialog box:

1 Select one or more characters.

2 Choose Format > Size/Leading. The Size and Leading dialog box appears.

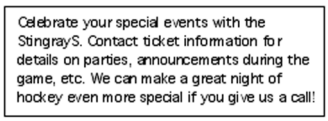


3 Activate the Leading field or the Auto leading field, and do one of the following:

- Enter the desired value in the activated leading field.
- Press the Arrow down or Arrow up button to decrease or increase leading. Creator changes fixed leading by one point for each button click and auto leading by 5% for each button click.
- Press ⌘↓ or ⌘↑ (Mac OS), or press Alt ↓ or Alt ↑ (Windows) to decrease or increase leading.

4 Click OK.

Font size: 10 pt.
Fixed leading: 10 pt.
Auto leading: 0%



Font size: 10 pt.
Fixed leading: 0 pt.
Auto leading: 120%

Changing font styles

You can change the font style of the selected text in three different places: the Character Attributes dialog box, the Style menu, or the Specifications palette.

To change font styles:

1 Select one or more characters.

2 Do one of the following

• Choose a font style from the Style menu on the menu bar or in the Character Attributes dialog box.

• Click a font style button on the Specifications palette.

An example of two underline styles:

MultiAd Creator

Underline

MultiAd Creator

Word Underline

Changing tracking

Tracking adjusts spacing between characters. Tracking values are measured in thousands of an em. You can enter both positive and negative values in Tracking fields to increase or decrease the space between characters.

To adjust tracking in the Character Attributes dialog box:

1 Select one or more characters.

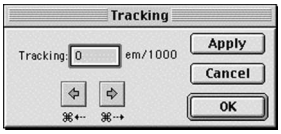
2 Choose Format > Character to open the Character Attributes dialog box.

3 Type a value in the Tracking field.

To adjust tracking in the Tracking dialog box:

1 Select one or more characters.

2 Choose Format > Tracking to open the Tracking dialog box.



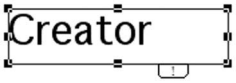
3 Do one of the following:

• Type a value in the Tracking field.

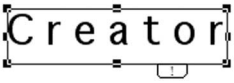
• Press the Arrow left or Arrow right button to decrease or increase tracking. Creator changes font size by 50 units for each button click.

• Press ⌘← or ⌘→ (Mac OS), or press Alt ← or Alt → (Windows) to decrease or increase tracking.

4 Click OK.



Before tracking



After tracking 300%

To adjust tracking using the Specifications palette:

1 Select two or more characters.

2 Choose Tracking from the Type Attributes menu, and use the slider control or the numerical field to change tracking values. For more information, see Chapter 24, "Using the Specifications Palette."

Changing word space

You can use easily adjust the space between words with the Word Space command.

To adjust word space in the Character Attributes dialog box:

1 Select two or more words.

2 Choose Format > Character to open the Character Attributes dialog box.

3 Type a value in the Word space field.

To adjust word space in the Word Space dialog box:

1 Select two or more words.

2 Choose Format > Word Space to open the Word Space dialog box.

3 Do one of the following:

- Type a value in the Word space field.
- Press the Arrow left or Arrow right button to decrease or increase word space. Creator changes word space in increments of 5% for each button click.
- Press ⌘← or ⌘→ (Mac OS), or press Alt ← or Alt → (Windows) to decrease or increase word space.

4 Click OK.

To adjust word space using the Specifications palette:

1 Select two or more words.

2 Choose Word Space from the Type Attributes menu, and use the slider control or the numerical field to change word space values. For more information, see Chapter 24, "Using the Specifications Palette."

Changing horizontal scale and vertical offset

The Horizontal scale field lets you specify character width. The default value of 100 percent represents the intended scale of the font. A larger percentage expands selected text while a lesser percentage compresses selected text. Changing the horizontal scale doesn't change the character's height.

The Vertical offset field lets you move the selected text above or below the baseline. A positive percentage superscripts the text while a negative percentage subscripts the text.

To adjust horizontal scale or vertical offset in the Character Attributes dialog box:

1 Select one or more characters.

2 Choose Format > Character to open the Character Attributes dialog box.

3 Type a value in the Horizontal scale or Vertical offset field.

To adjust horizontal scale or vertical offset in the Horizontal Scale or Vertical Offset dialog box:

1 Select one or more characters.

2 Choose Format > Horizontal Scale or Vertical Offset to open the Horizontal Scale or Vertical Offset dialog box.

3 Do one of the following:

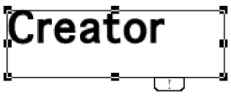
- Type a value in the Scale text or Offset field.
- Press the Arrow left or Arrow right button (or Arrow down or Arrow up) to decrease or increase horizontal scale or vertical offset. Creator changes horizontal scale by 20% and vertical offset by 5% for each button click.

• Press ⌘← or ⌘→ (Mac OS), or press Alt ← or Alt → (Windows) to decrease or increase the horizontal scale or vertical offset.

4 Click OK.

Before adjusting Horizontal Scale (0%)

After adjusting Horizontal Scale (60%)



Before adjusting Vertical Offset (Default is 0 points)

After adjusting Vertical Offset (-55 points)

To adjust horizontal scale or vertical offset using the Specifications palette:

1 Select one or more characters.

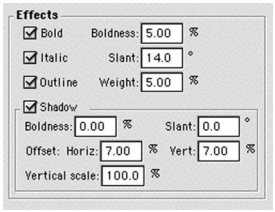
2 Choose Horizontal Scale or Vertical Offset from the Type Attributes menu, and use the slider control or the numerical field to change values. For more information, see Chapter 24, "Using the Specifications Palette."

About "Smart Quotes"

Selecting the "Smart Quotes" option in the Character Attributes dialog box automatically converts typewriter quote marks (and apostrophes) to typographer open or closed quote marks (and apostrophes). This eliminates the foot/hour (') and inch/minute (") marks. For more information, see "Using 'Smart' Quotes'" on page 327.

Changing font effects

The Effects area in the Character Attributes dialog box offers the following options. The Specifications palette offers the same options in its Type Attributes menu. For more information, see Chapter 24, "Using the Specifications Palette."



Bold effect

Selecting the Bold option lets you apply a boldface text style to the selected characters. The Bold option also lets you specify the thickness of bold characters. Enter a percentage in the Boldness field to increase the current font's plain text thickness. By default, Creator increases the thickness of plain text fonts by 5 percent when bold.

Italic effect

Selecting the Italic option lets you apply an italic text style to the selected characters. The Italic option also lets you specify the slant of italicized characters. Enter a value in the Slant field to adjust the lean of the selected text. Entering a positive value slants the selected text to the right, while a negative value slants the selected text to the left. You can enter any value from -60 degrees to 60 degrees.

Outline effect

Selecting the Outline option lets you apply an outline text style to the selected characters.

Shadow effect

Selecting the Shadow option lets you apply a shadow text style to the selected characters.

The Shadow option also lets you specify a number of shadow attributes. Each shadow attribute is similar to the corresponding attribute in the Bold and Italic options.

• The Boldness field lets you specify the percentage of the plain text thickness you want the shadow. By

default, Creator sets the shadow boldness to zero percent.

• The Slant field lets you set a lean and a direction for the shadow. By default, Creator sets the slant to zero degrees.

• The Offset Horizontal and Offset Vertical fields let you move the shadow's position left or right, or above or below the baseline of the main text. By default, Creator sets both the horizontal and vertical offsets to seven percent.

• The Scale Horizontal and Scale Vertical fields let you set the size of the shadowed characters. Increasing the percentage makes the shadowed text larger than the main text, while decreasing the percentage makes the shadowed text smaller than the main text. By default, Creator sets both the horizontal and vertical scale to 100 percent.

Applying colors

The Colors area in the Character Attributes dialog box offers the following options. For more information, see Chapter 14, "Applying Colors, Textures, and Gradients."

Text color

The Text menu in the Colors area lets you set the print color you wish for the selected text. The field to the right of the menu lets you enter the percentage of the color you wish to use. When you have the outline font style selected, the Text menu controls the color of the selected character's outline.

Fill color

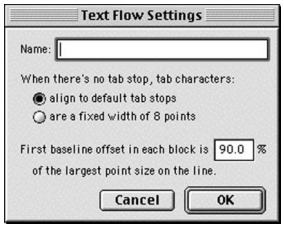
The Fill menu in the Colors area lets you set the color of the inside text area. The field to the right of the menu lets you enter the percentage of the color you want to use. You can only access the Fill menu if you have selected the outline font style.

Shadow color

The Shadow menu lets you set the print color you wish for the shadow of the selected text. The field to the right of the menu lets you enter the percentage of the color you wish to use. You can access the Shadow menu only if you have selected the shadow font style.

Using the Text Flow Settings dialog box

You can use the Text Flow Settings dialog box to specify default tab settings and to specify the first baseline offset in each text block.



To specify default tab settings:

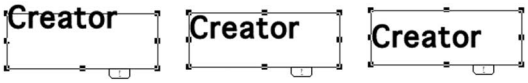
Select one of the two radio buttons:

• **align to default tab stops** Selecting this option keeps the default tab stops, which depend on the horizontal measurement system you chose in the Rulers & Guides panel in the Preferences dialog box. If your unit of measurement is inches, tabs default at every 1/2".

• **are a fixed width of 8 points** Selecting this option changes the default tab stops to be a fixed width of eight points.

To specify first baseline offset in each text block:

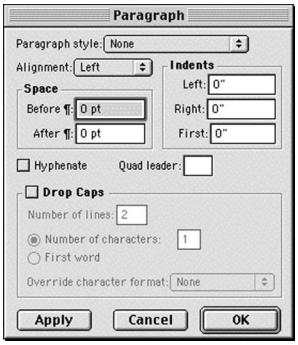
Type the desired numerical value in the first baseline offset % field.



First baseline offset of 50%, 90%, and 130%

Formatting paragraph attributes

The Paragraph Attributes dialog box lets you apply existing paragraph styles or set paragraph attributes for selected paragraphs.



To format paragraphs:

1 Select the Text tool.

2 In a text block, do one of the following:

• Click inside the text block to set an insertion point. All new paragraphs will be formatted according to the new settings.

• Select the paragraph you wish to format by selecting all or part of the paragraph, or placing the insertion point anywhere in the paragraph.

3 Choose Format > Paragraph to open the Paragraph dialog box.

4 Specify the paragraph attributes as described in the following sections, and click OK when you are finished.

Note: *Creator considers any section of text that ends in a return character a paragraph. However, Creator also considers the last section of text in a block a paragraph even if it doesn't end in a return character.*

Choosing a paragraph style

The Paragraph style menu lets you apply an existing paragraph style to the selected paragraph. For more information, see "Using text styles" in this chapter.

Changing paragraph alignment

You can change paragraph alignment in three different places: the Paragraph dialog box, the Alignment submenu, or the Specifications palette.

To change paragraph alignment:

1 Select a paragraph.

2 Do one of the following:

• In the Paragraph dialog box, choose an option from the Alignment menu.

• Choose Format > Alignment, and choose a command from the submenu.

• In the Specifications palette, click an alignment button.

Align left Aligns the left edge of every line in a paragraph, and leaves a ragged right edge.

Align right Aligns the right edge of every line in a paragraph, and leaves a ragged left edge.

Center Aligns all lines in a paragraph so they appear horizontally centered in the text block. This leaves both the right and left edges of lines ragged. When you adjust the size of the text block, Creator adjusts lines so they remain centered.

Justify Aligns both the left and right edges of lines in a paragraph. Justifying adds space between words to create clean, even left and right paragraph edges. Creator may even add some space between letters so the extra space between words doesn't appear severe. The last line in a justified paragraph stays ragged right.

Adjusting space before and after paragraphs

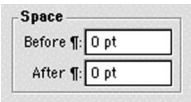
You can easily adjust the space before and after a selected paragraph.

To adjust space before and after a paragraph:

1 Select a paragraph.

2 Choose Format > Paragraph to open the Paragraph dialog box.

3 In the Space area, enter a point value in the Before ¶ field, or in the After ¶ field, or in both fields.



Setting indents

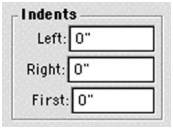
You can set indents by using the Paragraph dialog box or by using the ruler. You can indent the first line of a paragraph or the entire left or right edge of a paragraph.

To set an indent using the Paragraph dialog box:

1 Select a paragraph.

2 Choose Format > Paragraph to open the Paragraph dialog box.

3 In the Indents area, enter a value in the Left, Right, or First field.



Left This field controls left indentation of all lines except the first line in selected paragraphs.

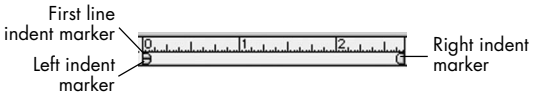
Right This field controls right indentation of all lines in selected paragraphs.

First This field controls left indentation of the first line in selected paragraphs.

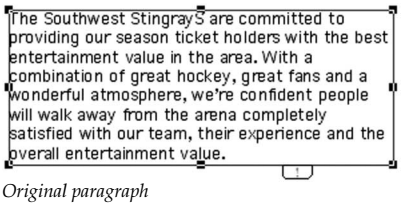
To set an indent using the ruler:

1 Select a paragraph.

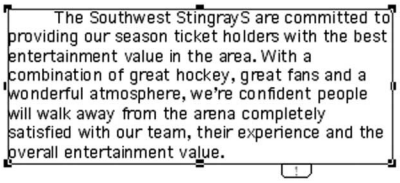
2 If the ruler isn't displayed, choose View > Rulers.



3 Drag the left, right, or first line indent marker to the desired position. The indent markers work the same way as do the Left, Right, and First fields in the Paragraph dialog box.



Original paragraph



First line indent marker moved right

Hyphenating words

You can apply hyphenation rules to any selected paragraph. You can specify hyphenation rules in the Hyphenation panel in the Document Settings dialog box. For more information, see "The Hyphenation panel" on page 268.

If you do not apply hyphenation rules, Creator word wraps the selected text instead of breaking words.

To apply hyphenation rules:

1 Select a paragraph.

2 Do one of the following:

- In the Paragraph dialog box, select the Hyphenate option.
- Choose Format > Hyphenation.

Using discretionary hyphens

You can use discretionary hyphens to define the hyphenation of individual words. The discretionary hyphen does not appear unless the word with the hyphen is in a position where it can break. For those words that cannot yet break, a small insertion mark appears below the word at the insertion point.

Creator treats discretionary hyphens as invisible characters. To display a discretionary hyphen, select the Discretionary hyphens option in the General panel of the Preferences dialog box.

To use discretionary hyphens:

1 Select a paragraph.

2 Choose Format > Discretionary Hyphen.

Using quad leaders

Quad leaders let you attach a leader to all quad characters in a selected paragraph. You can create quad characters by pressing the Shift key and the Tab key. Creator moves all text following a Shift-Tab (a quad character) flush right.

To create a quad leader:

1 Select a paragraph.

2 Choose Format > Paragraph to open the Paragraph dialog box.

3 In the Quad leader field, type a character to use as a quad leader. Creator uses this character to fill the space between a quad character and the flush right text.

Note: *You can use any character you want as a quad leader. Two suggested characters are a period or a hyphen. An underscore character creates a solid line between the quad character and the flush right text.*

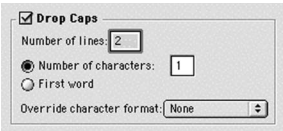
Creating drop caps

You can add drop caps to the first few letters or the first word of any paragraph. You can even specify the number of lines the drop caps fall below the baseline of the first line of the paragraph.

To create a drop crop:

1 Select a section of text.

2 Choose Format > Paragraph to open the Paragraph dialog box. The Drop Caps area appears at the bottom of the dialog box.



3 Specify the number of lines you want the drop cap to fall.

4 Select the "Number of characters" or "First word" radio button. If you select the first option, specify the number of characters in the text field.

5 To override an existing character format, choose a different font from the menu.

Using tabs

Creator has default tab settings that depend on the horizontal measurement system you chose in the Rulers & Guides panel in the Preferences dialog box. For example, if your unit of measurement is inches, tabs default at every 1/2". You can change the default tab settings in the Text Flow Settings dialog box (choose Format > Text Flow Settings) to be a fixed width of eight points.

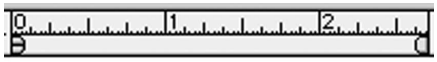
You can also override default tab settings by setting your own tabs. The first tab you create deletes all tabs to its left. The second tab you create deletes all default tabs between the tabs you created, and so on.

You can set tabs for one or more paragraphs. If you want to set tabs on a line-by-line basis, place a return character at the end of each line to form separate paragraphs.

To display the tab ruler:

1 Select a text block with the Text tool.

2 If the tab ruler is not displayed, choose View > Rulers. Notice that indents mark the left and right edges of the text block appear. For information on indents, see "Setting indents" in this chapter.



Setting tabs

You can set four types of tabs, all of which are listed in the Edit Tab dialog box. To display the Edit Tab dialog box, double-click an existing tab or double-click anywhere on the tab ruler (this last action sets a new tab).

Left tab Similar to the familiar typewriter tab, left tabs serve as the default since they are the most frequently used. Tabbed text is placed flush left against a left tab marker.

Right tab Requires either a return at the end of the tabbed line or another tab at the end of a tabbed item. The first character defines the start of the text that's being moved. The second character (return or tab) determines the end of the text that is being made flush right.

Center tab Like right tabs, also require either a return at the end of the tabbed line or another tab. The first character defines the start of the text that's being moved. The second character (return or tab) determines where the text will center.

Align to tab Choose an Align to tab when you want decimal points to line up vertically, or when you want to line up text by a character you specify in the field next to the decimal tab type. The decimal tab requires a tab character and a period to determine where the text aligns. In most cases, the period serves as a decimal point in a number; hence, the name of the tab.

With decimal tabs, the tab character serves as the first delimiter and the decimal point (period) usually serves as the second delimiter. However, decimal tabs align with any character. You can enter the different character into the field that appears next to the Align to radio button.

To set a tab using the Edit Tab dialog box:

1 Select one or more paragraphs.

2 Double-click anywhere on the tab ruler. The Edit Tab dialog box appears.

3 Select a tab type.

4 Specify a location for the tab in the Position field.

5 Click OK.

To set a tab using the mouse:

1 Select one or more paragraphs.

2 Position the pointer on the tab ruler where you want to set a tab.

3 Click to set a tab. By default, the left tab appears.

To choose a different tab type:

1 Double-click a tab to open the Edit Tab dialog box.

2 Select a different tab from the Type area.

3 Click OK. The newly selected tab appears on the tab ruler.

To move a tab:

Do one of the following:

- Drag the tab to a new location on the ruler.
- Double-click a tab to open the Edit Tab dialog box. Specify a new location for the tab in the Position field, and click OK.

To remove a tab:

Drag it off the Tab Ruler.

Using tab leaders

You can easily add a tab leader to any tab in the Edit Tab dialog box. The default tab leader is None, but you can change the setting to a dotted line, a straight line, or any character of your choosing. Some possibilities include:

- Superscript, subscript, or other characters.
- Leaders in different fonts and sizes, such as Zapf Dingbats.
- Horizontally scaled or kerned leaders.

To add a tab leader to a tab:

1 Double-click a tab to open the Edit Tab dialog box.

2 Select a tab leader option other than None. If you select the Other radio button, you can specify your own tab leader in the field to its right.

3 Click OK.

Your·Price.....$57,500

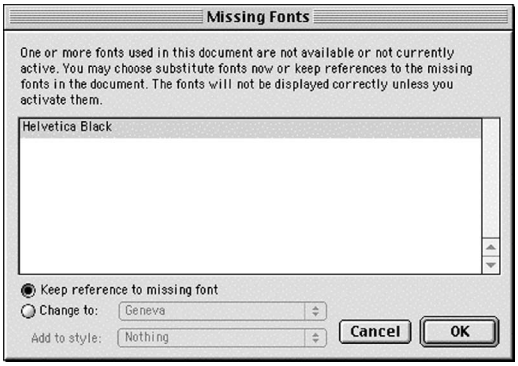
An example of a tab leader

Working with fonts

This section shows you how to replace missing fonts, disable font menu utilities, and activate fonts while Creator runs.

Working with missing fonts

When a Creator document is opened, the program checks for all the fonts used in the file. If it cannot find one or more fonts, the Missing Fonts dialog box appears.



The missing fonts are displayed in the scroll area. Select one of the missing fonts, and then select one of the following radio buttons:

Keep reference to missing font Select this radio button if you want to make quick changes to the document and do not need to have the correct font at the time. The missing font will be dimmed in the Font Menu and will be temporarily replaced by Geneva (Mac OS) or Arial (Windows). Then when you open the document later and activate the missing font; the changes you made to the text will be saved and will appear in the correct font.

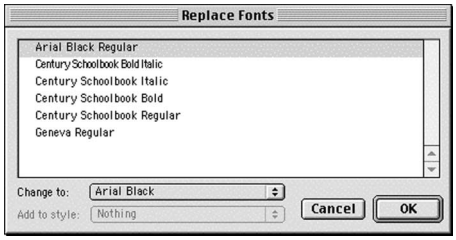
Change to Select this radio button to replace the missing font with another font. You can select a replacement font from the Change to menu, and you can use the Add to style menu to apply a style to the replacement font.

Replacing fonts

The Replace Fonts command lets you view and change the fonts you use in a document. When the Replace Fonts dialog box opens, all the fonts you use in the active document appear in the scroll area.

To display the Replace Fonts dialog box:

Choose Document > Replace Fonts.



To replace a font:

1 Select a font in the scroll area. Its name then appears in the Change to menu.

2 Choose a different font from the menu.

3 To add a style to the selected font, choose the desired style from the Add to style menu. You can choose from

Nothing, Bold, Italic, Underline, Word Underline, Outline, Shadow, Condense, and Extend.

4 Click OK.

Note: *Font changes do not occur until you click the OK button. Click the Cancel button to discard unwanted changes.*

Disabling font menu utilities

Creator ignores utilities that change the appearance of the Font Menu. Utilities, such as Suitcase®, Adobe Type Reunion®, and WYSIWYG Menus®, frequently modify the font menu to display fonts in their actual typefaces, which are not compatible with Creator. However, each of these utilities has a control panel that lets you disable the font menu modification on an application by application basis.

Activating fonts while Creator runs

Creator can recognize fonts activated after it is launched. The program then automatically adds these new fonts to the Font menu. This lets you start with a smaller set of fonts and eliminates having to quit and restart Creator to find a missing font.

While Creator is running, you can activate fonts by using a font manager program like ATM Deluxe™, Master Juggler™, Font Reserve™, or Suitcase™. Font management programs are designed to allow you to easily activate and deactivate fonts without having to move them in and out of the Fonts folder. They also allow you to organize and categorize large font collections.

Disabling active fonts

If you shut off your font manager, fonts activated by the font manager become inactive and are displayed as Geneva. Creator keeps references to these fonts in the Font menu, but they are dimmed as long as they are unavailable. If you reactivate them in your font manager, they are also activated in the Font menu and replace Geneva (Mac OS) or Arial (Windows).

Opening a document with inactive fonts

If you open a document that contains inactive fonts, the Missing Fonts dialog appears. Click the Keep reference to missing font radio button and press OK. The document opens and the fonts are dimmed in the Font menu. When you switch to your font manager and reactivate these fonts, they are restored in the open document.

Copying and pasting type and paragraph specs

Copying and pasting type and paragraph specs creates a temporary record of character and paragraph formatting. To create a permanent record of character and paragraph formatting, see "Using text styles" in this chapter.

Copying type specs

The Copy Type Specs command lets you copy the character formatting attributes of the selected text without copying the text itself. Character attributes include font, style, size, leading, color, horizontal scale, tracking, word spacing, and offset settings. You can then apply the character formatting to other text using the Paste Type Specs command.

Creator does not store the copied attributes on the Clipboard, so you can retrieve them even after many intervening Cut or Copy commands. However, you can lose a copied type format by using the Copy Type Specs command on another selection of text.

To copy type specs:

1 Select text that has the desired character formatting.

2 Choose Edit > Copy Type Specs.

Pasting type specs

The Paste Type Specs command lets you apply copied character attributes to selected text. Using this command does not change the content of the text.

To paste type specs:

1 Select text to be assigned copied type specs.

2 Choose Edit > Paste Type Specs.

An Example of copying and pasting type specs

The word "Sale" appears in your document in 24 point Bold Helvetica, and the words "Free Offer" appear in the same document in 10 point Plain Geneva. Assume you want to change the character attributes of "Free Offer" to the attributes of "Sale." Perform the following steps:

1 Select the word "Sale."

2 Choose Copy Type Specs from the Edit menu.

3 Highlight the words "Free Offer."

4 Choose Edit > Paste Type Specs. This changes the format of "Free Offer" to 24 point Bold Helvetica.

Before and after copying and pasting type specs.

Copying paragraph specs

The Copy ¶ Specs command lets you copy a selected paragraph's formatting attributes without copying the text of the paragraph. Paragraph attributes include alignment, margins indentation, hyphenation, and tabs. You can then apply the paragraph formatting to other text using the Paste Type Specs command.

Creator does not store the copied attributes on the Clipboard, so you can still retrieve them even after many intervening Cut or Copy commands. They don't conflict with copied character attributes. However, you can lose a copied paragraph format by using the Copy ¶ Specs command on another selection of text.

To copy paragraph specs:

1 Select a paragraph that has the desired paragraph formatting.

2 Choose Edit > Copy ¶ Specs.

Pasting paragraph specs

The Paste ¶ Specs command lets you apply copied paragraph formats to all selected paragraphs without changing the content of the paragraphs. Selected paragraphs are either all paragraphs containing at least one selected character or the paragraph containing the insertion point.

To paste paragraph specs:

1 Select text to be assigned copied paragraph specs.

2 Choose Edit > Paste ¶ Specs.

An example of copying and pasting ¶ specs:

In the example below, the paragraph under the heading "Order Today, Pay Later" has center alignment with a 12 point space after the paragraph. Assume you want to

apply this paragraph formatting to the other two body paragraphs. Perform the following steps:

1 Select the paragraph under the heading "Order Today, Pay Later."

2 Choose Edit > Copy ¶ Specs from the menu.

3 Select the paragraph under the heading "Scoreboard Recognition."

4 Choose Edit > Paste ¶ Specs. This changes the format of this paragraph to center alignment with a 12 point space after the paragraph.

5 Repeat steps 3 and 4 for the paragraph under the heading "Free Tickets."

Using text styles

When formatting characters and paragraphs in your documents, you can use text styles to make global formatting changes to your document, or to apply multiple sets of formatting instructions to sections of text. Text styles not only save you time, but they also give your documents a consistent and professional look. Creator has the following three text styles:

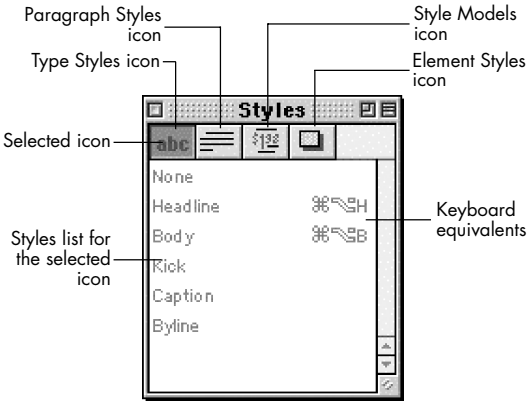
Type styles ( ) Applies character formatting attributes to selected text. Examples include font type, font size, and leading. Changing a type style automatically changes all text linked to the type style.

Paragraph styles ( ) Applies paragraph formatting attributes to selected text. Examples include margins, tabs, hyphenation, and alignment. A paragraph style can include, but doesn't have to include, a type style. Changing a paragraph style automatically changes all text linked to the paragraph style.

Style models ( ) Applies multiple sets of formatting instructions to text. You can create style models from formatted text or from existing type and paragraph styles. Style models can help you format things like the appearance of tabulated lists. If you change a style model, you must reapply it to the text.

Looking at text styles on the Styles palette

The Styles palette contains lists of text styles (type styles, paragraph styles, and style models) and element styles. Simply click the appropriate icon to display a list of styles. Each style in each list shows its keyboard equivalent, if it has one. When you select text, the text style that is assigned to it, if any, is highlighted in the Styles palette.



Note: For more information on element styles, see "Using element styles" on page 170.

Creating type styles

You can create text styles when you want to make it easy to specify the same character attributes in more than one section of a document.

To create a type style:

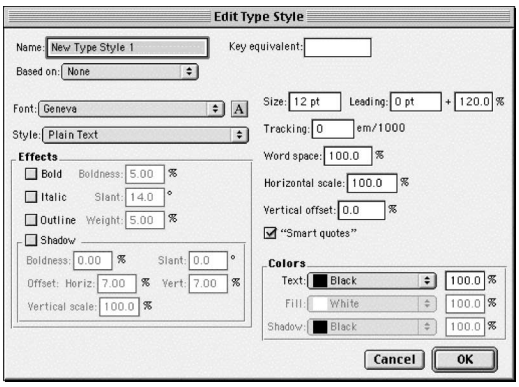
1 Do one of the following:

- To create a type style based on existing text, select the desired text. Then choose Format > Make Type Style.

- To create a type style from scratch, choose Document > Text Styles. In the Text Styles dialog box that appears, click the Type Styles icon ( ) and then click New.

Tip: Double-click the Type Styles icon on the Styles palette to open the Text Styles dialog box.

The Edit Type Style dialog box appears.



2 Specify the following options:

Name Type a name in this field to identify the new type style, or accept the default name.

Key equivalent Type a keyboard equivalent in this field if you want to use a keyboard shortcut to assign the type style to selected text.

Based on Choose an existing type style from this menu if you want to use it as the base style for the new type style. Then, if you change the base style, Creator changes those same attributes in the new style.

3 For the other options in the dialog box, adjust the formatting as desired. For information on the typographical options, see "Formatting characters" on page 93. For information on the options in the Colors area, see "Applying colors to text" on page 212.

4 Click OK. The name of the new type style appears in the type styles list in both the Text Styles dialog box and on the Styles palette.

Creating paragraph styles

You can create paragraph styles when you want to specify the appearance of paragraphs in more than one section of a document.

To create a paragraph style:

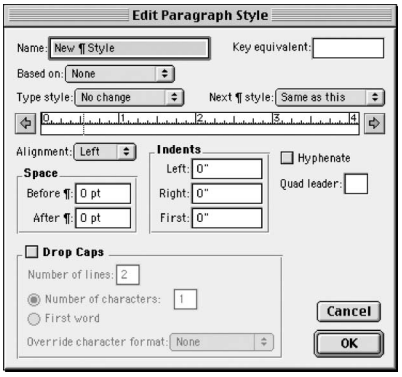
1 Do one of the following:

- To create a paragraph style based on an existing paragraph, select the paragraph or place the insertion point anywhere in the paragraph. Then choose Format > Make ¶ Style.

- To create a paragraph style from scratch, choose Document > Text Styles. In the Text Styles dialog box that appears, click the Paragraph Styles icon ( ) and then click New.

Tip: *Double-click the Paragraph Styles icon on the Styles palette to open the Text Styles dialog box.*

The Edit Paragraph Style dialog box appears.



2 Specify the following options:

Name Type a descriptive name in this field to identify your newly created paragraph style, or accept the default name.

Key equivalent Type a keyboard equivalent in this field if you want to use a keyboard shortcut to assign the paragraph style to selected text.

Based on Choose an existing paragraph style from this menu if you want to use it as the base style for the new paragraph style. Then, if you edit the base style, Creator modifies those same attributes in the new style.

Type style Choose a type style from the Type style menu if you want to assign a type style at the same time you assign a paragraph style to selected text. When you link a paragraph style and a type style in this way, the selected text appears with both the paragraph and type formatting attributes. Choose "No change" if you do not want to link a paragraph style to a type style.

Next ¶ style Choose "Same as this" from the Next ¶ style menu if you want to assign the paragraph style to the next paragraph. The "Same as this" is the default, but you can choose any paragraph style you have created as the next paragraph style.

3 For the other options in the dialog box, adjust the formatting as desired. For more information about these options, see "Formatting paragraphs" on page 100.

4 Click OK. The name of the new paragraph style appears in the paragraph styles list in both the Text Styles dialog box and on the Styles palette.

Creating style models

Think of a style model as a type of macro—a command that reproduces the actions of many commands. Unlike type and paragraph styles, which apply only one set of formatting instructions, a style model applies multiple sets of formatting instructions to one or more paragraphs.

To create a style model:

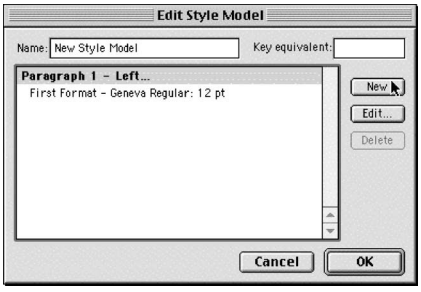
1 Do one of the following:

- To create a style model based on text that is linked to type and paragraph styles, select the text. Then choose Format > Make Style Model.

- To create a style model from scratch, choose Document > Text Styles. In the Text Styles dialog box that appears, click the Style Models icon ( ) and then click New.

Tip: *Double-click the Style Models icon on the Styles palette to open the Text Styles dialog box.*

The Edit Style Model dialog box appears. This dialog box breaks a style model into its component paragraph style (in bold type) and type style (indented and in regular type).

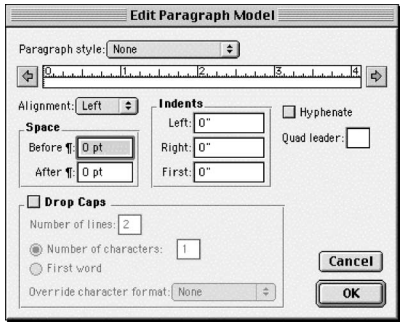


2 Specify the Name and Key equivalent options:

Name Type a descriptive name in this field to identify your newly created style model, or accept the default name.

Key equivalent Type a keyboard equivalent in this field if you want to use a keyboard shortcut to assign the style model to selected text.

3 To adjust the paragraph formatting for this style model, double-click the paragraph style entry (or select the paragraph entry and click Edit). The Edit Paragraph Model dialog box appears.

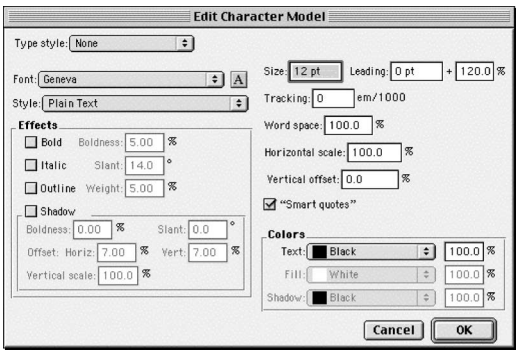


Specify the following options:

• Choose an existing paragraph style from the Paragraph style menu, or choose None if you prefer to not assign an existing paragraph style to this style model.

• For the other options in the dialog box, adjust the format settings as discussed in "To create a paragraph style" on page 110.

4 To adjust the type formatting for this style model, double-click the type style entry (or select the type style entry and click Edit). The Edit Character Model appears.

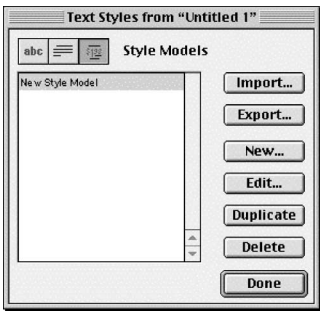


Specify the following options:

• Choose an existing type style from the Type style menu, or choose None if you prefer not to apply an existing type style to this style model.

• For the other options in the dialog box, adjust the format settings as discussed in "To create a type style" on page 109.

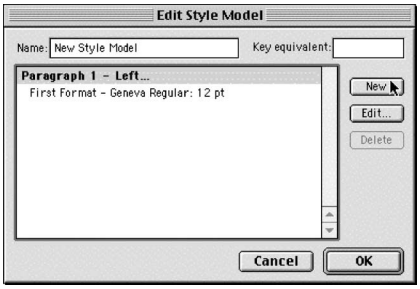
5 Click OK. The new style model appears in the Style Models list in both the Text Styles dialog box and on the Styles palette.



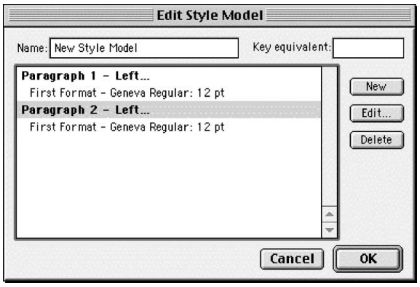
To add paragraph formats to a style model:

When you create a style model for a particular paragraph, you may already know how you want to format subsequent paragraphs. Instead of applying a series of style models for these paragraphs, Creator lets you specify how you want subsequent paragraphs formatted.

1 In the Edit Style Model dialog box, select the paragraph style entry and click New.



A second paragraph style entry, along with its linked type style, appears.



2 For the second paragraph style entry, select its paragraph style (Paragraph 2) or its type style (First Format).

3 Click Edit. The Edit Paragraph Model or the Edit Type Model dialog box appears.

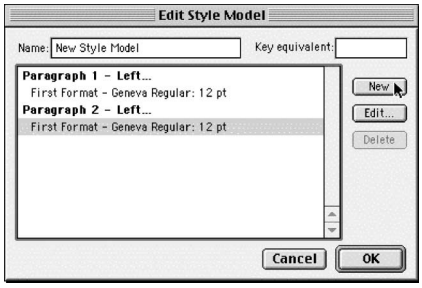
4 Adjust the paragraph formatting or type formatting as described in "To create a style model" above.

5 Click OK to apply the changes, and to return to the Edit Style Model dialog box.

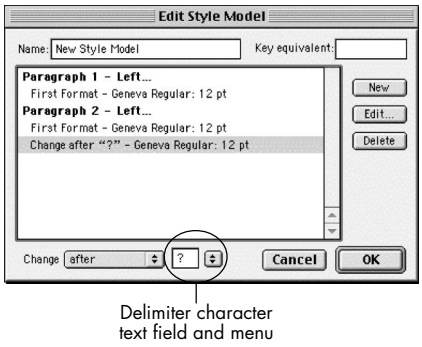
To add type styles to a style model:

In some sections of text, you may wish to apply the same paragraph style but change type styles. You can accomplish this by adding type styles to your style model.

1 In the Edit Style Model dialog box, select a type style and click New.



A new type style appears under the existing type style. In addition, two menus and a text field appear at the bottom of the dialog box. These menus let you determine when to change type styles in the paragraph.



2 Select the new type style and click Edit to open the Edit Character Model dialog box. Adjust type formatting as desired, and click OK to return to the Edit Style Model dialog box.

3 Specify when you want the new type style to take place based on a delimiter character. (The default delimiter character is the question mark.) Choose an option from the delimiter character menu or type a delimiter character in the text field located to its left. The delimiter character menu lists the following options:

4 Choose an option from the Change menu.

After Starts a type style change after the delimiter.

At Includes the delimiter character as part of the type style.

After Deleting Deletes the delimiter character and then applies the type style to the following text.

5 Click OK to apply your changes.

Editing text styles

At some point during your work, you may decide to change the formatting attributes for a text style. Creator gives you the option of modifying text styles in the Text Styles dialog box. When you change the formatting attributes of a type or paragraph style, all text that is linked to the style is automatically updated with the new format. However, changes to style models don't automatically apply to the document. Style models have to be reapplied.

To edit a type style:

1 Choose Document > Text Styles. The Text Styles dialog box appears.

2 Select the Type Styles icon (abc) to display a list of type styles.

Tip: *Double-click the Type Styles icon on the Styles palette. The Text Styles dialog box displays the list of type styles.*

3 Select a type style and click Edit. The Edit Type Style dialog box appears.

4 Adjust the formatting attributes as desired.

5 Click OK to apply the changes and to return to the Text Styles dialog box.

6 Click Done to return to the document window.

To edit a paragraph style:

1 Choose Document > Text Styles. The Text Styles dialog box appears.

2 Select the Paragraph Styles icon ( ) to display a list of paragraph styles.

Tip: *Double-click the Paragraph Styles icon on the Styles palette. The Text Styles dialog box displays the list of paragraph styles.*

3 Select a paragraph style and click Edit. The Edit Paragraph Style dialog box appears.

4 Adjust the formatting attributes as desired.

5 Click OK to apply the changes and to return to the Text Styles dialog box.

6 Click Done to return to the document window.

To edit a style model:

1 Choose Document > Text Styles. The Text Styles dialog box appears.

2 Select the Style Models icon ( ) to display a list of style models.

Tip: *Double-click the Style Models icon on the Styles palette. The Text Styles dialog box displays the list of style models.*

3 Select a style model and click Edit. The Edit Style Model dialog box appears.

4 Adjust the formatting attributes as desired.

5 Click OK to apply the changes and to return to the Text Styles dialog box.

6 Click Done to return to the document window.

Copying and deleting text styles

You can copy or delete any text style listed in the Styles palette.

To copy or delete a text style:

1 Choose Document > Text Styles. The Text Styles dialog box appears.

2 Click the Type Styles icon ( ), the Paragraph Styles icon ( ), or the Style Models icon ( ) to display a list of type styles, paragraph styles, or style models.

3 Do one of the following:

• Select the text style you want to copy, and click Duplicate. Notice that Creator numbers each copy.

• Select the text style you want to delete, and click Delete. The text style disappears from the list.

4 Click Done to return to the document window.

Importing and exporting text styles

Creator lets you import and export text styles as independent files, and use them in the active document or in other Creator documents.

To import a text style:

1 Choose Document > Text Styles. The Text Styles dialog box appears.

2 Click the appropriate style icon to display a list of type styles, paragraph styles, or style models.

3 Click Import. The Import Text Styles dialog box appears.

4 Locate and select a text style file or select a Creator document containing text styles.

5 Click Open. The imported file appears in the list of type styles, paragraph styles, or style models.

To export a text style:

1 Choose Document > Text Styles. The Text Styles dialog box appears.

2 Click the appropriate style icon to display a list of type styles, paragraph styles, or style models.

3 Select the type style, paragraph style, or style model you want to export.

4 Click Export. The Export Text Styles dialog box appears.

5 Type a name for your exported text file and specify a location.

6 Click Save.

Assigning text styles

For information on assigning text styles, see Chapter 21, "Using the Styles Palette."

Applying tags to text styles

The Apply Tags command lets you apply styles to a standard text file. Creator does this by looking for tags—or labels—which tell the application what style it needs to apply to the specified text. Enter these tags into the text before importing the file into Creator.

When Creator finds a tag in a text file, the application deletes the tag and then styles the text accordingly. You can apply styles from tags when importing or breaking text or word processing files.

The form of tags

Creator looks for tag delimiter characters to recognize tags. Creator uses the following characters as default tag delimiters, which are listed in the Text panel of the Preferences dialog box.

The keyboard equivalent for the tag start delimiter («) is Option + \ (Mac OS) or Alt + 0171 (Windows).

The keyboard equivalent for the tag end delimiter (») is Option + Shift + \ (Mac OS) or Alt + 0187 (Windows).

If you choose your own delimiters, avoid frequently used characters. In addition, avoid characters you've already used as delimiters in style models. If you wish, you can use the same character as both the start and end delimiter.

A tag can identify a type style, paragraph style, or a style model by name or by position in the style sheet. There is also a None tag to turn off styling.

Making tags

The following instructions show you one way to make a tag. Note that the text styles have to be pre-defined in a document for the tags to have any effect.

To make a tag:

1 First, type the tag start delimiter («).

2 Then type one of the following:

- **T** for a type style.
- **P** for a paragraph style.
- **M** for a style model.

3 Next, type one of the following:

- a colon (:) and the style name.
- a number sign (#) and the number of the style.

4 Finally, type the tag end delimiter (»).

The "None" tag is constructed by the word "None" between tag start and end delimiters.

Examples of tags

Here are three examples of tags:

Tag	Meaning of the tag
«M:Disk Listing»	Use the style model named "Disk Listing."
«P#5»	Use the fifth paragraph style. (This will be the sixth item on the list of paragraph styles in the Styles palette, because "None" at the top of the list doesn't represent a style.)
«None»	Don't use any style or style model.

How Creator uses tags

When you apply styles using tags, Creator scans the text from top to bottom. When it finds a tag, the application deletes the tag. Then it applies the specified type style, paragraph style, or style model until the application finds another tag to turn off the style or until the end of the text file is reached.

Rules for using tags and styles

- Type styles and paragraph styles can coexist. A type style tag doesn't turn off a paragraph style tag. However, a paragraph style tag will turn off a previous type style if the paragraph style tag includes an associated type style.
- Style models affect both type and paragraph formatting, so a style model tag turns off type and paragraph tags. A type or a paragraph tag turns off a style model tag.
- "None" tags turn off all three kinds of styles.

The scope of tags

When you select a range of text and apply a paragraph style or a style model, Creator extends the selection from the beginning of the first paragraph containing the selection to the end of the last paragraph containing the selection. This is because paragraph formatting affects entire paragraphs, and both paragraph styles and style models affect paragraph formatting.

The same is true of paragraph and style model tags. To avoid confusion, you should place paragraph and style model tags at the beginning of the first paragraph they will affect. Even if a paragraph or style model tag is in the middle of a paragraph, it is applied at the beginning of the paragraph and continues through to the end of a paragraph in which another tag turns it off.

Inserting tags in text

Creator provides an easy way to insert tags in text.

To apply tags in text:

Hold down Option (Mac OS) or Ctrl (Windows) and select a text style on the Styles Palette. The text style's bracketed name (e.g., «T:Main Text») appears in your document.

Applying tags

You can apply tags from the Styles palette or the Import Text dialog box.

To apply tags to a selection of text:

1 Click the Style Model icon on the Styles palette.

2 In the document window, select the text containing the tags.

3 Choose Format > Apply Tags.

If you didn't select whole paragraphs, Creator extends the selection. The tags are then deleted and the styles applied.

Note: *Invalid tags—those with names that can't be found or numbers that are out of range—are not deleted and no styles are applied.*

To apply tags while breaking text:

1 Choose File > Import Text to open the Import Text dialog box.

2 Locate and select a text file containing tags.

3 Select the Break radio button.

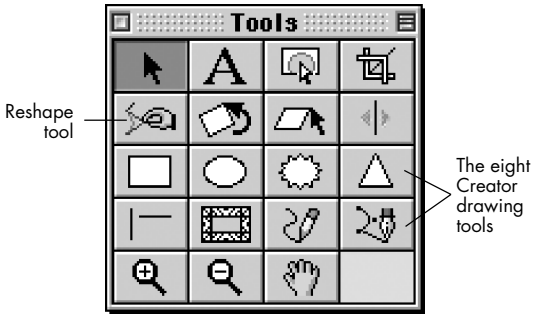
4 In the Break Text dialog box, select the Apply tags radio button.

5 Specify the appropriate break settings and click OK.

Tags are applied to the separate text blocks as if they were still a single piece of text. The next block may not contain any tags, but it is still styled with tags that were in effect at the end of the first block.

Chapter 9: Drawing Elements

In this chapter, you will learn how to draw shapes, lines, and borders with the eight Creator drawing tools, which you can select from the Tools palette. You will also learn how to use the Reshape tool, which you can use to edit such shapes as rectangles, starbursts, and paths.



Tools palette

To select a tool:

Do one of the following:

- Click a tool icon on the Tools palette.
- Press a tool selection key. See the *MultiAd Creator 6.0 Quick Reference Card* for a complete list of the tool selection keys.

Using tool selection keys

Below is a list of the tool selection keys for the Creator drawing tools and the Reshape tool. To use these keys, no text block can be active.

Tool desired	Press
Reshape tool	M
Rectangle tool	Q
Oval tool	O
Starburst tool	S
Regular Polygon tool	N
Line tool	L
Border tool	B
Freehand Drawing tool	D
Cubic Bézier Path tool	P

Note: *If a text block is active, you can press Enter (numeric keypad) to select the Arrow tool. From then on, pressing Enter toggles between the Arrow tool and the Text tool.*

Drawing lines and ovals

You can create lines of any angle with the Line tool ( ). You can create custom circles and ovals with the Oval tool ( ).

To draw with the Line tool:

1 Select the Line tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

2 Drag the crosshair pointer across the screen to draw a line. Holding down Shift while dragging constrains the angle of the line to increments of 15 degrees.

Drawing three types of lines

3 Release the mouse button to create the new line. Notice that Creator automatically selects the element.

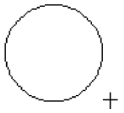
Three completed lines

To draw with the Oval tool:

1 Select the Oval tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

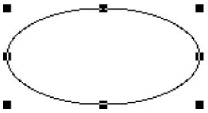
2 Drag the crosshair pointer across the screen to draw an oval. To constrain an oval to a circle, hold down Shift while dragging.

Drawing an oval

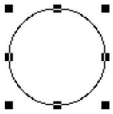


Drawing a circle

3 Release the mouse to create the new oval. Notice that Creator automatically selects the element.



Completed oval



Completed circle

Drawing rectangles

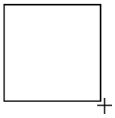
You can create custom squares and rectangles with the Rectangle tool ( ).

To draw with the Rectangle tool:

1 Select the Rectangle tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

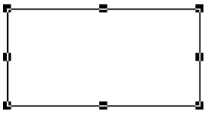
2 Drag the crosshair pointer across the screen to draw a square or rectangle. To constrain a rectangle to a square, hold down Shift while dragging.

Drawing a rectangle

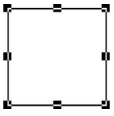


Drawing a square

3 Release the mouse to create the new rectangle or square. Notice that Creator automatically selects the element.



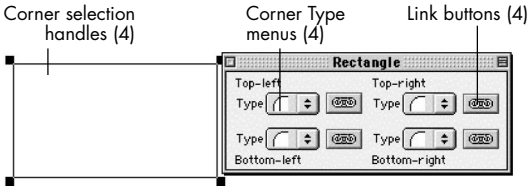
Completed rectangle



Completed Square

Reshaping the corners of a rectangle

When you select a rectangle with the Reshape tool ( ), four corner selection handles appear on the rectangle, along with the Rectangle palette. This palette contains controls that you use in conjunction with the selection handles to modify the corners of the rectangle.



A rectangle selected by the Reshape tool

Corner selection handles Let you reshape and resize the corners of the rectangles. There are four corner selection handles.

Corner Type menus Let you choose a corner type for each corner. There are four types: Rounded, Inverted, Rounded and Inverted, and Beveled. Rounded is the default.

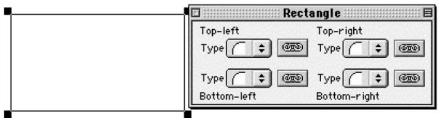
Link buttons Let you specify whether you want a corner linked or unlinked to the other corners. If a corner is linked, its selection handle moves in tandem with the other linked corners. If a corner is unlinked, its selection handle moves independently of the other corners. All corners are linked by default.

To unlink a corner, click the Link button ( ) so that it changes to the Unlink button ( ). To re-link a corner after unlinking it, click the Unlink button ( ) so that it changes back to the Link button ( ).

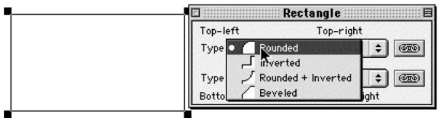
To reshape a rectangle with linked corners:

1 Select the Reshape tool. The pointer turns into an Open Hand pointer when you move it into the document window.

2 Select the rectangle you want to reshape. The Rectangle palette appears next to the rectangle.

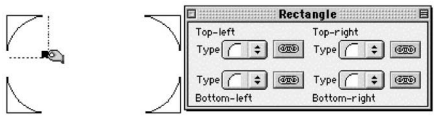


3 For each corner, choose a corner type from the Type menu. Rounded is the default corner type. For this example, accept the default.



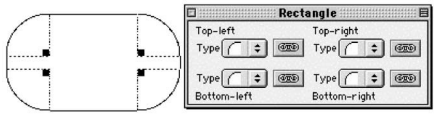
4 For each corner, specify whether you want it linked or unlinked to the other corners. Linked ( ) is the default. For this example, accept the default.

5 Drag a corner selection handle inward to adjust the size of a corner. Since all of the corners are linked in this example, all of the selection handles move in tandem.

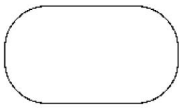


Tip: *To reshape the two sides of a corner proportionally, hold down Shift as you drag.*

6 Release the mouse.



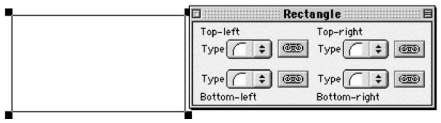
7 Close the Reshape tool, and click outside of the element.



To reshape a rectangle with unlinked corners:

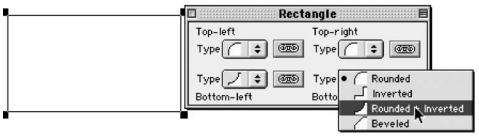
1 Select the Reshape tool. The pointer turns into an Open Hand pointer when you move it into the document window.

2 Select the rectangle you want to reshape. The Rectangle palette appears next to the rectangle.

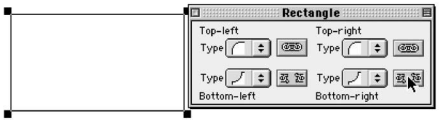


3 For each corner, choose a corner type from the Type menu.

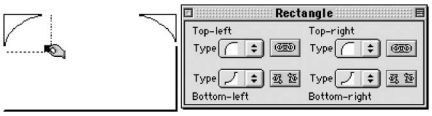
- For the Top-left and Top-right corners, choose Rounded (the default) from the Type menu.
- For the Bottom-left and Bottom-right corners, choose Rounded + Inverted from the Type menu.



4 For each corner, specify whether you want it linked or unlinked to the other corners. Linked ( ) is the default. For the Bottom-left and Bottom-right corners, click the Link button to unlink these two corners.

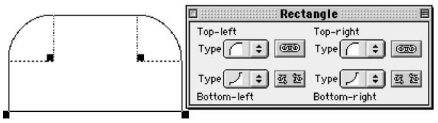


5 Drag the top left selection handle inward to adjust the size of the corner. Since the top left and top right corners are linked, their selection handles move in tandem. Notice that the bottom left and right corners are unlinked, so their selection handles do not move.



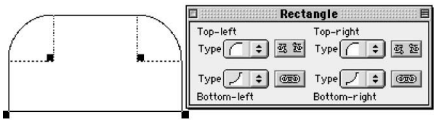
Tip: *To reshape the two sides of a corner proportionally, hold down Shift as you drag.*

6 Release the mouse.



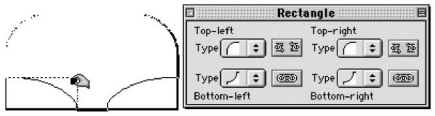
Next, you'll reshape the bottom left and right corners. You can either drag each corner independently of the other or, as the instructions below illustrate, you can drag the two corners in tandem by linking them.

7 Re-link the Bottom-left and Bottom-right corners, and unlink the Top-left and Top-right corners. The Link and Unlink buttons in the dialog box should look like this:

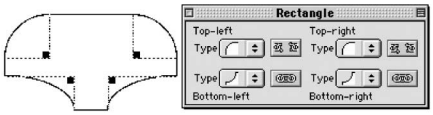


Keyboard shortcut: *You can Option-click (Mac OS) or Ctrl-click (Windows) a selection handle to toggle between the Link button (*  *) and the Unlink button (*  *).*

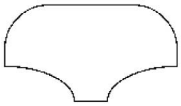
8 Drag the bottom left selection handle inward to adjust the size of the corner. Since the bottom left and bottom right corners are linked, their selection handles move in tandem. Notice that the top left and right corners are unlinked, so their selection handles do not move.



9 Release the mouse.



10 Close the Reshape tool, and click outside of the element.



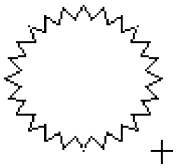
Drawing starbursts

You create custom starbursts with the Starburst tool ().

To draw with the Starburst tool:

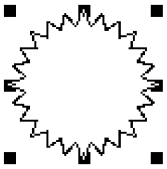
1 Select the Starburst tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

2 Drag the crosshair pointer across the screen to draw a starburst. To draw the starburst with a proportional height and width, hold down Shift while dragging.



Drawing a starburst

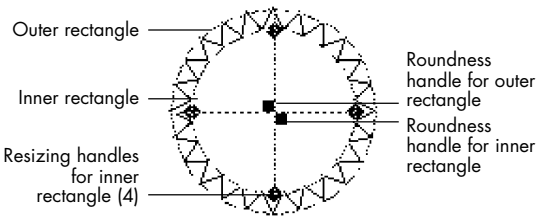
3 Release the mouse button to create a new starburst. Notice that Creator automatically selects the element.



Completed starburst

Reshaping starbursts

When you select a starburst with the Reshape tool (), the two rectangles that make up the starburst appear, as well as four resizing handles and two roundness handles. The outer and inner rectangles default to rounded corners. The six selection handles are used to reshape the starburst.



A starburst selected with the Reshape tool

Outer rectangle Sets the edge of the starburst's peaks. For most starbursts that you draw, the outer rectangle has rounded corners.

Inner rectangle Sets the edge of the starburst's valleys. For most starbursts that you draw, the inner rectangle has rounded corners.

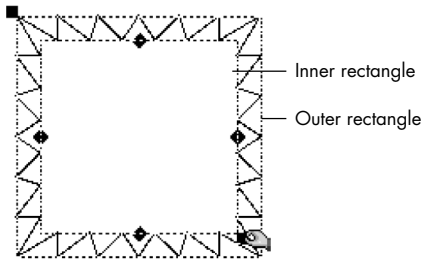
Resizing handles for inner rectangle Lets you adjust the size of the inner rectangle. There are four resizing handles.

Roundness handle for outer rectangle Lets you adjust the roundness of the outer rectangle.

Roundness handle for inner rectangle Lets you adjust the roundness of the inner rectangle.

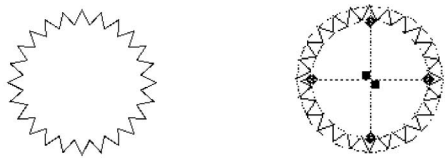
Looking at the rectangles that make up a starburst

To see the rectangles that make up a starburst, simply make the corners for the two rectangles perfectly square. First, drag the roundness handle for the inner rectangle to the lower right corner of the starburst. Then drag the roundness handle for the outer rectangle to the upper left corner of the starburst. The starburst should now look like this:



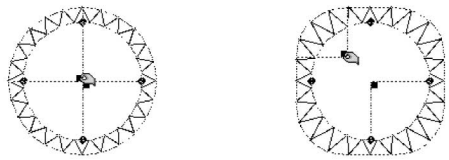
To adjust the roundness of the outer rectangle:

1 Select a starburst with the Reshape tool. The two rectangles that make up the starburst and the six selection handles appear.

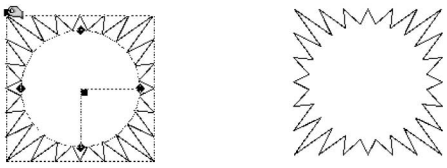


2 Position the pointer over the roundness handle for the outer rectangle. The pointer turns into a Closed Hand pointer.

3 Drag the roundness handle up or to the left until the outer rectangle has the desired roundness.



4 To make the corners of the outer rectangle perfectly square, drag the roundness handle to its outermost limit. Then select a different tool from the Tools palette (e.g., Arrow tool) and click outside of the starburst.

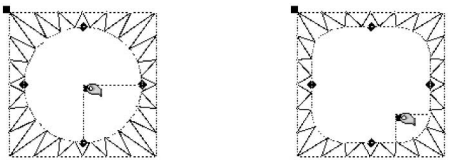


To adjust the roundness of the inner rectangle:

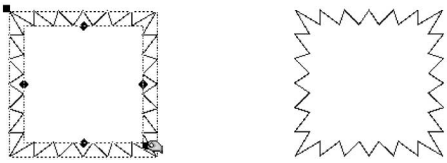
5 Select a starburst (from the example above) with the Reshape tool.

6 Position the pointer over the roundness handle for the inner rectangle. The pointer turns into a Closed Hand pointer.

7 Drag the roundness handle down or to the right until the inner rectangle has the desired roundness.

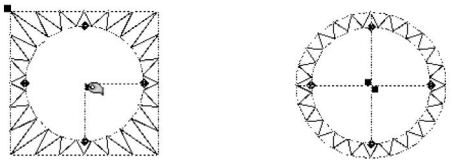


8 To make the corners of the inner rectangle perfectly square, drag the roundness handle to its outermost limit. Then select a different tool from the Tools palette (e.g., Arrow tool) and click outside of the starburst.



To adjust the size of the inner rectangle:

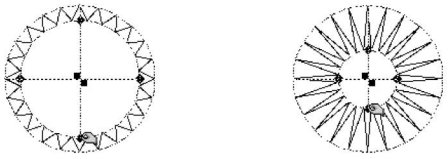
1 Select a starburst with the Reshape tool. The selection handles and the two rectangles that make up the starburst appear.



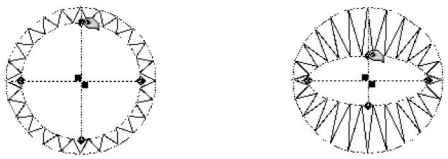
2 Position the pointer over one of the resize handles for the inner rectangle. The pointer turns into a Closed Hand pointer.

3 Do one of the following:

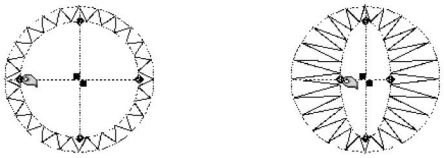
• To resize all four sides of the inner rectangle symmetrically, position the pointer over one of the resize handles, hold down Shift, and drag until it is at the desired position.



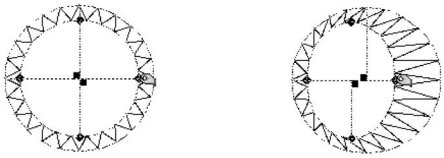
• To resize the height symmetrically, position the pointer over the top or bottom resize handle, hold down Option (Mac OS) or Alt (Windows), and drag until it is at the desired position.



• To resize the width symmetrically, position the pointer over the left or right resize handle, hold down Option (Mac OS) or Alt (Windows), and drag until it is at the desired position.

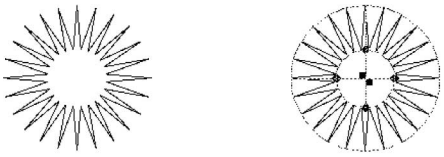


• To resize just one side of the inner rectangle, position the pointer over one of the resize handles, and drag until it is at the desired position.

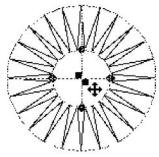


To reposition the inner rectangle within the outer rectangle:

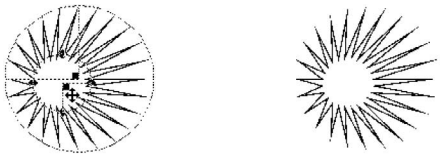
1 Draw a starburst and select it with the Reshape tool. The selection handles and the two rectangles that make up the starburst appear.



2 Position the pointer inside the inner rectangle of the starburst, but don't let it touch a selection handle. The pointer turns into an arrow-capped crosshair.

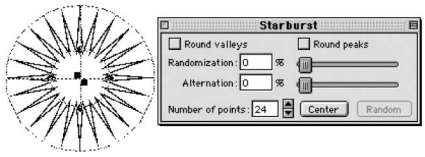


3 Drag the inner rectangle to reposition it within the outer rectangle. Then select a different tool from the Tools palette (e.g., Arrow tool) and click outside of the starburst.



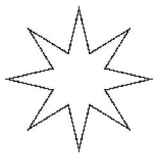
To reshape a starburst using the Starburst palette:

1 Select a starburst with the Reshape tool. For the following examples, you'll use the Starburst palette to reshape the starburst, instead of using the selection handles and inner and outer rectangles.



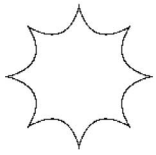
2 Specify the following options:

Points Enter a number between 0 and 100 in this field (or use the increment and decrement arrows). This feature lets determine how many points you want a starburst to have.



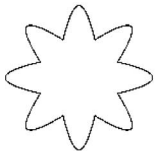
Starburst with 8 points

Round Valleys Select this option to smooth the valleys of a starburst so they appear rounded.



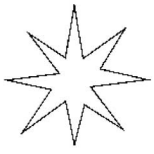
Starburst with Round Valleys

Round Peaks Select this option to smooth the peaks of a starburst so they appear rounded.



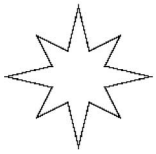
Starburst with Round Peaks

Randomization Enter a percentage from 0 to 100 in this field (or use the slide bar). Zero represents no randomization and 100 represents absolute randomization. This feature lets you vary the peak and valley lengths.



Starburst with 30% Randomization

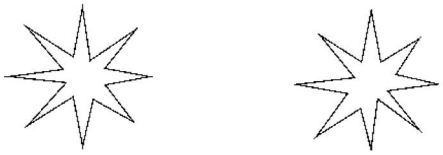
Alternation Enter a percentage from 0 to 100 in this field (or use the slide bar). Zero represents no alternation and 100 represents absolute alternation. This feature lets you change the length of every other peak on the starburst.



Starburst with 30% Alternation

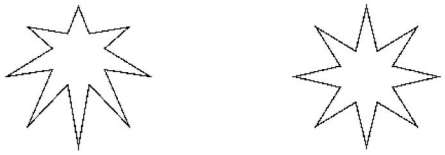
Random Click this button to create different, random starburst designs based on your settings. You must enter a value greater than zero in the Randomization field to activate the Random button.

Note: *Each time you click the Random button, a different design appears.*



Two examples of clicking the Random button (30% Alternation)

Center Click this button to center the inner rectangle of a starburst within its outer rectangle.



Before and after clicking the Center button

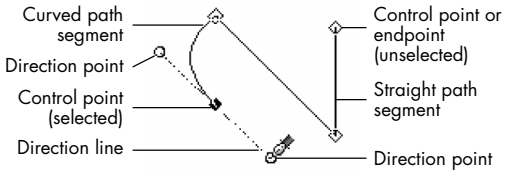
Drawing path elements

You can draw path elements with three of the Creator drawing tools: the Cubic Bézier Path tool ( ), the Freehand Drawing tool ( ), and the Regular Polygon tool ( ). When you're done drawing a path, you can modify it using the Reshape tool. In Creator, the path drawing tools are used in concert with the Reshape tool to produce fine control.

Drawing a path with the Cubic Bézier Path tool

You can use the Cubic Bézier Path tool ( ) to draw paths with any combination of straight and curved segments. Path elements may be open or closed.

Note: *The Creator Path tool now produces cubic bézier curves instead of the Creator2 quadratic bézier curves.*



A path being drawn with the Path tool

Control points Connects one path segment to another path segment. When using the Path tool, you create a control point every time you click the mouse. For an open path, the starting and ending control points are called endpoints.

Direction line The dotted line that appears as you drag the mouse to create or reshape a curved segment. It also appears when you select a control point on a curve with the Reshape tool. The angle and length of a direction line determines the shape and size of a curved segment.

Direction points Connected to their associated control point by a direction line. When you drag the mouse to create or reshape a curved segment, the Path tool is positioned over one of the direction points. These points, as their name implies, affect the direction of a curved segment.

Straight path segment Created by clicking where you want the straight segment to begin, and then clicking where you want the segment to end. You can hold down Shift to make the line correspond to horizontal, vertical, or 45 degree angles. Do not drag the mouse while creating straight segments.

Curved path segment Created by clicking where you want the curved segment to begin, and then dragging the mouse to set the slope of the curve. A direction line and direction points appear as you create a curved segment.

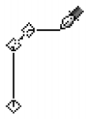
To draw straight segments:

1 Select the Path tool.

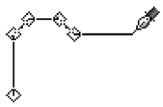
2 Position the Path tool where you want a straight segment to begin, and click to create the first control point.

3 Position the Path tool (do not hold down the mouse button) where you want the first straight segment to end, and click to create the second control point. Shift-click to constrain the angle of the line to increments of 45 degrees.

4 Position the Path tool where you want the second straight segment to end, and click to create a third control point.

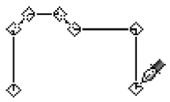


5 Continue to create the desired number of straight segments.

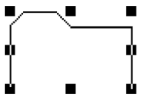


To finish drawing an open path:

Position the Path tool where you want the last control point, and double-click the mouse (or select a different tool).

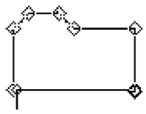


Selection handles appear on the path element.



To finish drawing a closed path:

Position the Path tool over the first control point. The Path tool changes to a ⌜. Then click the mouse.

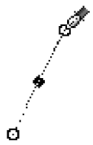


Selection handles appear on the path element.

To draw curved segments:

1 Select the Path tool.

2 Position the Path tool where you want a curved segment to begin and drag to set the slope of the curved segment. The direction line and direction points appear as you drag.

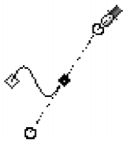


3 Release the mouse.

4 Position the Path tool where you want the curved segment to end, and click to create the second control point. You now have a "C"-shaped curve.

5 To create an "S"-shaped curve, drag to the other side of the line defined by the control points.

6 Then drag back across the line defined by the control points.

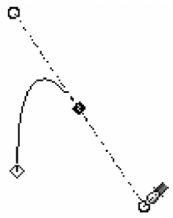


Another way to draw a "C"-shaped curve:

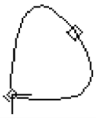
1 Position the Path tool where you want a curved segment to begin and click to create the first control point.

2 Position the Path tool where you want to create the second control point (do not drag).

3 Click to create the second control point, and drag to set the slope of the curved segment. The direction line and direction points appear as you drag.



4 Release the mouse button, and position the pointer where you want to complete the curve. If you position the Path tool over the first control point, the Path tool changes to a .



5 Double-click to complete the element.

Note: *You can combine the techniques described in the previous sections to make a path made up of both straight and curved segments.*

Drawing a path with the Freehand Drawing tool

You can use the Freehand Drawing tool ( ) to make freeform lines and open or closed shapes. The lines and shapes you create with the Freehand Drawing tool are also called path elements.

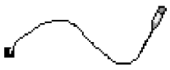
Note: *Control points appear on a path element drawn by the Freehand Drawing tool only when you select the element with the Reshape tool.*

To draw with the Freehand Drawing tool:

1 Select the Freehand Drawing tool from the Tools palette. The pointer turns into a pencil when you move it into the document window.

2 Position the Freehand Drawing tool where you want the line or shape to begin, and click to create the endpoint.

3 Hold down the mouse and drag to create a freeform line or shape.



4 Release the mouse button to create the new line or shape. Notice that Creator automatically selects the element.

Note: *Paths created with either the Cubic Bézier Path tool or the Freehand Drawing tool are the same kind of path, and are reshaped identically with the Reshape tool. Freehand paths, because of small variations in smoothness and direction, tend to have many more control points than paths created with the Cubic Bézier Path tool, but the two paths are not fundamentally different.*

Drawing a path with the Regular Polygon tool

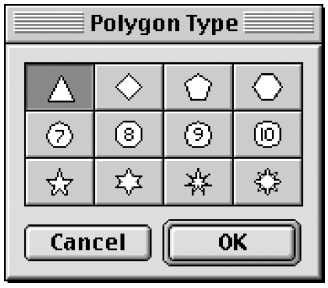
The Regular Polygon tool ( ) lets you create custom polygons. The polygons you create with the Regular Polygon tool are also path elements, just like those created with the Cubic Bézier Path tool or the Freehand Drawing tool.

Note: *Control points appear on a path element drawn by the Regular Polygon tool only when you select the element with the Reshape tool.*

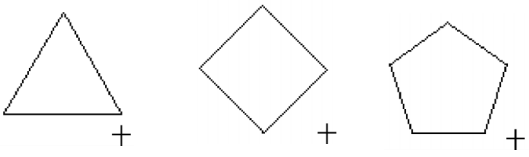
To draw with the Regular Polygon tool:

1 Select the Regular Polygon tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

2 To choose which polygon to draw, double-click the Regular Polygon tool on the Tools palette. The Polygon Type dialog box appears. Then select a Regular Polygon tool icon and click OK.

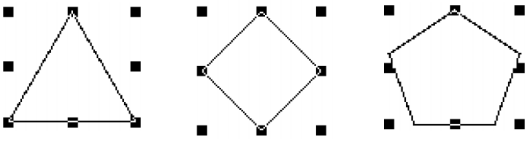


3 Drag the crosshair pointer across the screen to draw a polygon. To draw the polygon with sides of equal lengths, hold down Shift while dragging.



Drawing three types of polygons

4 Release the mouse button to create the new polygon. Notice that Creator automatically selects the element.



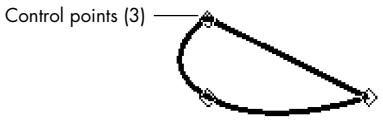
Three completed polygons

Reshaping path elements

You can use the Reshape tool ( ) to edit path elements that are created by the Cubic Bézier Path tool, the Regular Polygon tool, or the Freehand Drawing tool.

Displaying control points

When you select a path element with the Reshape tool, reshape handles known as control points appear.

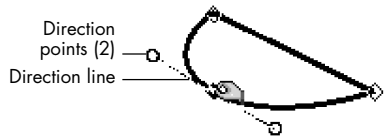


Selecting a path element with the Reshape tool

Control points connect one path segment to another path segment. For an open path, the starting and ending control points are called endpoints. You can drag the control points to reshape a path element.

Displaying direction points and direction lines

When you select a control point on a curve, a direction line and one or two direction points appear.



Selecting a control point on a curve

Direction points appear when you select a control point on a curve. They are connected to their associated control point by a direction line. You can drag a direction point to reshape a curved path segment.

A direction line also appears when you select a control point on a curve. The angle and length of a direction line determines the shape and size of a curved segment.

To select a control point:

Do one of the following:

- Position the pointer over a control point so that the pointer turns into a Closed Hand pointer.
- Draw a selection rectangle around a control point.

The control point becomes highlighted.

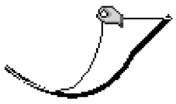
Tip: *To select multiple control points, shift-click the desired control points or draw a selection rectangle around them.*

To drag a control point:

1 Select a path element with the Reshape tool.

2 Position the pointer over a control point so that the pointer turns into a Closed Hand pointer.

3 Drag the control point to the desired position.



4 Release the mouse.

Tip: *To drag a group of control points, draw a selection rectangle around them and drag them to the desired position.*

To add a control point:

1 Select a path element with the Reshape tool.

2 Position the pointer where you want the new control point, and hold down Option (Mac OS) or Ctrl (Windows).

3 Click the mouse. A new control point appears.

To delete a control point:

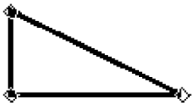
1 Select a path element with the Reshape tool.

2 Select the control point you want to delete.

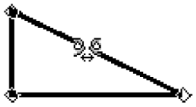
3 Press Delete. The control point disappears.

To delete a segment from a closed path:

1 Select a path element with the Reshape tool.



2 Place the pointer over the segment you want to delete, and hold down Option + Shift (Mac OS) or Ctrl + Shift (Windows).

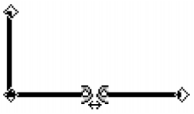


3 Click the mouse. The segment disappears.

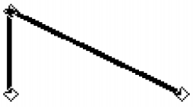
To delete a segment from an open path:

1 Select a path element with the Reshape tool.

2 Place the pointer over the segment you want to delete, and hold down Option + Shift (Mac OS) or Ctrl + Shift (Windows).



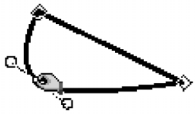
3 Click the mouse. The segment disappears, and a new segment is automatically drawn between the endpoints.



To drag a single direction point:

1 Select a path element with the Reshape tool.

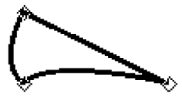
2 Select a control point on a curve to display the direction line and direction points.



3 Place the pointer over a direction point and hold down Option (Mac OS) or Ctrl (Window).

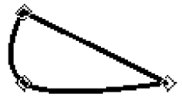
4 Drag the direction point.

5 Release the mouse. The path is reshaped.

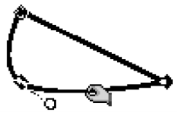


Another way to drag a single direction point:

1 Select a path element with the Reshape tool.

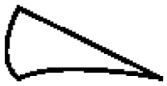


2 Select a curved segment to activate the direction point on that side.



3 Drag the direction point.

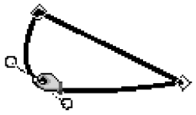
4 Release the mouse. The path is reshaped.



To drag both direction points:

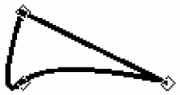
1 Select a path element with the Reshape tool.

2 Select a control point on a curve to display the direction line and direction points.



3 Drag one of the direction points to the desired location. Both points move symmetrically.

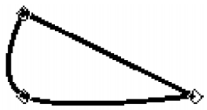
4 Release the mouse. The path is reshaped.



Note: *When you drag a single control point, the two curved segments meet at a point. When you drag both control points, the two curved segments meet smoothly.*

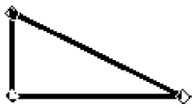
To turn a curve into an angle:

1 Using the Reshape tool, select a path element that contains a control point on a curve.



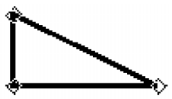
2 Place the pointer over the control point and hold down Option (Mac OS) or Ctrl (Windows).

3 Click the mouse. This eliminates the direction points.

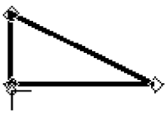


To turn an angle into a curve:

1 Using the Reshape tool, select a path element.

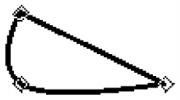


2 Place the pointer over a control point that connects two straight path segments, and hold down Option (Mac OS) or Ctrl (Windows).



3 Drag the control point so that the angle turns into a curve. (The other direction point always moves symmetrically.)

4 Release the mouse.



Adjusting the pen weight

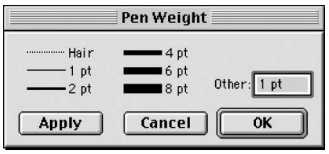
You can adjust the pen weight of lines, paths, and frames. The default pen weight is one point.

Note: *You cannot adjust the pen weight of border elements.*

To adjust the pen weight of lines, paths, and frames:

1 Select a line, path, or frame.

2 Choose Elements > Pen Weight. The Pen Weight dialog box appears.



3 Select a pen weight from the preset weight options, or type a numeric value in the Other field. For this example, select "4 pt" from the preset options.

4 Click OK to return to the document window.

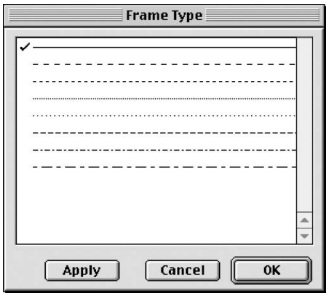
Choosing a frame type

You can choose a frame type for all elements, except for borders.

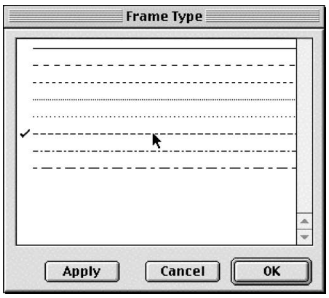
To adjust the frame type:

1 Select a non-border element, such as a line, path, or frame.

2 Choose Elements > Frame Type. The Frame Type dialog box appears.



3 Select a frame type from the preset options. For this example, select the third option from the bottom.



4 To see a preview, click Apply (Mac OS) or Preview (Windows).

5 To approve the frame type and to return to the document window, click OK.

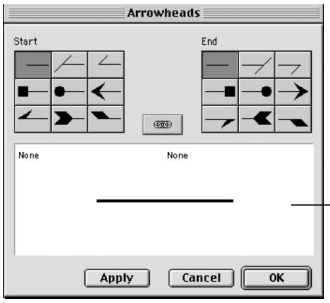
Applying arrowheads and other end caps

You can place end caps, such as arrowheads and arrow tails, on lines and open path elements.

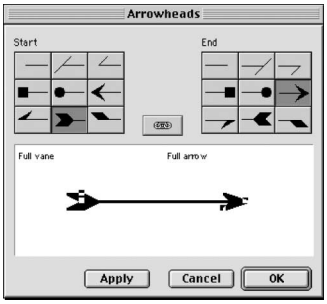
To apply arrowheads and other end caps:

1 Select a line or an open path element. The line and open path element in this example have a weight of 4 points. Arrowheads show up better on thicker lines.

2 Choose Elements > Arrowheads. The Arrowheads dialog box appears.



3 Select the desired end cap for the start and end of your element. For this example, select the full vane for the start and the full arrow for the end. The names of the end caps appear in the Preview area.



Notice that in the preview the end caps have selection handles. You can use these selection handles to modify the shape of the end caps.

4 To modify the shape of the end caps, drag the selection handles. For this example, let's leave the shape the way it is.

5 To see a preview, click Apply (Mac OS) or Preview (Windows).

6 To approve the end caps and to return to the document window, click OK.

Drawing borders

You can use the Border tool ( ) to use Creator border files in your document.

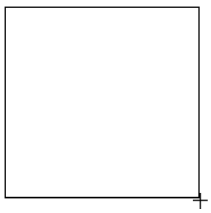
Tip for Mac OS users: *To create new borders, use the Border Editor. For more information on this application, see The MultiAd Creator Border Editor 6.0 User Guide (PDF file).*

To draw with the Border tool:

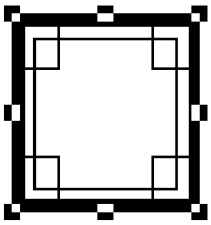
1 Select the Border tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

2 Drag to draw the border. To create a square border, hold down Shift while dragging.

3 Release the mouse button to create the new border. Notice that Creator automatically selects the border.



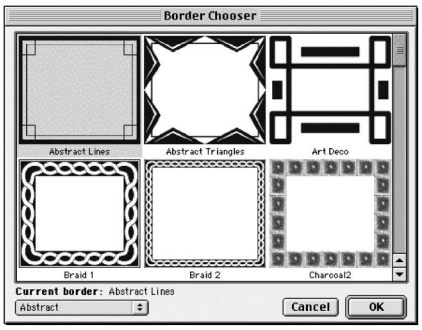
Drawing a border



Completed border

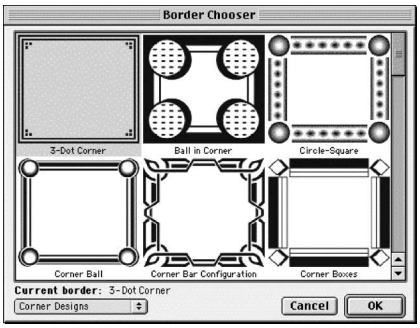
To select a different border file:

1 Double-click the Border tool on the Tools palette. The Border Chooser dialog box appears.

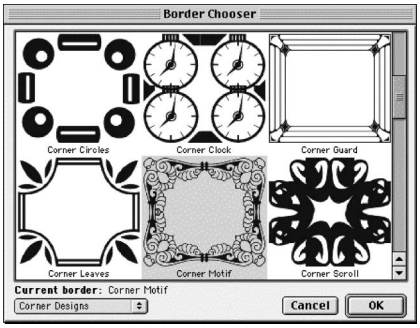


2 Choose a folder of border files from the menu at the bottom left of the dialog box. For this example, choose Corner Designs.

A preview of each border file in the folder appears in the scroll area.

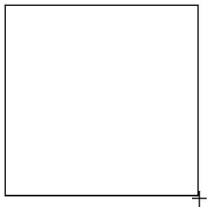


3 Select a border file. For this example, scroll down and select Corner Motiff.

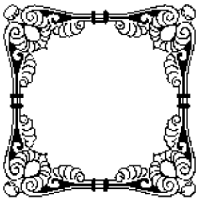


4 Click OK. Notice that the pointer turns into a crosshair pointer (+) when you move it into the document window.

5 Drag to draw the border, and release the mouse just as you did in the example above.



Drawing a border



Completed border

Tip: *You can use the Element Info dialog box to choose a different border file or to modify the existing border. For more information, see "Using the Element Info dialog box" on page 159.*

Chapter 10: Modifying Elements

You can modify elements with the Creator modification tools, which you can select from the first and second rows of the Tools palette. You can also modify elements with several different menu commands, the Element Info dialog box, and the Specifications palette.

Selection keys for modification tools

Below is a list of the tool selection keys for the Creator modification tools. To use these keys, a text block cannot be active. See the *MultiAd Creator 6.0 Quick Reference Card* for a complete list of the tool selection keys.

Tool desired	Press
Arrow tool	A
Containment tool	C
Crop tool	X
Rotate tool	R
Skew tool	K
Flip tool	F
Reshape tool	M

(The Reshape tool is discussed in Chapter 9, "Drawing Elements.")

Note: *If a text block is active, you can press Enter (numeric keypad) to select the Arrow tool. From then on, pressing Enter toggles between the Arrow tool and the Text tool.*

About stacking order

There is always a stacking order to the elements on a spread. The first element you create on a spread is the deepest element in the stack. The second element you create is the next deepest element in the stack, and so on. This stacking order determines which element is in front when two or more elements overlap each other.

You can change the stacking order of elements by using specified keyboard shortcuts, by choosing commands from the Arrange menu, or by selecting buttons on the Arrangement palette. For more information, see the sections on "Selecting elements" and "Arranging elements" in this chapter, or see Chapter 23, "Using the Arrangement Palette."

About anchor elements

Every selection of elements has an anchor element. The anchor element is the element to which other selected elements align when you use the Align commands from the Arrangement menu or the Align buttons on the Arrangement palette.

The manner by which you select elements determines the anchor element. The anchor element is the deepest element in a selection if you select elements using a selection rectangle or the Select All command. The anchor element is the first element selected if you select elements using any other method (e.g., shift-click, shift-tab).

Selecting elements

You can use the Arrow, Containment, Rotate, Skew, or Flip tool to select one or more elements.

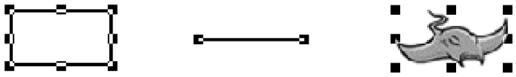
To select an element:

1 Select the Arrow, Containment, Rotate, Skew, or Flip tool.

2 Do one of the following:

- Click an element on your spread.
- Drag a selection rectangle around part or all of an element.

Selection handles appear at the corners and sides of the selected element—unless it is a line element, which has selection handles only at its two endpoints.



Shape element *Line element* *Graphic element*

To select the frontmost element in a stack:

With no elements selected, press Tab.

To select the next deepest element in a stack:

With any element selected, press Tab.

Continued pressing of the Tab key eventually selects the deepest element. After you select the deepest element, the next press of the Tab key selects nothing. Pressing the Tab key again selects the frontmost element in the stack.

To select the previous element:

With any element selected, press Option + Tab (Mac OS) or Ctrl + Alt + Tab (Windows).

To select an element covered by another element:

1 Select the Arrow, Containment, Rotate, Skew, or Flip tool.

2 Position the pointer on top of the element that is hidden by another element.

3 Hold down the mouse button, and press Tab to "click through" and select the hidden element.

To select multiple elements:

1 Select the Arrow tool.

2 Do one of the following:

- Choose Edit > Select All to select all the elements on the spread.
- Drag a selection rectangle around the desired elements. As you drag, all elements that overlap the rectangle become selected.
- Hold down Shift as you click each element (shift-click). To remove an element from your selection, shift-click it again.
- Hold down Shift and press Tab to add the next deepest element to the selection.
- Hold down Shift + Option (Mac OS) or Shift + Ctrl (Windows) and press Tab to add the previous element to the selection.

To temporarily change the anchor element of a multiple selection:

Hold down Shift as you press Tab or click each element. The first element selected becomes the temporary anchor element of the selection.

Grouping and ungrouping elements

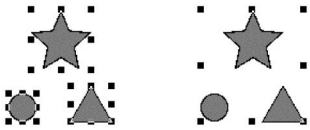
The Group command lets you take any number of separate elements and turn them into a single element as a group. The Ungroup command lets you break a grouped element into its component parts.

To group elements:

1 Select the elements you wish to group by dragging a selection rectangle around them or by holding down Shift while clicking each element.

2 Choose Arrange > Group. One set of selection handles appears around the grouped items.

Creator treats grouped items as a single element. Anytime you resize, move, flip, or perform some other action, Creator applies the action to the whole group.



Before and after grouping elements

To ungroup elements:

1 Select the grouped element.

2 Choose Arrange > Ungroup. Selection handles appear on each individual element.

Moving elements

You can move elements by dragging or nudging them in the document window. You can also use the Specifications palette to move elements. For more information, see Chapter 24, "Using the Specifications Palette."

To move an element by dragging:

1 Select the Arrow, Containment, or Skew tool.

2 Drag the element to the desired location. To restrict the drag to a vertical, horizontal, or 45 degree diagonal direction, hold down Shift while dragging.

Note: *Do not drag an element by its selection handles. If you do this, the element resizes. If you accidentally resize an element, choose Edit > Undo to restore the element to its previous size.*

To nudge an element slowly:

1 Select an element.

2 Press the left, right, up, or down arrow key.

To nudge an element faster:

1 Select an element.

2 Press Shift + the left, right, up, or down arrow key.

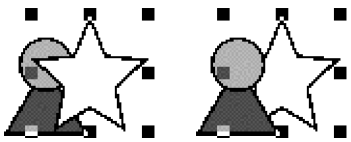
Arranging elements

The Arrange menu has several commands that let you reposition one or more elements on a page or spread. The Arrangement palette has many of the same commands as the Arrange menu. To learn how to use the Arrangement palette to reposition elements, see Chapter 23, "Using the Arrangement Palette."

To move an element or elements to the front or back of a stack:

1 Select one or more elements. For this example, we'll select just one element.

2 Choose Arrange > Bring to Front or Send to Back.

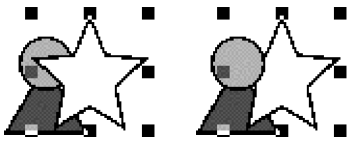


Before and after choosing Arrange > Send to Back

To move an element or elements forward or backward past the next element in a stack:

1 Select one or more elements.

2 Choose Arrange > Move Forward or Move Backward.

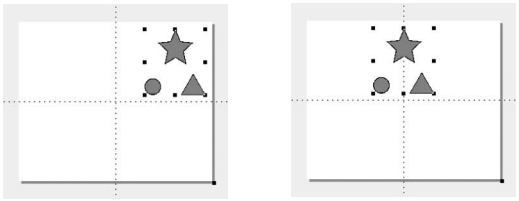


Before and after choosing Arrange > Move Backward

To move an element or elements to the horizontal center of a page or spread:

1 Select the element or elements you want to center. For illustration purposes, we'll select three elements that have been grouped. However, you would get the same results if you selected elements that were not grouped.

2 Choose Arrange > Center Horizontal on Page or Center Horizontal on Spread. The elements move to the horizontal center of the page or spread.

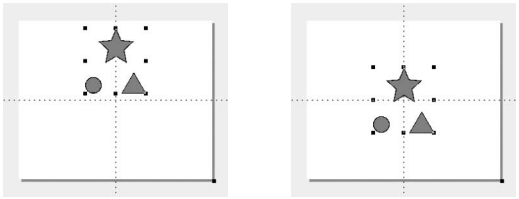


Before and after choosing Arrange > Center Horizontal on Page

To move an element or elements to the vertical center of a page or spread:

1 Select the element or elements you want to center.

2 Choose Arrange > Center Vertical on Page or Center Vertical on Spread. The elements move to the vertical center of the page or spread.

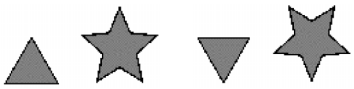


Before and after choosing Arrange > Center Vertical on Page

To flip elements horizontally or vertically:

1 Select one or more elements that you wish to flip.

2 Choose Arrange > Flip Horizontal or Flip Vertical. The element or elements are flipped horizontally or vertically.



Before and after choosing Arrange > Flip Vertical

To align elements horizontally to an anchor element:

1 Select at least two elements to align.

2 Choose Arrange > Align > Left, Horizontal Center, or Right. The elements align to the left edge, horizontal center, or right edge of the anchor element.

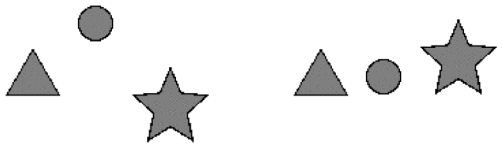
Before and after choosing Arrange > Align > Horizontal Center (Anchor element is the triangle.)

***Note:** If you select just one element, it aligns to the left edge, vertical center, or right edge of the page.*

To align elements vertically to an anchor element:

1 Select at least two elements to align.

2 Choose Arrange > Align > Top, Vertical Center, or Bottom. The elements align to the top edge, vertical center, or bottom edge of the anchor element.



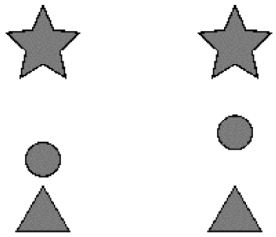
Before and after choosing Arrange > Align > Bottom (Anchor element is the triangle.)

Note: *If you select just one element, it aligns to the top edge, horizontal center, or bottom edge of the page.*

To space elements evenly along a horizontal or vertical axis:

1 Select at least three elements to space evenly.

2 Choose Arrange > Space Evenly > Horizontally or Vertically. The elements are arranged so that there is an equal amount of space between them along either a horizontal or vertical axis. Notice that the outermost elements do not move. (In this example, the star and polygon do not move.)



Before and after choosing Arrange > Space Evenly > Vertically

Resizing elements

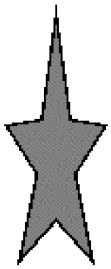
You can use the Arrow tool or keyboard commands to resize elements in a document window. You can also use the Specifications palette to resize elements. For more information, see Chapter 24, "Using the Specifications Palette."

To resize an element:

1 Select an element with the Arrow or Containment tool. Selection handles appear on the sides and corners of the element.

2 Drag a selection handle in any direction. Notice that the pointer changes to pinching fingers (Mac OS) or double arrows (Windows).

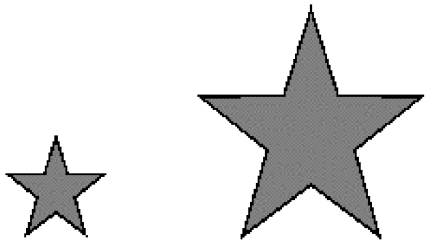
When you release the mouse button, the element is resized.



To resize an element proportionally:

1 Select an element with the Arrow or Containment tool.

2 Hold down Shift while dragging a corner selection handle.



Before and after resizing an element proportionally

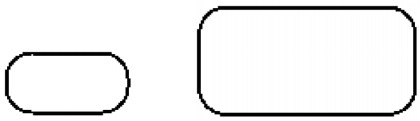
To scale rectangle corners:

1 Using the Arrow or Containment tool, select a rectangle with rounded corners.

2 Hold down Command (Mac OS) or Alt (Windows) while dragging any selection handle. Start the drag before you press the modifier key.

Original rectangle *Rectangle resized with scaled corners*

If you were to resize the rectangle without scaling the corners, you would get the following result.



Original rectangle *Rectangle resized without scaled corners*

To resize multiple elements:

1 Select the desired elements.

2 Choose Arrange > Group to group the elements together.

3 Resize the grouped elements as you would a single element.

4 Choose Arrange > Ungroup to ungroup the elements.

Rotating and skewing elements

The Rotate and Skew tools make it easy to rotate and skew elements. However, if you want precise control over the rotating and skewing of elements, you should use the Specifications palette. For more information, see Chapter 24, "Using the Specifications Palette."

Using the Rotate tool

The Rotate tool ( ) lets you rotate elements in any direction. You can rotate any element in the document window, including text blocks. However, you can only rotate one element at a time with the Rotate tool. If you need to rotate two or more elements at the same time, you must first group them and then rotate them.

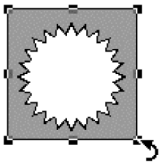
When you use the Rotate tool to rotate masked graphics or elements drawn in Creator, you see the actual outline of the element being rotated. When rotating unmasked placed graphics, you see the bounding box being rotated.

To rotate an element:

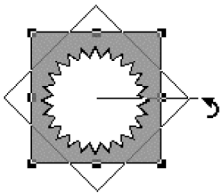
1 Select the Rotate tool from the Tools palette. The pointer turns into a curved arrow ( ) when you move it into the document window.

2 Select the element you want to rotate.

3 Position the curved arrow on any part of the element or on one of its selection handles.

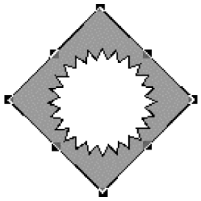


4 Drag in the direction you want the element to rotate. The element rotates around its center.



Tip: *Hold down Shift while rotating to constrain the rotation to 15 degree increments.*

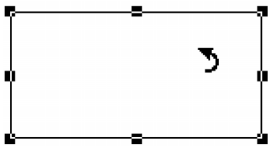
5 Release the mouse button.



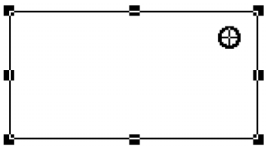
To set the center of rotation:

Creator lets you establish an element's point of rotation. In this way, you can rotate elements around their corners, or any other point.

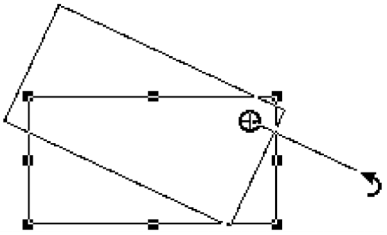
1 Select an element with the Rotate tool.



2 Hold down Command + Option + Shift (Mac OS) or Ctrl + Shift (Windows), and click the point you wish to rotate the element around. Creator places a target at the selected point.



3 Drag in the direction you want the element to rotate. Notice that the element rotates around the target.



Tip: *Hold down Shift while rotating to constrain the rotation to 15 degree increments.*

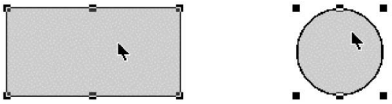
Using the Skew tool

The Skew tool ( ) lets you skew any element except for lines. You can skew only one element at a time. If you wish to skew two or more elements at the same time, you need to group them and then skew them.

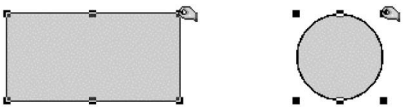
To skew an element:

1 Select the Skew tool from the Tools palette. The pointer turns into a slanted arrow ( ) when you move it into the document window.

2 Select the element you wish to skew. Notice there are no selection handles on the sides of the selected element.

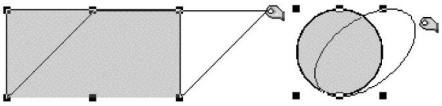


3 Position the slanted arrow pointer on one of the selection handles. The pointer turns into a hand with pinching fingers (Mac OS) or double arrows (Windows).



4 Drag in the direction you want the element to skew.

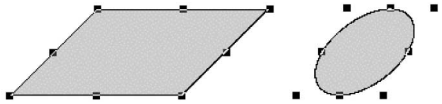
Tip: *Hold down Shift while skewing to constrain the skew to 15 degree increments.*



Skewing a rectangle 45 degrees

Skewing an oval 30 degrees

5 Release the mouse button.



Flipping elements

The Flip tool ( ) lets you flip any element in any direction. However, you can flip only one element at a time. If you need to flip two or more elements at the same time, you must first group them and then flip them. You can also use the Arrangement palette to flip an element horizontally or vertically. For more information, see Chapter 23, "Using the Arrangement Palette."

When you use the Flip tool to flip masked graphics or elements drawn in Creator, you see the actual outline of the element being flipped. When flipping unmasked, placed graphics, you see the bounding box being flipped.

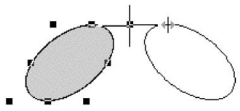
To flip an element:

1 Select the Flip tool from the Tools palette. The pointer turns into the Flip tool icon ( ) when you move it into the document window.

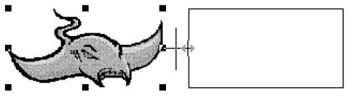
2 Select the element you wish to flip.

3 Position the pointer on any part of the element or on one of its selection handles.

4 Drag in the direction you want the element to flip. Dragging automatically flips the element.



Flipping an oval element



Flipping an unmasked graphic

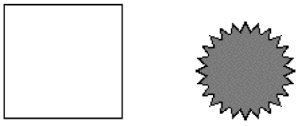
5 Release the mouse button.

Containing elements

The Containment tool ( ) lets you place one element inside another. The container acts like a picture frame for the element it holds. Any part of the contained element that extends beyond the container's bounds cannot be seen. In this respect, containing an element is similar to cropping, except you can place any element—not just graphics—inside a container. Creator's Mask Graphic function, for example, simply contains a graphic inside a path container.

To contain an element:

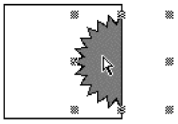
1 Draw two elements.



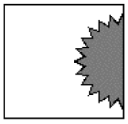
2 Select the Containment tool. The pointer turns into an outlined arrow ( ) when you move it into the document window.

3 Select one element and drag it onto the other element (the container). Notice that the container's border becomes highlighted as you move the selected element over it.

4 Release the mouse button to place the selected element (or part of the selected element) inside the frame of the stationary element.

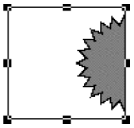


5 Click outside the container to deselect the contained element.

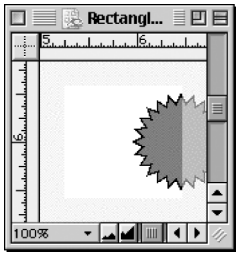


To contain an element inside anther contained element:

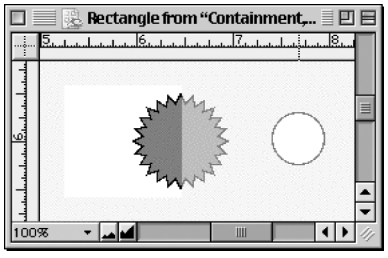
1 Using the Arrow tool, select the container in the example above.



2 Choose Elements > Open Element. This opens a window that allows you to manipulate the contained element.



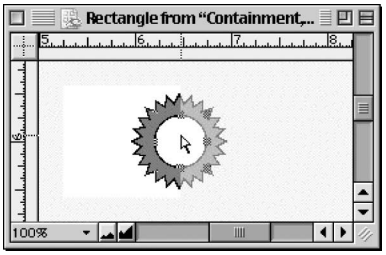
3 Draw a new element in the Open Element window. You may have to make the window a little larger to make room for the new element.



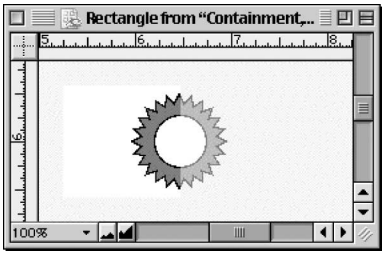
4 Select the Containment tool.

5 Select the new element and drag it into the contained element.

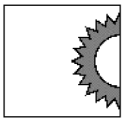
6 Release the mouse button. The new element is now contained within the other contained element.



7 Click outside the container to deselect the contained element.



8 Click the close box on the Open Element window to return to the document window. You now have three layers of contained elements.



To remove an element from a container:

1 Select the Containment tool.

2 Select the contained element and drag it out of its container. Notice that the frame of the container becomes highlighted when you select the contained element.

To remove elements contained more than one level deep:

Do one of the following:

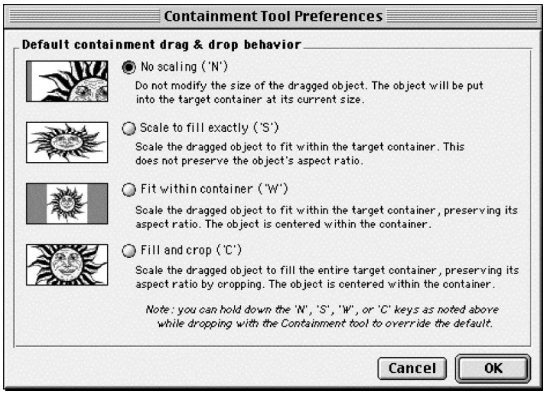
- Using the Containment tool, drag each contained element out of its container.
- Choose Open Element for each container, then drag or cut and paste the desired contained element onto the main document window.

Setting and overriding the default Containment tool preference

Creator lets you modify the size and scale of the elements you place in containers.

To specify the default Containment tool preference:

1 Double-click the Containment tool on the Tools palette. The Containment Tool Preferences dialog box appears.



2 Select one of the following options as your default Containment tool preference:

No scaling Select this option to place an element in a container at the element's current size. Creator uses the No Scaling radio button as its default setting.

Scale to fill exactly Select this option to center and resize an element so it fits snugly in its container.

Fit within container Select this option to center and scale a selected element proportionally so that it fits within its container.

Fill and crop Select this option to center and scale an element proportionally so that it fills its container.

To override the default Containment tool preference:

Use one of the following four keyboard shortcuts to override the default Containment tool preference. In each case, you must select the Containment tool and start the drag before you press the modifier key.

- To use No Scaling when another preference option is the default, hold down the N key while dragging the selected element into a container.
- To use Scale to Fill Exactly when another preference option is the default, hold down the S key while dragging the selected element into a container.
- To use Fit Within Container when another preference option is the default, hold down the W key while dragging the selected element into a container.
- To use Fill and Crop when another preference option is the default, hold down the C key while dragging the selected element into a container.

Cropping and masking placed graphics

Creator makes it easy to crop and mask placed graphics with the Crop tool and with the Mask Graphic command.

Using the Crop tool

The Crop tool ( ) lets you crop graphic images (TIFF, EPS, GIF, and JPEG images). It lets you pare the edges of a graphic, like taking scissors and cutting off one or more of its sides. Cropping doesn't alter or resize the graphic in any way; it only alters your view of the graphic. The remaining image doesn't get any smaller in scale, but it fits in a smaller area. For example, you might crop out extra white space at the top of a graphic or crop unwanted text from the bottom of a picture.

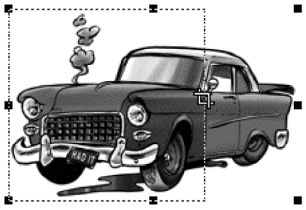
To crop an image:

1 Select the Crop tool.

2 Select the imported graphic you want to crop.

3 Position the center of the Crop tool directly over one of the image's selection handles. Notice that the Crop tool clamps down.

4 Drag to crop the graphic.



5 Release the mouse button to complete the crop.

6 To reposition the graphic inside the cropped area, move the Crop tool over the graphic so that it turns into a four-way arrow (✣). Then drag the graphic to the desired location. In the illustration below, the graphic is dragged to the left.

Before repositioning graphic

After repositioning graphic

Using the Mask Graphic command

The Mask Graphic command lets you mask TIFF, EPS, GIF, and JPEG graphic images. Masking lets you hide, or "mask," excess background from graphic images. Creator analyzes a selected graphic image, finds the most appropriate outline, and masks the background automatically. This lets you match the background of an image to the background you place it on.

For example, you import a graphic to use in a document. However, the area surrounding the image, as represented by the selection handles, appears as a white rectangle when you place it on a dark background.

Masks as path elements

Since Creator uses a path element to mask a graphic's background, you can modify the mask using the Reshape tool, just as you would an ordinary path shape.

Double-clicking a masked graphic acts in the same way as double-clicking a graphic inside a container. Double-clicking a masked graphic with the Arrow tool opens a Path Info dialog box, while double-clicking a masked graphic with the Containment tool opens a Graphic Info dialog box.

To mask a graphic:

1 Select the graphic you want to mask. In this example, the graphic has a white background that we want to remove.

2 Choose Elements > Mask Graphic. The AutoMask dialog box appears.

The Tolerance in Pixels field lets you determine how closely the mask follows the edge of the graphic. The smaller the tolerance, the more accurate the mask. However, small tolerances also slow the screen display and can cause printing troubles. Creator uses a tolerance default of 1.000. Values of 0 to 5 generally provide good results.

3 For this example, accept the default tolerance of 1 pixel.

4 Click OK to mask the graphic. A new dialog appears telling you how many points the generated path contains.

5 Click OK to return to the document window.

To reshape a mask:

1 Select the Reshape tool from the Tools palette.

2 Select the masked graphic. Since the mask is a path element, control points appear.

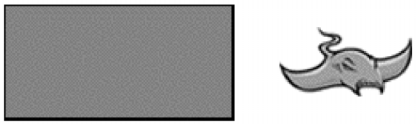
3 Reshape the mask just as you would any other path element. For more information, see "Reshaping path elements" on page 132.

To remove a mask:

1 Using the Containment tool, select the masked graphic.

2 Drag the graphic out of the path container (i.e., drag the graphic out of its mask).

3 Select and delete the mask.



To use masks from other programs

The Mask Graphic command in Creator usually provides the desired result if the background is a solid color, but you may find that other specialized programs, like Adobe Photoshop, provide better masks.

1 Import a graphic that has a Photoshop mask saved with it.

2 Select the graphic and choose Elements > Mask Graphic. The AutoMask dialog box appears.

3 Select the "Use Photoshop® mask" option. This option is dimmed if the graphic does not have a Photoshop mask.

4 Click OK to return to the document window. Notice that Creator has applied the Photoshop mask to the graphic.

Note: *You can force Creator to always use a Photoshop mask, if present, when masking graphics by selecting the "Always use Photoshop masks" option in the Graphics panel of the Preferences dialog box.*

Alternate way to mask one-bit graphics

The Mask Graphic command creates a mask by placing a path element around the selected graphic. However, Creator offers another masking method that you can use on one-bit TIFF or one-bit GIF graphics.

1 Select a one-bit TIFF, GIF, or Photoshop graphic.

2 Choose Elements > Element Info or double-click the graphic element. The Graphic Info dialog box appears.

3 In the Graphics panel, select the "Mask with bitmap" option.

4 Click OK to return to the document window.

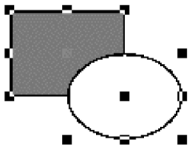
Instead of placing a path element around the graphic in order to mask it, the "Mask with bitmap" option tells the application to mask it without creating a path. This option creates a perfect mask; that is, it masks the graphic without leaving any excess background.

Converting shapes to path

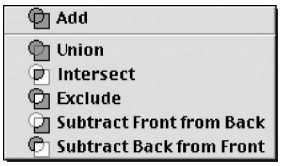
The Convert Shapes to Path command lets you turn one or more shape elements into a single path element. Shape elements are rectangle, starburst, oval, and path elements. Afterwards, you can reshape the resultant single path element with the Reshape tool.

To convert shape elements to a path:

1 Select the element or elements you want to convert to a path. In our example, the rectangle is the anchor element.



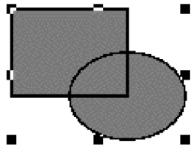
2 Choose the Elements > Convert Shapes to Path to view the options in the submenu.



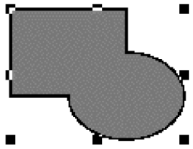
The following restrictions apply to these options:

- The Add command requires one or more shape elements to be selected. If only one shape element is selected, "Add" turns into "Convert Single Shape." In addition, if only one shape element is selected, the Add command requires that it not already be a path element.
- The Union, Intersect, and Exclude commands require two or more shape elements to be selected.
- The two subtract commands require exactly two shape elements to be selected.

3 Choose the desired conversion option from the submenu. For the Add, Union, Intersect, and Exclude options, the resultant path element takes on the attributes (e.g., frame, fill, and shadow color) of the anchor element. For the subtract options, the resultant path element takes on the attributes of the element that is not subtracted.

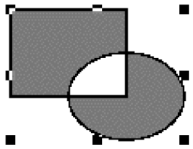


Add



Union

Intersect



Exclude

Subtract Front from Back

Subtract Back from Front

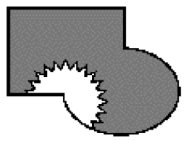
To reshape the converted path element:

1 Select the Reshape tool from the Tools palette.

2 Select the converted path element.

3 Reshape the path just as you would any other path element. For more information, see "Reshaping path elements" on page 132.

Tip: *You can use the Convert Shapes to Path command to create multiple contour containers and other special effects. For example, you can convert a rectangle element and an oval element into a single path element. Then you can contain another element, like a starburst, inside the path element.*



Making duplicate elements

You can make duplicate elements in two ways: You can use the Arrow tool, or you can use the Duplicate dialog box.

Using the Arrow tool to make duplicate elements

You can use the Arrow tool to make duplicate elements in the active document window, in another Creator document window, in the Finder (Mac OS) or Clipboard (Windows), or in another application.

To make a duplicate element in the active document window:

1 Select the Arrow tool.

2 Hold down Option (Mac OS) or Ctrl (Windows) while dragging the element to the desired location. The pointer changes to, and a duplicate element appears where you release the mouse.

To place a duplicate element in another Creator document:

1 Select the Arrow tool.

2 Drag an element to the desired location in another Creator document window. A duplicate element appears where you release the mouse. There's no need to hold down Option (Mac OS) or Ctrl (Windows) in this case.

To place a duplicate element in another application (Mac OS only):

1 Select the Arrow tool.

2 Drag an element to a document in another application. This places a PICT file of the selected element in the application.

To make a clipping file (Mac OS only):

1 Select the Arrow tool.

2 Drag the element to the desired location in the Finder. This action creates a "clipping file" of the selected element in the Finder.

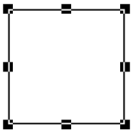
Note: *Clipping files retain element information as independent files so you can drag them into other applications. Dragging an element from the document window to the Finder Trash deletes the element. However, a clipping file remains in the Trash—until you empty it—should you need to use the element at a later time.*

Using the Duplicate dialog box to make duplicate elements

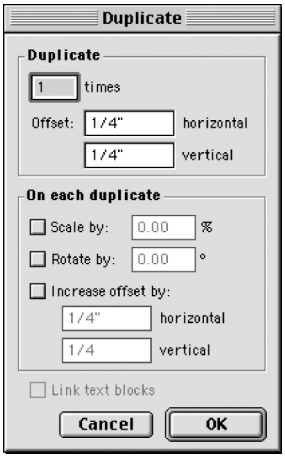
The Duplicate command works much like the Copy command, but offers greater flexibility and control over the selected element or elements. With the Duplicate command, you can specify the number of duplicates, the distance the duplicates appear from the selected element, the scale of the duplicates, and the rotation of the duplicates.

To duplicate an element:

1 Select the element you want to duplicate. For this example, let's use a simple square.



2 Choose Edit > Duplicate. The Duplicate dialog box appears.



3 Specify the following options in the Duplicate area:

[ ] times Enter the number of duplicates you wish to make in this field.

Offset Specify the distance from the selected element that you want the duplicates to appear. You can enter distances in both the horizontal and vertical offset fields.

4 To change the appearance of each succeeding duplicate, specify the following options in the "On each duplicate" area. If you want each duplicate to appear the same, do not select any of the options in this area.

Scale by Enter a value in this field to adjust the size of each duplicate based on the preceding duplicate. For example, entering 25 percent in the Scale By field makes a duplicate 25 percent larger than the original element. Each succeeding duplicate is increased in size by another 25 percent of the original element.

Rotate by Enter a value in this field to rotate each duplicate based on the position of the preceding duplicate. For example, entering 45 degrees in the Rotate By field rotates the first duplicate 45 degrees clockwise from the original. Each succeeding duplicate is rotated 45 degrees more than the previous duplicate.

Increase offset by Specify the distance from each duplicate that you want each succeeding duplicate to appear. You can enter distances in both the horizontal and vertical offset fields.

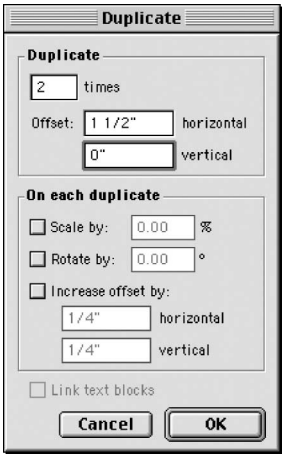
5 Select the **Link text blocks** option if the selected element is a text block and you want to link all duplicate text blocks.

6 Click OK to make the duplicates and to return to the document window.

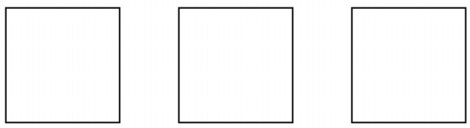
Tip: *You can select any element and then choose Edit > Duplicate Again to duplicate the selected element according to the settings you last used in the Duplicate dialog box.*

Example 1

For this example, make two duplicates of a rectangle. Type **2** in the [ ] Times field, **1 1/2"** in the Offset [ ] Horizontal field, and **0** in the Offset [ ] Vertical field. The Duplicate dialog box looks like this:

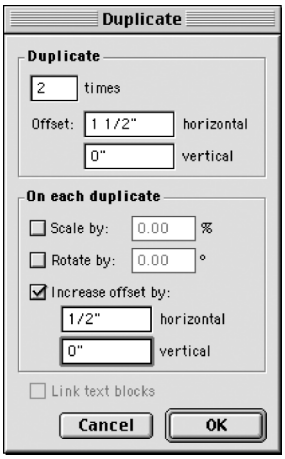


Click OK. The elements should look like this:



Example 2

For this example, make two duplicates of a rectangle, but increase the offset for the second duplicate element. Type **2** in the [ ] Times field, **1 1/2"** in the Offset [ ] Horizontal field, **1/2"** in the Increase Offset By [ ] Horizontal field, and **0** in the Increase Offset By [ ] Vertical field. The Duplicate dialog box looks like this:



Click OK. The second duplicate appears 1/2" farther away from the first duplicate than the first duplicate appears from the original element.

To duplicate multiple elements:

1 Select the elements you want to duplicate.

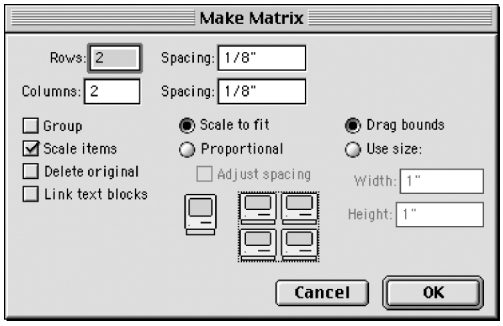
2 Repeat the steps in the preceding section.

Using the Make Matrix command

The Make Matrix command lets you duplicate any selected element, or group of elements, in a user-defined array. Within this array, you can specify the size, location, and spacing between the elements.

Looking at the Make Matrix dialog box

To display the Make Matrix dialog box, select an element or elements and choose Edit > Make Matrix.



You can specify the following options in the Make Matrix dialog box:

Rows Type the desired number of rows in this field.

Columns Type the desired number of columns in this field.

Spacing Type the amount of space you want to appear between rows and columns in this field.

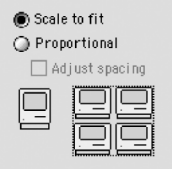
Group Select this option to group the resulting matrix as one element.

Scale items Select this option to create a matrix that scales rectangle corners and text blocks (and the text inside the blocks).

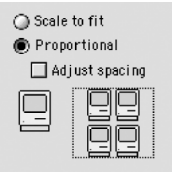
Delete original Select this option to erase the element, or group of elements, used as the master for creating the matrix when the matrix is complete.

Link text blocks Select this option if the selected element is a text block and you want to link all text blocks in the matrix.

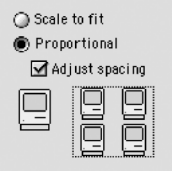
Scale to fit Click this radio button so that the elements fill the space that they're given, which is the bounds of the matrix and the spacing between rows and columns. Choosing this option may not retain the original shape of the element.



Proportional Click this radio button to proportionally scale the size of the elements in the array. Choosing this option retains the original shape of the element.



Adjust spacing You can select this option if you selected the Proportional radio button. Selecting this option also retains the original shape of the element, and centers the elements within the space they're given.



The icons under the Adjust spacing option help you visualize the effect that the Scale to fit, Proportional, and Adjust spacing options have on matrices.

Drag bounds Click this radio button if you want to draw an array. When you click the OK button, Creator changes the pointer into a crosshair. You can use the crosshair to drag an array of the desired size.

Use size Click this radio button if you want to specify the dimensions of the array. Simply type the desired values in the Height and Width text fields. When you click the OK button, Creator places an array of the desired dimensions in the document window.

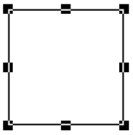
Making matrices

You can specify options in the Make Matrix dialog box to make any kind of matrix. The following instructions show you how to make two types of matrix: a matrix of rectangles and a matrix of text blocks.

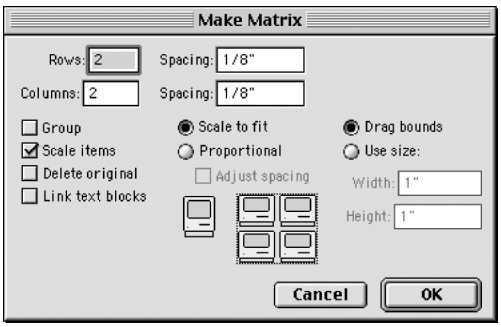
To make a matrix of rectangles:

For this example, we'll create a 2" by 2" matrix made of nine proportional rectangles with a 1/8" white space surrounding the rectangles.

1 Draw a simple square with the Rectangle tool.



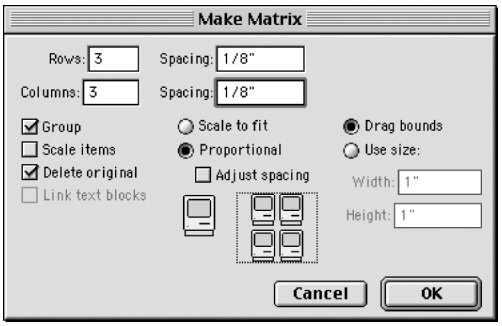
2 With the element selected, choose Edit > Make Matrix. The Make Matrix dialog box appears.



3 Specify the following options:

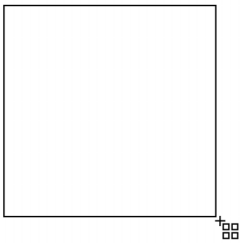
- Type **3** in the Rows field.
- Type **3** in the Columns field.
- Type **1/8**" in each of the Spacing fields. You can also enter a decimal value or a value in another measurement, such as points.
- Select the Group option to create one unified element for easier manipulation in the future.
- Select the Delete Original option so that an extra square doesn't appear in the document.
- Click the Proportional radio button.
- Click the Drag Bounds radio button.

The Make Matrix dialog box should now look like this.



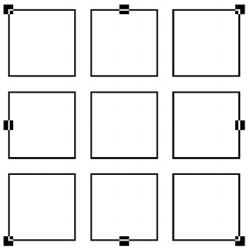
4 Click OK. Since you selected the Drag Bounds radio button, the pointer turns into a crosshair with a matrix symbol ( ) when you move it into the document window.

5 Position the pointer where you want to begin the matrix, and drag to create the matrix.



__Tip:__ To create a matrix that is exactly 2" by 2", you can use guides and turn on the Guide Snap Toggle at the upper left-hand corner of the document window. Or, you can select the Use Size radio button (instead of the Drag Bounds radio button) and type 2" in the Width and Height fields.

6 Release the mouse button. Creator places a grouped matrix of rectangles with the designated rows, columns, and spacing. The original rectangle no longer appears.



To make a matrix of text blocks:

For this example, we'll create a 4" by 6 1/2" matrix made of three text blocks with a 1/4" white space surrounding the text blocks.

1 Select the Text tool from the Tools palette.

2 Draw a text block 2" by 4".

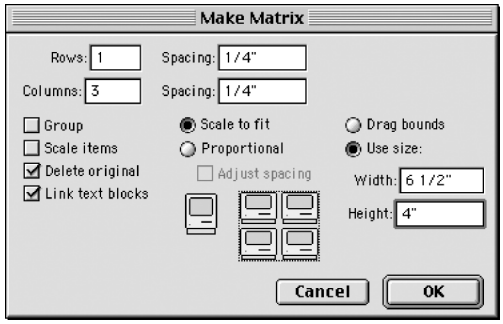
3 Select the Arrow tool from the Tools palette.

4 With the text block selected, choose Edit > Make Matrix. The Make Matrix dialog box appears.

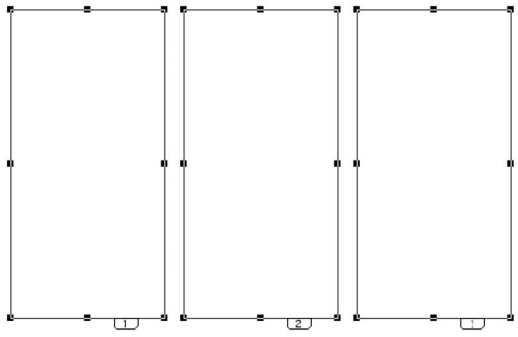
5 Specify the following options:

- Type **1** in the Rows field.
- Type **3** in the Columns field.
- Type **1/4**" in the Spacing fields.
- Select the Delete Original option.
- Select the Link Text Blocks option.
- Click the Scale to Fit radio button.
- Click the Use Size radio button.
- Type **6 1/2**" in the Width field and **4**" in the Height field.

The Make Matrix dialog box should now look like this:



6 Click OK. Creator places a matrix of three linked text blocks.

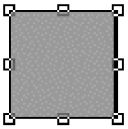


Locking and unlocking elements

The Lock command lets you lock selected elements, preventing any changes to their size, position, or appearance. However, you can copy and paste a locked element. The Unlock command lets you unlock previously locked elements.

To lock selected elements:

Choose Elements > Lock. Selection handles on locked elements appear hollow.



To unlock selected elements:

Choose Elements > Unlock. Selection handles become solid once again.

Deleting elements

You can delete one or more elements at any time in the active document window.

To delete elements:

1 Select the desired elements.

2 Click Delete (Mac OS) or Backspace (Windows).

To restore a deleted element:

Do one of the following:

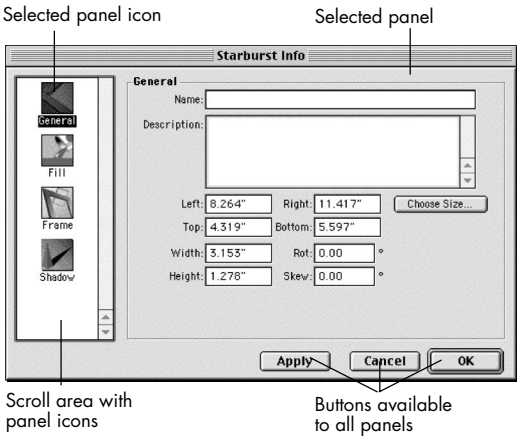
- Choose Edit > Undo.
- Press Command + Z (Mac OS) or Ctrl + Z (Windows).
- Click the Undo button on the toolbar (Windows).

Using the Element Info dialog box to modify elements

The Element Info dialog box lets you modify almost any characteristic of an element. The scroll area on the left side of the dialog box contains panel icons that you can click to display panels on the right side of the dialog box. Each panel has unique controls for modifying element attributes. The buttons, located at the bottom of the dialog, are available to all panels.

To display the Element Info dialog box:

Double-click an element, or select an element and choose Elements > Element Info. The name of the element appears in the title bar of the dialog box.



Element Info dialog box for a starburst (General panel selected)

Apply (Mac OS) Click this button to see the changes applied to an element. Clicking this button does not save the changes nor does it close the Element Info dialog box.

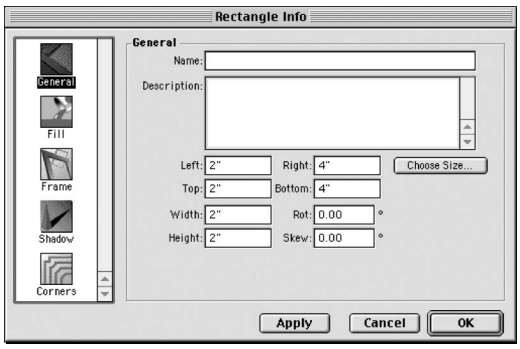
Preview (Windows) Click this button to see the changes applied to an element. Clicking this button does not save the changes nor does it close the Element Info dialog box.

Cancel Click this button to cancel changes made to the element in all panels. Clicking this button closes the Element Info dialog box.

OK Click this button to save your changes to the element in all panels. Clicking this button closes the Element Info dialog box.

The General panel

The General panel appears in all of the Element Info dialog boxes. This panel lets you name and describe the selected element, as well as specify its size and position in the document window.



Element info dialog box for a rectangle (General panel selected)

The General panel has the Choose Size button and the following ten fields:

Choose Size This button lets you resize the selected element using a preset page size. For more information on using preset page sizes, see page 23.

Name This field lets you name individual elements. For example, you can name the elements in a stack (Square 1, Square 2, etc.). Naming elements lets you manipulate them with AppleScript (Mac OS) or Visual Basic (Windows). For more information, see the *MultiAd Creator 6.0 Scripts User Guide* (a PDF File).

Description This field lets you enter information you feel is significant about the selected element.

Left This field represents the distance the left side of the element is from the left edge of the document.

Right This field represents the distance the right side of the element is from the left edge of the document.

Top This field represents the distance the top of the element is from the top edge of the document.

Bottom This field represents the distance the bottom of the element is from the top edge of the document.

Note: *The Left, Right, Top, and Bottom fields represent the distance an element is from the left and top edge of the document; they do not represent the distance an element is from the horizontal and vertical rulers. Therefore, these fields are unaffected if you change the zero point (the point where zeros on both rulers intersect).*

Width This field represents the width of the element.

Height This field represents the height of the element.

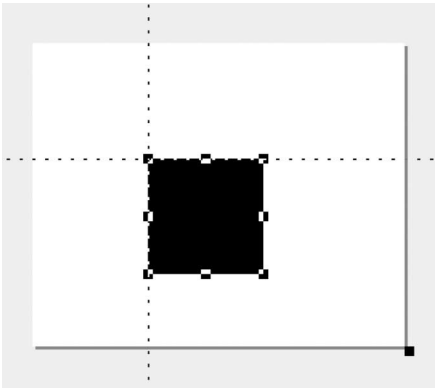
Rot This field represents the number of degrees the element is rotated.

Skew This field represents the number of degrees the element is skewed.

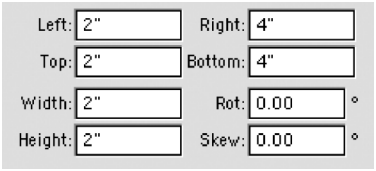
To reposition an element using the Left, Right, Top, and Bottom fields:

The following instructions show you how to reposition an element by typing a new value in the Left field. The instructions also apply to typing new values in the Right, Top, or Bottom field.

1 Select an element.

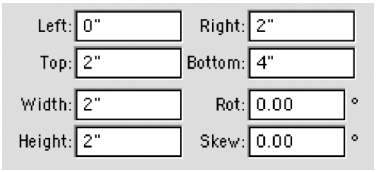


2 Choose Elements > Element Info (or double-click the element). The Element Info dialog box appears. The specifications for the selected element are listed in the General panel.

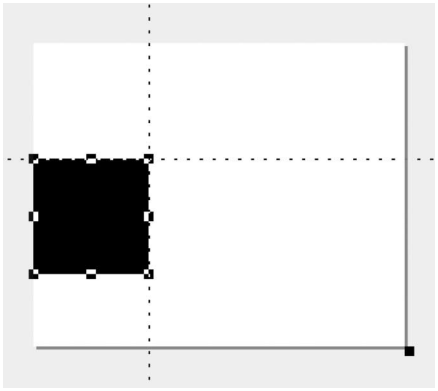


3 To move the element 2" to the left, type **0"** in the Left field.

4 Press Tab, Return, or Enter. The value in the Right field automatically changes to 2" to retain the original size of the element.



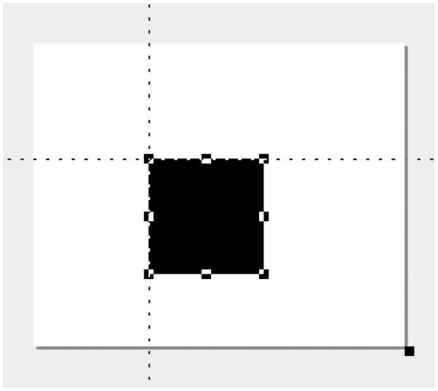
5 Click OK.



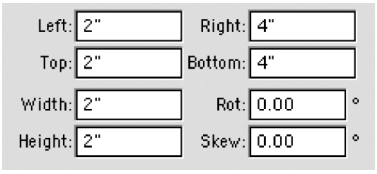
To resize an element using the Left, Right, Top, and Bottom fields:

The following instructions show you how to resize an element by typing new values in the Left and Right fields. The instructions also apply to typing new values in the Top and Bottom fields.

1 Select an element.



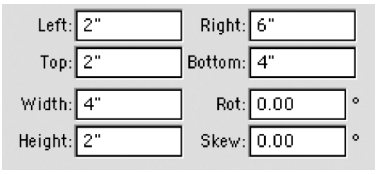
2 Choose Elements > Element Info (or double-click the element) to open the Element Info dialog box. The specifications for the selected element are listed in the General panel.



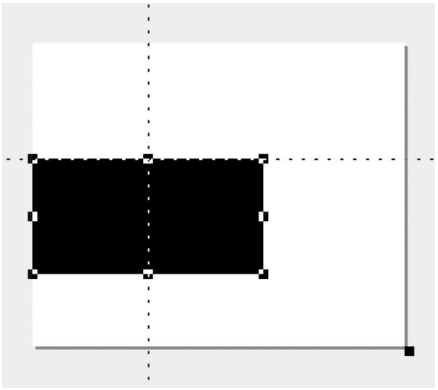
3 To increase the width of the element to 4", type **0**" in the Left field and **4**" in the Right field.

Note: *Be sure to type 4" in the Right field even though 4" already appears in this field. If you simply type 0" in the Left field and then press Tab, Return, or Enter, the Right field automatically changes to 2" to retain the original size of the element.*

4 Press Tab, Return, or Enter. The specifications for the element should look like this.



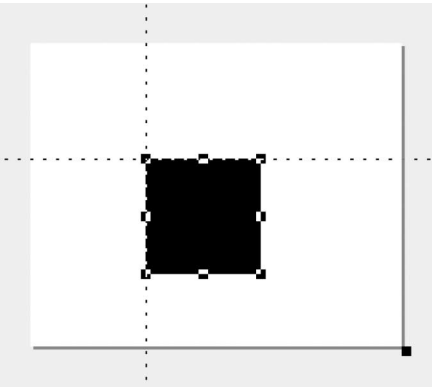
5 Click OK. The element resizes to 4" at the location you specified in the General panel.



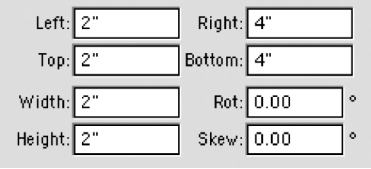
To resize an element using the Width and Height fields:

The following instructions show you how to resize an element by typing new values in the Left and Right fields. The instructions also apply to typing new values in the Top and Bottom fields.

1 Select an element.

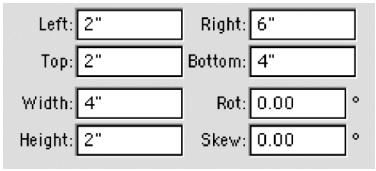


2 Choose Elements > Element Info (or double-click the element) to open the Element Info dialog box. The specifications for the selected element are listed in the General panel.



3 To increase the width of the element to 4", type **4**" in the Width field.

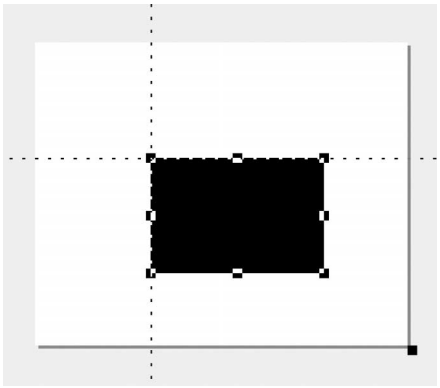
4 Press Tab, Return, or Enter. The specifications for the element should look like this.



5 Click OK. The element resizes to 4". Notice that the element resizes to the right. If you were to resize the height of the element, it would resize downward.

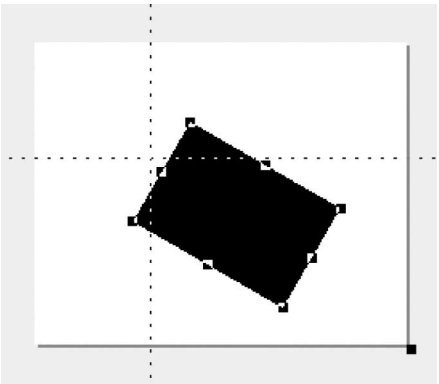
To rotate an element:

1 Select an element.

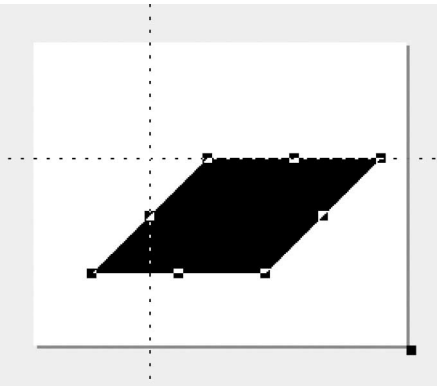


2 Type the desired value in the Rotate field.

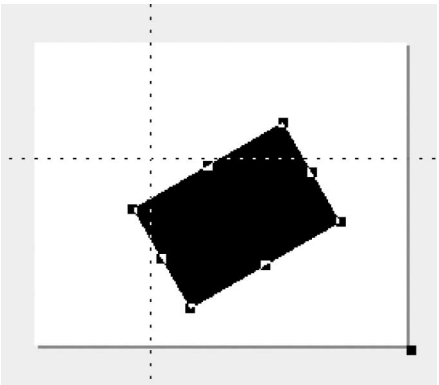
3 Click OK.



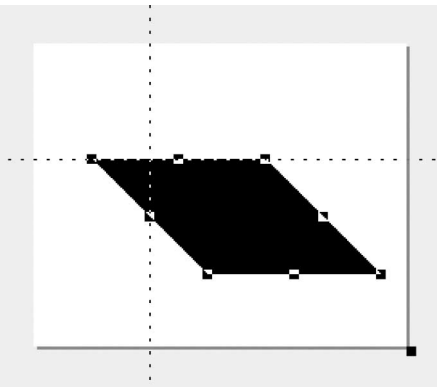
Element rotated 30 degrees



Element skewed 45 degrees



Element rotated -30 degrees



Element skewed -45 degrees

To skew an element:

1 Select the same element used in the previous example.

2 Type the desired value in the Skew field.

3 Click OK.

The Fill, Frame, and Shadow panels

The Fill, Frame, and Shadow panels appear in almost all Element Info dialog boxes. These panels are used primarily to apply colors, textures, and gradients to elements and text. For information on how to use these panels, see "Using the Element Info dialog box to apply colors, textures, and gradients" on page 205.

The Corners panel

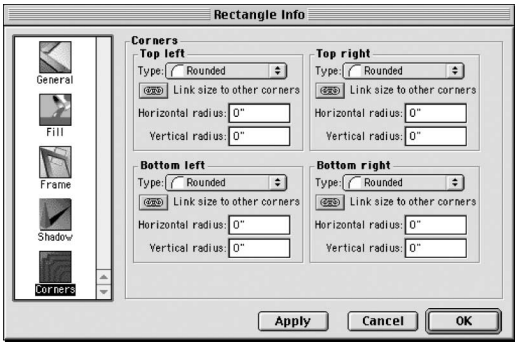
The Corners panel appears in the Rectangle Info and Text Block Info dialog boxes. This panel lets you specify corner styles and sizes for rectangle elements and text blocks.

To reshape the corners of a rectangle or text block:

For this example, we'll use a rectangle with dimensions of 3" by 2".

1 Double-click the rectangle, or select it and choose Elements > Element Info. The Rectangle Info dialog box appears.

2 Click the Corners panel icon to display the Corners panel on the right side of the dialog box.



3 For each corner (Top left, Top right, etc.), choose a corner type from the Type menu. There are four types to choose from: Rounded, Inverted, Rounded and Inverted, and Beveled. Rounded is the default.

For this example, choose Rounded for all four corners.

4 For each corner, specify whether you want it linked or unlinked to the other corners. The link button ( ) signifies that a corner is linked. The unlink button ( ) signifies that a corner is unlinked.

A linked corner means that when you enter values in its Horizontal and Vertical Radius fields, all other linked corners automatically assume the same values. An unlinked corner means that when you enter values in its Horizontal and Vertical Radius fields, no other corner is affected by it.

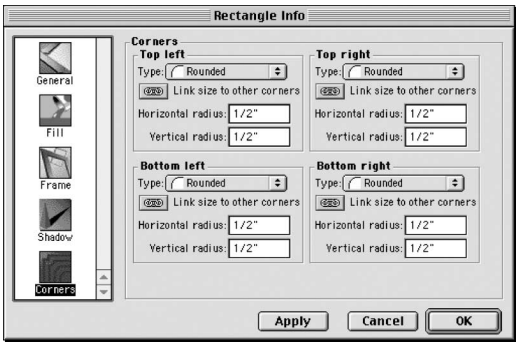
- To link a corner, do nothing. All corners are linked by default.
- To unlink a corner, click the link button ( ) so that it changes to the Unlink button ( ).
- To re-link a corner after unlinking it, click the Unlink button ( ) so that it changes back to the Link button ( ).

For this example, leave all four corners linked.

5 For each corner, type the desired values in the Horizontal Radius and Vertical Radius fields.

For this example, type **1/2**" in the Horizontal Radius and Vertical Radius fields for one of the corners. The other three corners automatically assume the same values.

The Corners panel should look like this:



6 Click OK.

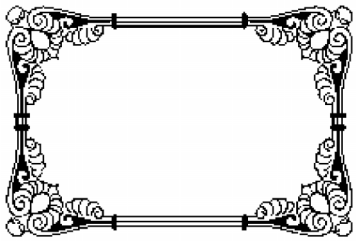
Rectangle after reshaping its corners

The Border panel

The Border panel appears only in the Border Info dialog box. This panel lets you replace an existing border with a different Creator border.

To replace an existing border file:

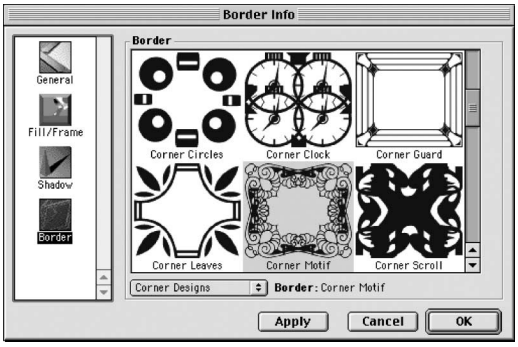
For this example, we'll replace the following border.



Corner Motif border

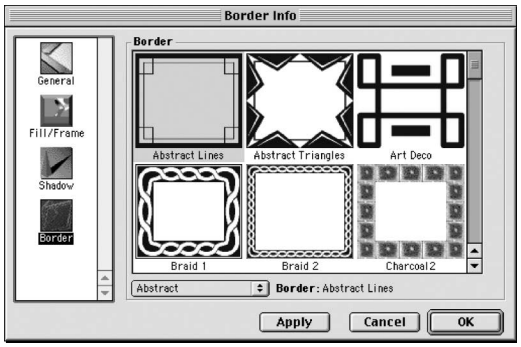
1 Double-click the border, or select it and choose Elements > Element Info. The Border Info dialog box appears.

2 Select the Border panel icon to display the Border panel on the right side of the dialog box.

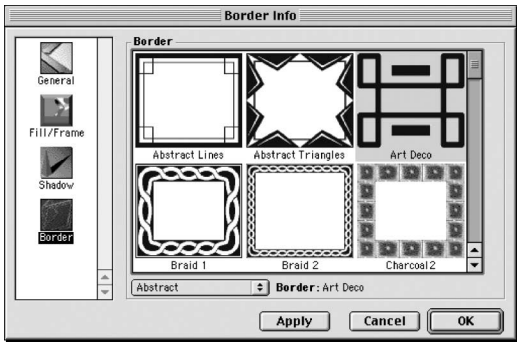


3 Choose a folder of border files from the menu at the bottom left of the dialog box. For this example, choose Abstract.

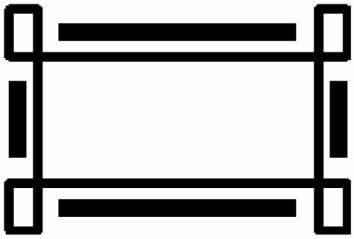
A preview of each border file in the Abstract folder appears in the Border panel's scroll area.



4 Select a border file. For this example, select Art Deco.



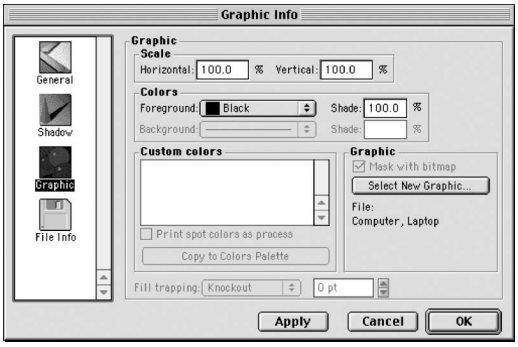
5 Click OK.



Art Deco border

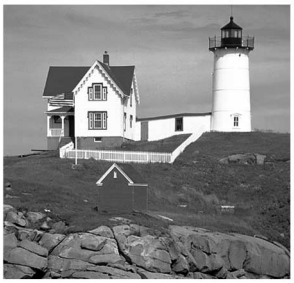
The Graphic panel

The Graphic panel appears only in the Graphic Info dialog box. This panel lets you modify the appearance of imported graphics in a variety of ways. For example, you can alter a graphic's size, colorize and mask certain types of graphics, and replace an existing graphic with a different graphic



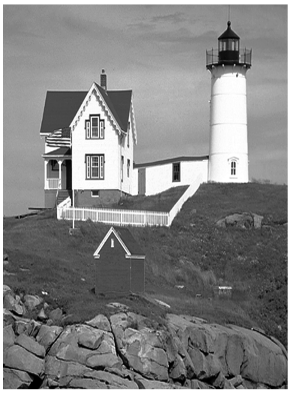
To scale a placed graphic:

1 Select an element.



2 Type a value between **1** and **1000** in the Horizontal or Vertical Scale field.

H Scale 160 %



V Scale 140 %

To colorize a placed graphic:

You can use the Foreground and Background menus in the Colors area to colorize a placed grayscale or monochrome image. You cannot assign colors to a placed color image. For more information, see "Colorizing placed graphics" on page 213.

To mask a one-bit graphic:

1 Select a one-bit TIFF, GIF, or Photoshop graphic.

2 Double-click the graphic to open the Graphic Info dialog box.

3 In the Graphic panel, select the Mask With Bitmap option.

4 Click OK to return to the document window.

Instead of placing a path element around the graphic in order to mask it, the Mask With Bitmap option tells the application to mask it without creating a path. This option creates a perfect mask; that is, it masks the graphic without leaving any excess background.

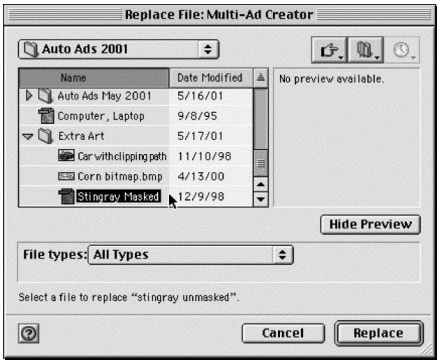
To replace a graphic with a new graphic:

1 Select the graphic that you want to replace.

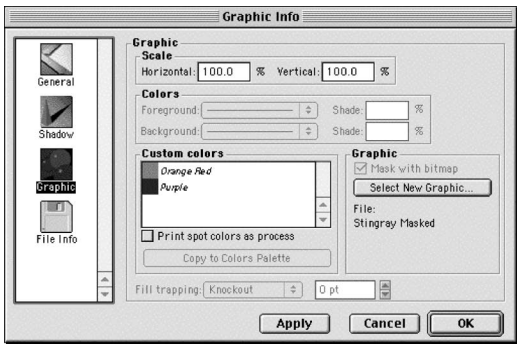
2 Double-click the graphic, or choose Elements > Element Info. The Graphic Info dialog box appears.

3 In the Graphic panel, click the Select New Graphic button. The Place Graphic dialog box appears.

4 Locate and select the graphic you want to use as a replacement.



5 Click Replace to return to the Graphic Info dialog box. Notice the new graphic in this example has custom colors (Orange Red and Purple). To learn how to copy custom colors to the Colors palette, see the next section.



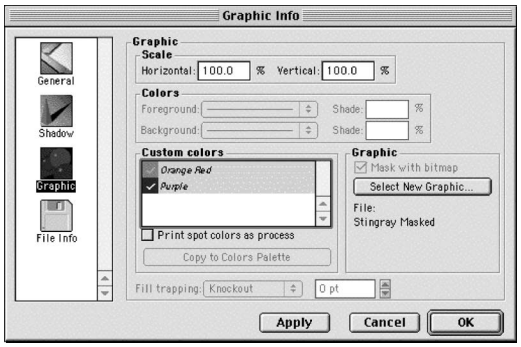
6 Click OK. The new graphic replaces the old one.

To copy custom colors to the Colors Palette:

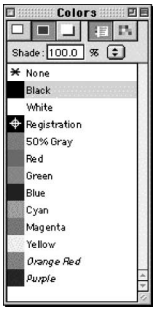
If the selected graphic has custom colors, they appear in the "Custom colors" area. For more information on creating custom colors, see Chapter 13, "Creating and Modifying Colors."

1 In the Custom colors area, select the colors that you want to copy to the Colors palette.

2 Click the Copy to Colors Palette button.



3 Click OK. The custom colors appear on the Colors palette in the active document.

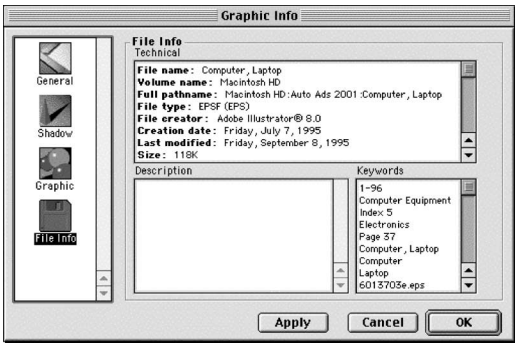


To choose an option from the Fill trapping menu:

The Fill trapping menu appears at the bottom of the Graphic Info dialog box. This menu defaults to Knockout, but you can specify a different setting. For more information, see Chapter 25, "Using the Trapping Palette."

The File Info panel

The File Info panel appears only in the Graphic Info dialog box. This panel provides you with information about the selected graphic file.



The File Info panel has the following fields:

Technical Provides you with information on a graphic file's name, location, file type, the program it originated from, its date of creation, and its last modification date.

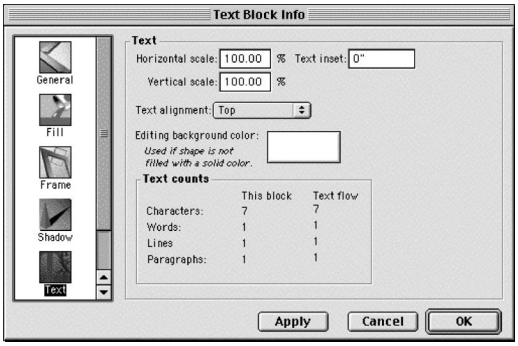
Description (Mac OS only) Lets you add notes about the file. You can give the graphic a name, discuss its significance to your document, or add whatever information you like.

Keywords (Mac OS only) Lets you associate your document with certain words. When you catalog Creator documents using MultiAd Cumulus, Cumulus references the keywords with the document name. This lets your retrieve documents using a keyword.

The Text panel

The Text panel appears only in the Text Block Info dialog box. This panel lets you scale, inset, and align text in a text block. It also provides you with information on text counts (e.g., number of characters) in the active text block and text flow.

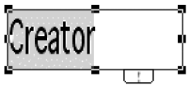
Note: *The controls in the Text panel also appear in the Text Block Settings dialog box. Choose Format > Text Block Settings to open this dialog box.*



The options in the Text panel include:

Horizontal scale Lets you adjust the width of characters. Increasing the percentage makes text characters thicker, while decreasing the percentage makes text characters thinner. The values in these fields may change if you choose Format > Copy Fit.

100% Horizontal scale



50% Horizontal scale

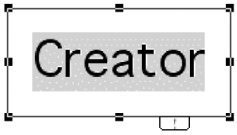
Vertical scale Lets you adjust the height of characters. Increasing the percentage makes text characters taller, while decreasing the percentage makes text characters shorter. The values in these fields may change if you choose the Copy Fit command from the Format menu.

100% Vertical scale

50% Vertical scale

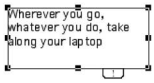
Text inset Lets you determine how far in from the frame of a text block to start the text. Enter the distance, in any measurement system, that you want text set in from all the borders of a text block.

0" Text inset



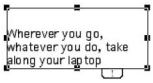
1/2" Text inset

Vertical Text alignment Lets you determine how you want to align the text in the text block. The menu offers the following five options:

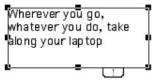


Top

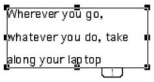
Center



Bottom



Justify



Force Justify

Editing background color Lets you determine the color of an active text block. Creator displays this color to help you separate text blocks from other elements, as long as the text block does not have a solid fill color.

To change the color of an active text block, click the white box to the right of the Editing Background color. The System Color Picker appears. Create a new color and click OK. The new color appears in the background of the selected text block.

Note: *This text block background color appears for display purposes only. It does not appear on the printed copy of your document.*

Text counts Lists the number of characters, words, lines, and paragraphs in the selected text block as well as in the text flow (i.e., all linked text blocks).

Using the Specifications palette

When an element is selected, the Specifications palette provides you with information about the size, position, and orientation of the element. This palette also lets you resize, move, or reorient an element simply by typing values in the appropriate fields. This method of manipulating an element offers you more precision than a drawing or modification tool. For more information, see Chapter 24, "Using the Specifications Palette."

Using element styles

When formatting elements in your documents, you can use element styles to save time and to give your documents a consistent and professional look. Element styles assign graphic characteristics to elements. Examples are frame point size, color, shading, and shadow.

Looking at element styles on the Styles palette

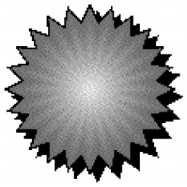
The Styles palette contains a list of element styles available to the active document. Simply click the Element Styles icon ( ) to display the list. Each element style shows its keyboard equivalent, if it has one. When you select an element that has an assigned element style, the style is highlighted in the Styles palette.

Creating element styles

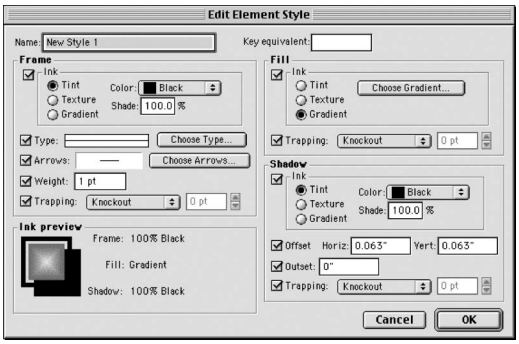
You can create element styles when you want to specify the graphic characteristics of elements in your document. For example, you can specify the frame point size, the color, the shade, and the shadow of elements.

To create an element style:

1 Create an element to be used as an element style. The element below is a starburst that has a yellow and red gradient fill and a black shadow.



2 Select the element and choose Elements > Make Element Style. The Edit Element Style dialog box appears.



3 Give your new element style a name and, if desired, a keyboard equivalent. For this example, type Starburst Style in the Name field and press Control + 1 in the Key Equivalent field.

4 For the other options in the dialog box, adjust the formatting attributes as desired. For information on specifying options in the Frame, Fill, and Shadow areas, see "Using the Element Info dialog box" on page 205.

5 Click OK.

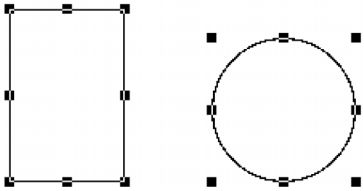
6 Click the Element Styles icon on the Styles palette. The new element style appears in the Element Styles list.

Assigning element styles

You can assign a previously created element style to one or more elements in your document.

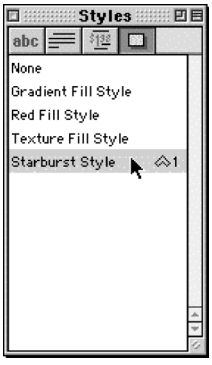
To assign an element style:

1 Select the elements to be assigned an element style.

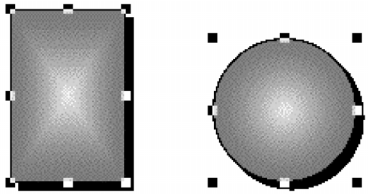


2 Click the Element Styles icon on the Styles palette to display the list of previously created element styles.

3 Select an element style from the list or use its keyboard shortcut.

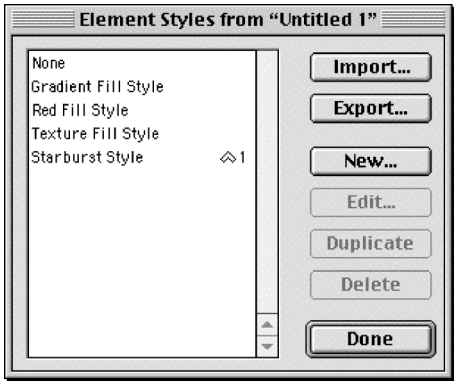


The selected elements are assigned the element style.



Editing, copying, and deleting element styles

At some point during your work, you may decide to modify an element style. Creator gives you the option of editing, copying, or deleting element styles in the Elements Styles dialog box.



To edit an element style:

1 Choose Document > Element Styles, or double-click the Element Styles icon ( ) on the Styles palette. The Element Styles dialog box appears.

2 Select an element style, and click Edit. The Edit Element Style dialog box appears.

3 Adjust the formatting attributes as desired.

4 Click OK to apply your changes and to return to the Element Styles dialog box. Changes will be made to all elements using that same style.

5 Click Done to return to the document window.

To copy or delete an element style:

1 Choose Document > Element Styles, or double-click the Element Styles icon () on the Styles palette. The Element Styles dialog box appears.

2 Do one of the following:

• Select the element style you want to copy, and click Duplicate. Notice that Creator numbers each copy.

• Select the element style you want to delete, and click Delete. The element style disappears from the list.

3 Click Done to return to the document window.

Importing and exporting element styles

Creator lets you import and export element styles as independent files, and use them in the active document or in other Creator documents.

To import an element style:

1 Do one of the following:

• Choose Document > Element Styles

• Double-click the Element Styles icon () in the Styles palette.

The Element Styles dialog box appears.

2 Click Import. The Import Element Styles dialog box appears.

3 Locate and select an element style file, or select a document to import its element styles.

4 Click Open. The element file appears in the Element Styles dialog box.

To export an element style:

1 Do one of the following:

• Choose Document > Element Styles

• Double-click the Element Styles icon () on the Styles palette.

The Element Styles dialog box appears.

2 Select the element style file that you want to export.

3 Click Export. The Export Element Styles dialog box appears.

4 Type a name for your exported element file and specify a location.

5 Click Save.

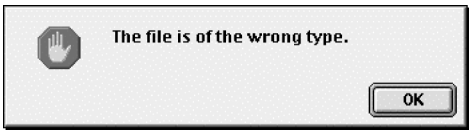
Chapter 11: Importing Graphics

In this chapter you will learn how to import graphics into a Creator document and how to use the File Utilities dialog box to find, replace, and copy graphic files. Mac OS users of ColorSync will also learn how to change input profiles and rendering intent for placed graphics.

Creator lets you import the following types of graphic files. For a description of each file format—including a list of accepted TIFF formats—see Appendix A, "Creator File Formats."

- EPS
- Compuserve GIF
- JPEG
- Adobe Photoshop 3.0 or higher
- TIFF
- MultiAd Creator Border
- MultiAd Creator Spread
- CIF Document

Creator displays the following warning when confronted with a graphic it cannot import:

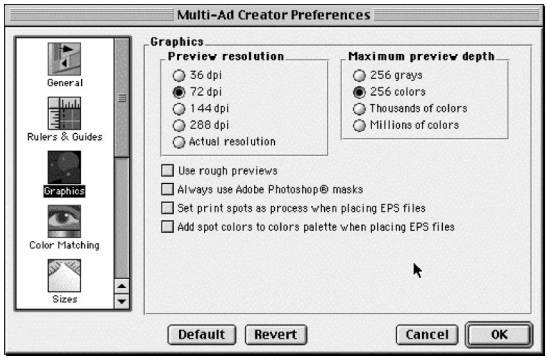


Specifying preference settings for graphics

Before importing a graphic, check the settings for graphics in the Graphics panel of the Preferences dialog box. The Graphics panel lets you specify settings for previews, Photoshop masks, and spot colors when placing EPS files.

To specify preference settings for graphics:

1 Choose Edit > Preferences, and select Graphics. The Graphics panel appears on the right side of the dialog box.



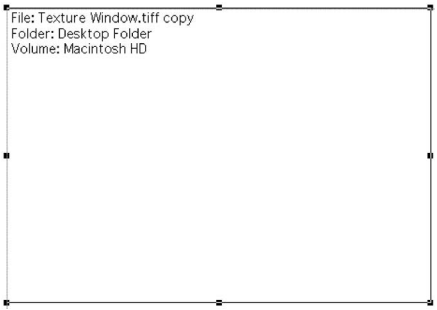
2 Specify the options listed in the panel. For a detailed discussion on each option, see "The Graphics panel" on page 253.

Graphics referenced in Creator

Most graphic file formats do not become part of the document itself. Instead, a low resolution (or actual resolution) representation of the graphic image appears in the file's place. When you save the document, Creator

also saves a reference, or link, to the graphic file's location. (This reference can be found in the Document > File Utilities window.) By saving a reference to the graphic file and not actually adding the graphic information to the document, document files are smaller and more manageable.

To print a document with placed graphics, the graphic files must reside on a currently available device. Creator then uses the references, or links, to retrieve the original graphic. If you do not have your graphic files on hand when you print your document, the graphic images do not print. Instead, a graphic placeholder appears in place of the image on the printout.



Placing graphics

You can place graphics in Creator documents by using the Place Graphic directory dialog box, by using the Files palette, by copying and pasting, or by dragging and dropping.

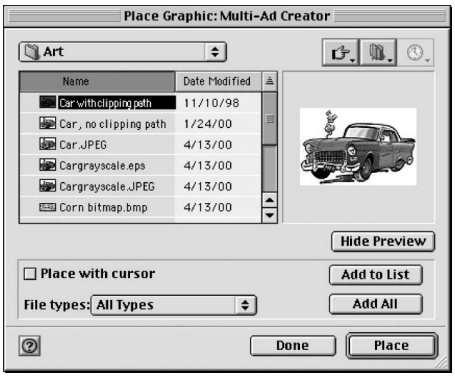
Placing graphics with the Place Graphic dialog box

The Place Graphic directory dialog box lets you locate graphic files and place them directly on your document. Or you can use the Add to List and Add All buttons to add graphic files to the Files palette, which you can then place on your document at a later time.

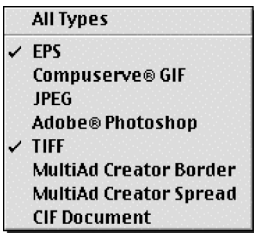
To place a graphic with the Place Graphic command:

1 Choose File > Place Graphic. The Place Graphic directory dialog box appears.

2 Locate the graphic file that you wish to place on your document.



Note about the File Types menu (Mac OS only): *The File Types menu defaults to All Types. However, you can choose one or more file types from the menu. Each time you choose a file type from the menu, a checkmark appears next to it.*



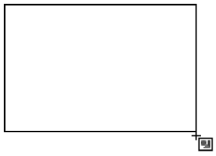
3 Click the Show Preview button if the Hide Preview button appears and you want to see a preview of the selected graphic. Creator can display thumbnail previews of EPS, GIF, TIFF, and JPEG files if the program that created the files made thumbnail previews.

4 To place the graphic with the cursor, select the Place With Cursor option and click Place (or double-click the

filename). The cursor changes into a crosshair with a graphics symbol ( ) as you move it into the document window. Then do one of the following:

• Click anywhere on the spread. The graphic appears where you clicked.

• Drag a selection rectangle for the graphic to appear in. Hold down Shift as you drag to maintain the original proportions of the graphic.



The graphic appears when you let go of the mouse button.

5 To place the graphic without the cursor, do not select the Place With Cursor option; rather, simply click Place (or double-click the filename). The graphic is centered on the spread at its original size.

Placing graphics from the Files palette

It may be more convenient to gather all of your graphics together in one area and then place them in your document later as you need them. The Files palette lets you do just that. To learn how place graphics from the Files palette, see Chapter 22, "Using the Files Palette."

Copying and pasting graphics

Creator lets you copy a graphic from another Creator document or from another application, and paste it into the desired Creator document.

To copy and paste a graphic file:

1 Select a graphic from another Creator document or from another application, and choose Edit > Copy.

2 Switch to the desired Creator document, and choose Edit > Paste.

Dragging and dropping graphics

Creator lets you select any graphic file and drag it into an open Creator document.

To drag and drop a graphic file:

1 Drag a graphic file's icon into a Creator document window.

2 Release the mouse button when you have positioned the graphic file's icon in the desired location in the document window and the graphic will appear.

To drag and drop a graphic:

1 Drag a graphic into a Creator document window.

2 Release the mouse button when you have positioned the graphic in the desired location in the document window and the graphic will appear.

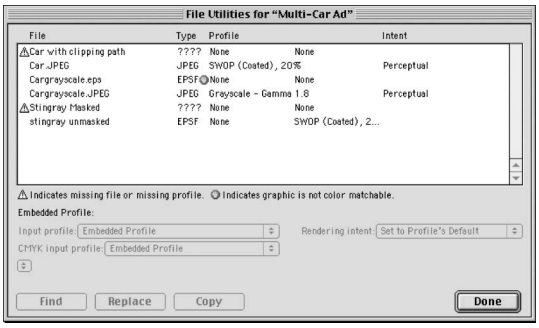
Using the File Utilities dialog box

The File Utilities dialog box contains useful information on all the original graphics in a document, such as its file type and its original location. It also puts a (⚠) symbol by files or profiles that are missing. You can use this dialog box to find, replace, and copy graphic files.

Note for Mac OS users of ColorSync: *You can change the input profile and rendering intent for each graphic file listed in the File Utilities dialog box. Graphics that are not color matchable have a (◍) symbol next to them. For more information, see "Changing profiles and rendering intent" at the end of this chapter.*

To display the File Utilities dialog box:

Choose Document > File Utilities.



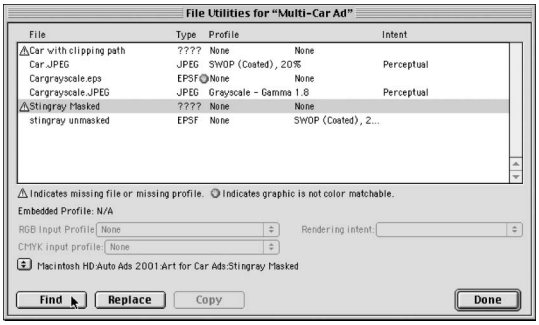
Finding graphic files

Creator needs to know the location of some file types in order to print the corresponding images. The File Utilities dialog box lists all the files for which Creator needs the original files and identifies those images with missing files. Each file listing includes a full path name to the location of the original graphic file. If Creator cannot find an original file, a "missing" notation appears next to the filename.

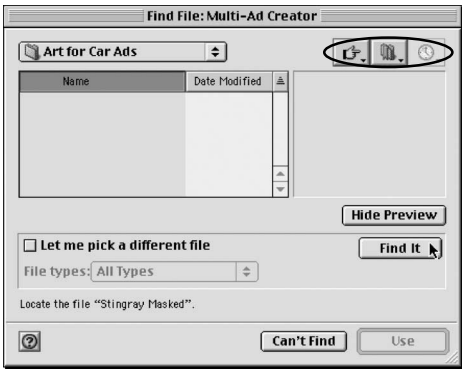
You can use the Find File directory dialog box to locate original graphic files. Even if you cannot find the missing file, you can use Find dialog box to replace the missing file with another file of the same type.

To find a missing graphic file:

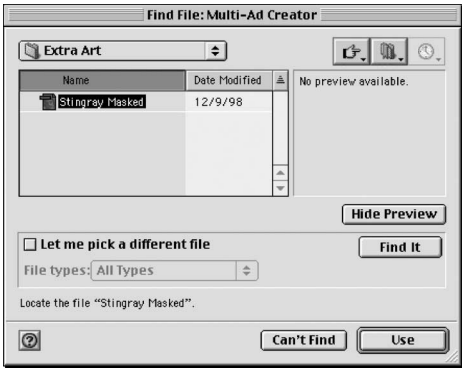
1 In the File Utilities box, select the name of the file that you wish to find, and click Find.



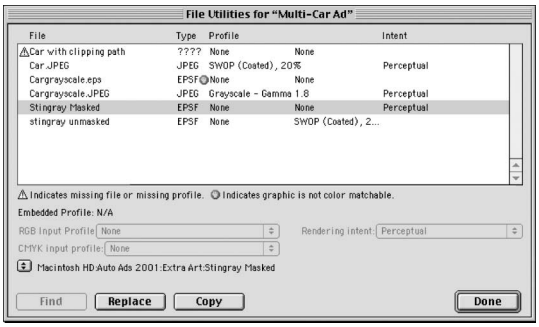
2 In the Find File directory dialog box that appears, click Find it.



Creator finds the graphic if it is still on your hard drive or any mounted volume.



3 Click Use to return to the File Utilities dialog box. Creator resets the filename and path name to that of the new file. Notice that the (⚠) symbol no longer appears next to the filename.

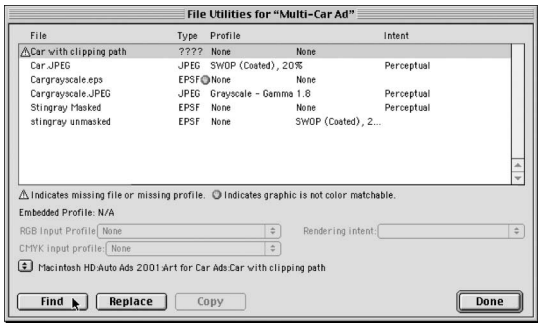


Replacing graphic files

You can use the Find File directory dialog box to replace graphic files that are missing, or you can use the Replace File directory dialog box to replace graphic files (whether they are missing or not).

To replace a missing graphic file using the Find File dialog box:

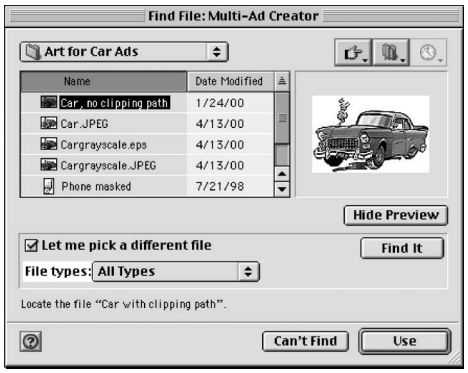
1 In the File Utilities box, select the name of the file that you wish to find, and click Find.



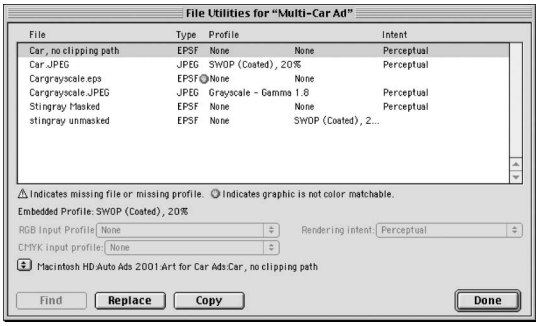
2 In the Find File directory dialog box that appears, click Find it. If the missing graphic is neither on your hard drive nor on any mounted volume, Creator will not be able to find the graphic.

3 Select the Let Me Pick a Different File option. Potential replacements in the active directory appear in the dialog box's scroll area. You can also navigate to other directories to find a replacement graphic.

4 Locate and select a replacement file.



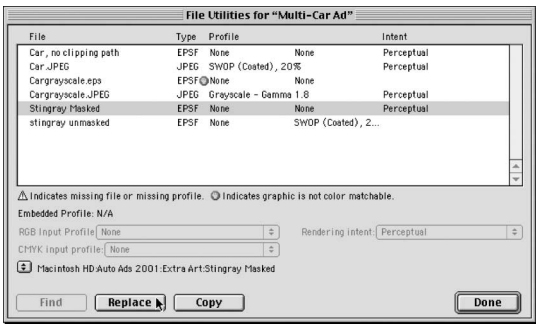
5 Click Use to return to the File Utilities dialog box. Creator resets the filename and path name to that of the new file. Notice that the (⚠) symbol no longer appears next to the filename.



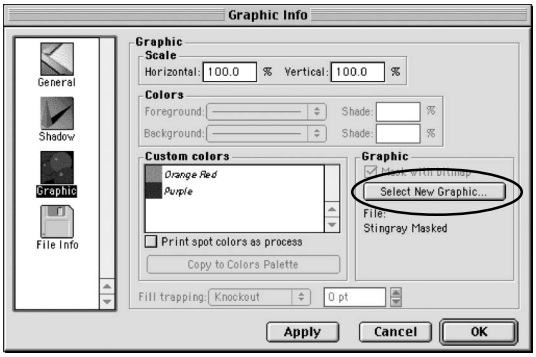
To replace a graphic file using the Replace File dialog box:

1 Do one of the following:

• In the File Utilities dialog box, select the graphic file you want to replace. Then click Replace (or double-click the filename).

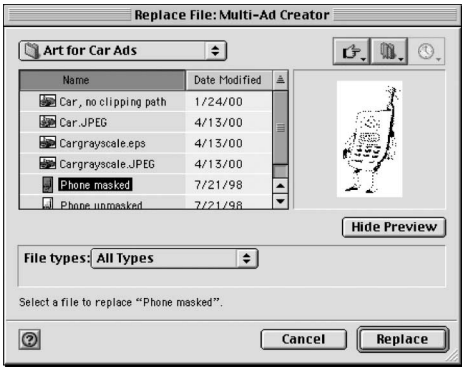


• Double-click the graphic in the document to open the Graphic Info dialog box. Then select the Graphic panel icon to display the Graphic panel. Next, click the Select New Graphic button.

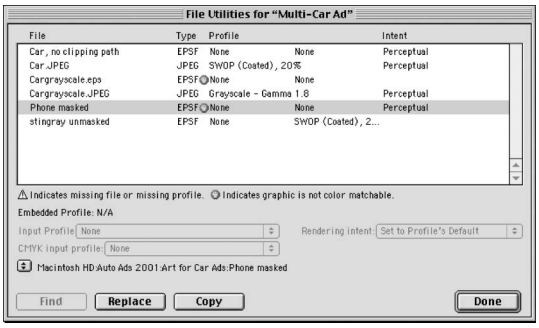


The Replace File directory dialog box appears.

2 Locate and select a new graphic file.



3 Click Replace. Creator resets the filename and the path name to that of the new file, and returns you to the File Utilities dialog box.



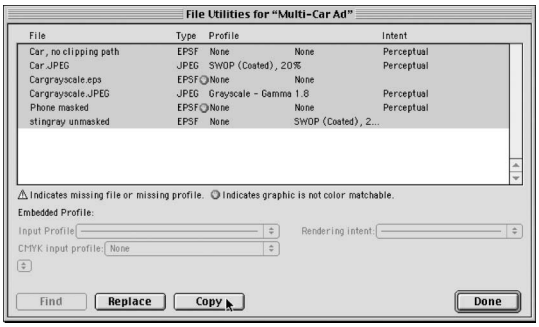
4 Click Done to apply your changes and to return to the document window.

Copying graphic files

To make copies of original graphic files, use the Copy button in the File Utilities dialog box. Clicking the Copy button gathers all the imported original files linked to a document so that you can send them to your printer or service bureau. Remember to put all graphic files in the same folder as the document in order to keep their links intact.

To copy a graphic file:

1 In the File Utilities dialog box. Select the graphic or graphics to be copied, and click Copy.



2 In the Copy File directory dialog box that appears, locate an existing folder for the files, or create a new folder.

3 Select the Relink to new location option if you would rather use the new folder as the link to the document you are presently working in. Selecting this option is especially helpful if you have taken your document's graphics from several locations.

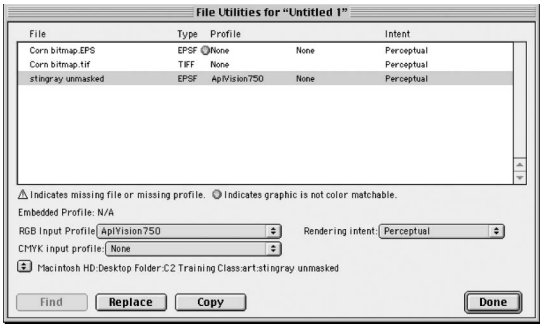
4 Click Choose to return to the File Utilities dialog box.

5 Click Done to apply the changes and to return to the document window.

Changing profiles and rendering intent (Mac OS only)

Note: *The following information is for Mac OS users who have color matching turned on. (To turn color matching on, choose Document > Document Settings, and click the Color Matching panel icon to display the Color Matching panel. Then select the Use Color Matching option.)*

When you import a graphic that has an embedded profile into a document, the graphic keeps that profile. However, you can change a graphic's profile in the File Utilities dialog box so that the profile closely matches the device that originally created the graphic.



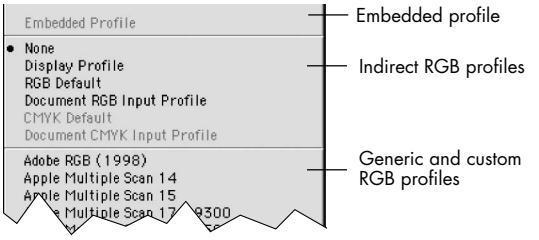
To change a graphic's profile in the File Utilities dialog box:

1 Select a graphic file from the File Utilities dialog box.

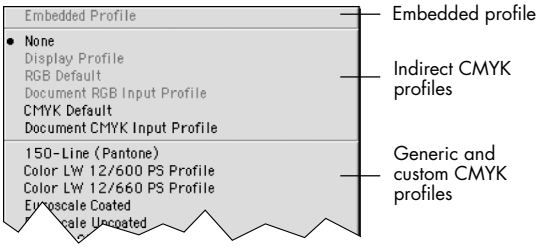
2 Change a graphic's profile by doing one of the following:

• Choose a profile from the RGB Input Profile menu if the graphic came from an RGB device.

• Choose a profile from the CMYK Input Profile menu if the graphic came from a CMYK device.



RGB Input Profile menu

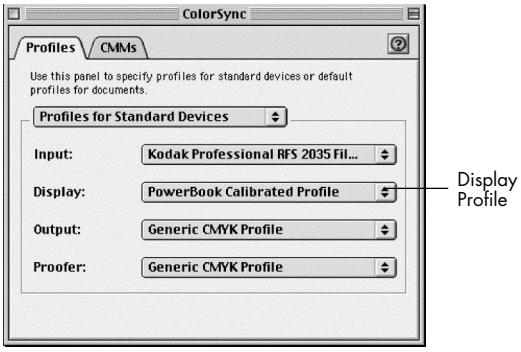


CMYK Input Profile menu

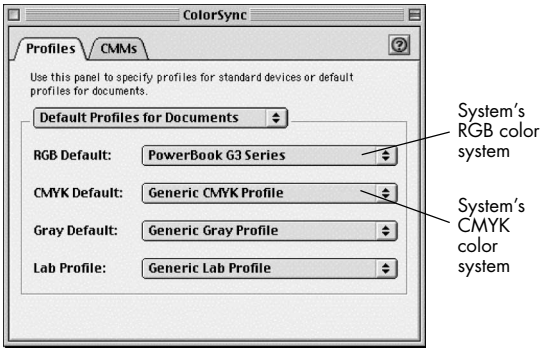
Embedded Profile A graphic may have a profile embedded directly into its data. You will usually want to use the embedded profile, because it contains adjustments to the data.

None By selecting None, Creator ignores any embedded profile.

Display Profile Creator (through ColorSync) matches the profile to the display you selected in Apple Menu > Control Panels > ColorSync. If in Document Settings > Color Matching Settings the RGB Input profile is set to Display Profile, it looks to Apple > Control Panels > ColorSync and chooses (in the illustration below) PowerBook Calibrated Profile.



RGB Default The RGB Default is the system's RGB color system. If in Document Settings > Color Matching Settings the RGB Input profile is set to RGB Default, it looks to Apple > Control Panels > ColorSync and chooses (in the illustration) PowerBook G3 Series.



Document RGB Input Profile This profile is selected through Document > Document Settings > Color Matching Settings, making it document specific. An example is Apple Multiple Scan 17-D50.

CMYK Default The CMYK Default is the system's CMYK color system. If in Document Settings > Color Matching Settings the CMYK is set to CMYK Default, it looks to Apple > Control Panels > ColorSync and chooses (in this case the Default Profiles for Documents) the CMYK Default: Generic CMYK Profile.

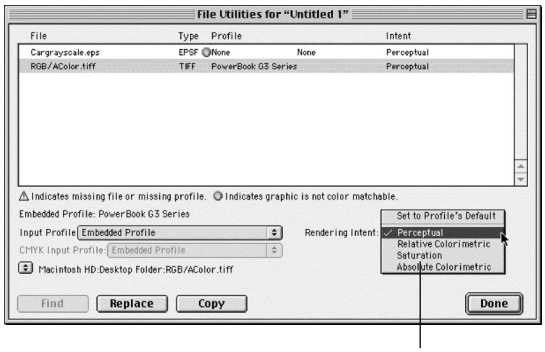
Document CMYK Input Profile This profile is selected through Document > Document Settings > Color Matching Settings, making it document specific. An example is CMYK Default.

Generic and custom profiles Many manufacturers of scanners, monitors, and printers now include generic profiles with their products; these generic profiles enable you to get reasonably good color matching with minimum effort. For better results (or for devices that have not been profiled), you should create your own custom profiles when you calibrate your scanner, camera, or monitor.

Note: *For more information on indirect, generic, and custom profiles, see "The Color Matching panel" on page 254.*

To change a graphic's rendering intent in the File Utilities dialog box:

1 Select a graphic file from the File Utilities dialog box.



2 Choose a rendering intent from the Rendering Intent menu.

There are five options to choose from:

• Set to Profile's Default—This is usually the chosen default when exporting to EPS or PDF. The default can be Perceptual, Relative Colorimetric, Saturation or Absolute Colorimetric. Generally the "Set to Profile's Default" is Perceptual.

• Perceptual—This intent is best for scanned images. The perceptual option compresses one device's gamut into another device's color space. Use this when one or more colors from the original image are out of the gamut available on a destination device. This rendering intent preserves the visual relationship between colors by shrinking the entire color space.

• Relative Colorimetric—This intent is best suited for logo images, and it is useful for preserving the look of spot colors. It rounds a color to its closest equivalent on the target color space. Relative Colorimetric compares the white point, or extreme highlight, of the source color space to that of the destination color space and shifts all colors accordingly. Colors that are within range of the

target device's gamut are not affected. Sometimes clipping may happen, causing different colors from the source to appear the same on the target device.

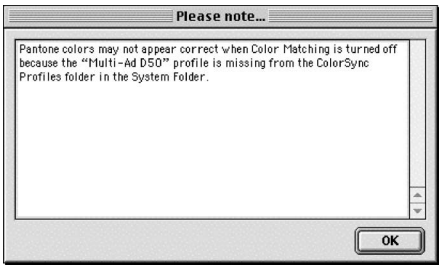
• Saturation—This intent is primarily designed for business graphics such as pie charts and bar graphs; the exact relationship between colors is not as crucial as how vivid they look. Use this approach to preserve the vividness of the colors as they are transferred between devices.

• Absolute Colorimetric—This idealized intent is primarily used for proofing colors on different kinds of ink and paper. This intent uses a large color range that does not adjust the gamuts between devices. Only colors within all the devices' gamuts are accurately matched; colors outside of the devices' color gamuts are clipped. For example, use this intent if you need to see newsprint displayed against the yellowness of newspaper.

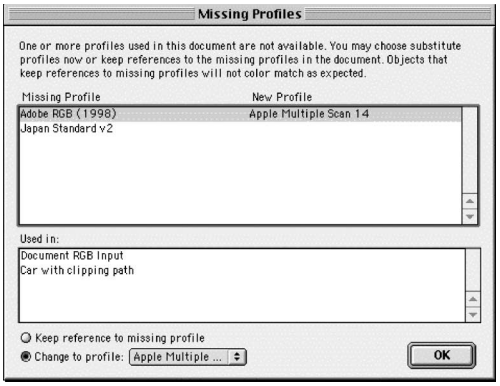
Working with missing profiles

When you open a document that is missing some of its fonts, you are given options to reference or replace the fonts. Likewise, you have similar options when you open a document that is missing profiles.

Multi-Ad D50 is the default profile. If it is missing from the ColorSync Profiles folder, Color Matching will automatically be turned off even though it was on when last used.



The Missing Profiles dialog appears when profiles needed by the document or its graphics are not inside the ColorSync Profiles folder. In the top field, the missing profiles are shown. The bottom field lists where each profile is used and the new profile, if you have given it a new profile.



To specify options in Missing Profiles dialog box:

1 Select a missing profile.

2 Do one of the following:

• Select the Keep Reference to Missing Profile option to indicate that a profile is missing. If this document is printed, items with referenced profiles will not color match properly. Use this option when you are making quick edits to a document and don't need to use the profiles.

• Select Change to Profile to choose a new profile from the menu.

Chapter 12: Exporting Graphics

In this chapter, you will learn how to export spreads, pages, and elements as TIFF, GIF, EPS, or JPEG files. When you export any one of these graphic files, it becomes a graphic and is no longer an editable document file. It does not replace your existing document file. You should keep the original Creator document in case you want to make changes in the future.

Below is a brief description of the graphic file formats discussed in this chapter. See Appendix A for a description of all the graphic and text formats that Creator supports.

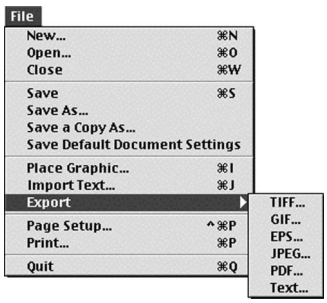
TIFF and EPS file formats are traditionally used in commercial printing. TIFF files are usually used for bitmap images, and EPS files are usually used for vector images. Both of these file formats are large, but they have high resolution and good color depth, and therefore, give you a lot of control over images.

GIF and JPEG file formats are traditionally used for the World Wide Web, but they are not often used in commercial printing due to the limitations of their formats. GIF file formats store images perfectly, but they are limited to 256 colors, which is not very good for photography. JPEG file formats support a lot of different colors, but in order to achieve small image sizes, they necessarily lose information.

An advantage of using the JPEG file format over the GIF file format is that you can specify the image quality settings for each image. High quality settings give you an almost perfect image, but a large file; low quality settings give you a blurry image, but a smaller file size.

To display the Export submenu:

Choose File > Export.



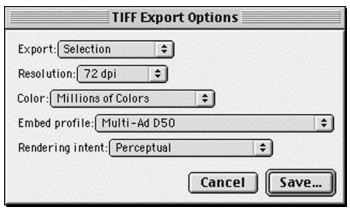
Note: For information on exporting PDF files, see Chapter 16, "Printing Documents and Exporting PDF Files." For text files, see "Exporting text files" on page 91.

Exporting to TIFF format

The TIFF command lets you export spreads, elements, and pages to TIFF (Tagged Image File Format) format, a bitmap format that supports black and white, grayscale, and color images. A TIFF file can be compressed or uncompressed. Compression reduces the size of the file. See Appendix A for a description of the widely used TIFF format.

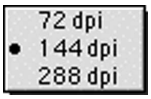
To export a file as a TIFF file:

1 Choose File > Export > TIFF. The TIFF Export Options dialog box appears.



2 Choose an option from the Export menu. You can export a spread, one or more selected elements, or a left or right page as a TIFF file.

3 Choose a resolution from the Resolution menu. Options available are 72, 144, and 288 dots per inch (dpi). The higher the resolution, the larger the file, and the more memory required.



4 Choose a color depth from the Color menu. You can choose from Black and White, 256 Grays, 256 Colors, and Millions of Colors. Like resolution, color affects the size of your file. Black and white creates the smallest file, and Millions of Colors creates the largest file.

5 (Mac OS only) If color matching is turned on, you can specify options in the "Embed profile" and "Rendering intent" menus. Multi-Ad D50 is the default profile used in most exporting formats, and is based on one of Apple's generic RGB monitor profiles. Perceptual is the default rendering intent. If color matching is turned off, these two menus are dimmed.

Note: *For information on how to turn on color matching and specify color matching options, see "The color matching panel" in Chapter 18, "Specifying Document Settings."*

6 Click Save. The Export TIFF directory dialog box appears.

7 Specify a location and filename. If the file will be used on Windows, be sure to include the .tif extension.

8 Click Save.

Exporting to GIF format

The GIF command lets you export spreads, elements, and pages to GIF (Graphics Interchange Format) format, a bitmap format created by Compuserve that minimizes file transfer times when transmitting bitmap images to and from online services. GIF images are limited to 256 colors, so TIFF is a preferred format for color photographs.

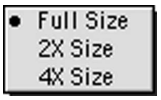
To export a file as a GIF file:

1 Choose File > Export > GIF. The GIF Export Options dialog box appears.

Mac OS

2 Choose an option from the Export menu. You can export a spread, one or more selected elements, or a left or right page as a GIF file.

3 Choose a size for exported GIF file from the Size menu. Options are Full Size, 2X, and 4X. Full size is the same size as the original; 2X is twice the size of the original; 4X is four times the size of the original.



4 Choose a color depth from the Color menu. GIF color options are Black and White, 256 Grays, and the System color palettes for Macintosh, Windows, and the Web. System color palettes are the colors that are best when viewed on that system.

5 Select the Use Interlaced Row Ordering option if you prefer to download a graphic in waves, instead of line by line. Downloading a graphic in waves lets you view a representation of a graphic quickly. Select this option when creating graphics for Web browsing.

6 (Mac OS only) If color matching is turned on, you can specify options in the Embed Profile and Rendering Intent menus. Multi-Ad D50 is the default profile used in most exporting formats, and is based on one of Apple's generic RGB monitor profiles. Perceptual is the default rendering intent. If color matching is turned off, these two menus are dimmed.

Note: *For information on how to turn on color matching and specify color matching options, see "The color matching panel" in Chapter 18, "Specifying Document Settings."*

7 Click Save. The Export GIF directory dialog box appears.

8 Specify a location and filename. If the file will be used on Windows, be sure to include the .gif extension.

9 Click Save.

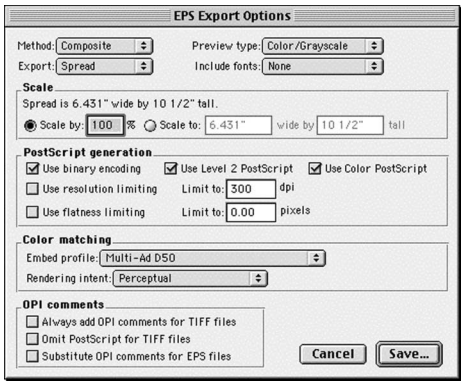
Exporting to EPS format

The EPS command lets you export spreads, elements, and pages to EPS (Encapsulated PostScript) format, a format that describes an image using the PostScript language. EPS files are supported by most graphic and page layout applications. The PostScript language used in an EPS file allows PostScript printers to recreate the image regardless of resolution. EPS files can be used with Acrobat Distiller to create a PDF file (Creator can export directly to a PDF file).

For vector images, EPS is resolution-independent, meaning it can smoothly scale the image without "jaggies" on a PostScript printer. EPS files have a low resolution preview that's used when placing an EPS, or when printing to non-PostScript printers. You should not use the EPS format if your destination printer will not support PostScripting. (TIFF is typically used in this case.)

To export a file as an EPS file:

1 Choose File > Export > EPS. The EPS Export Options dialog box appears.



2 Choose the type of EPS file you want to create from the Method menu.

Composite Choose this option to create a PostScript file that contains all the color information of a document. The composite file is a stand-alone file, and the only option that carries a preview image.

DCS1 Choose this option to create four pre-separated files (one file for each of the four process color plates—cyan, magenta, yellow, and black) and a composite file suitable for placement. Any spot colors used in the document are included in the composite file.

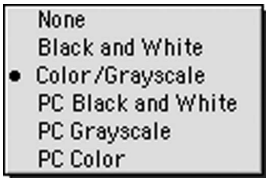
DCS2 Choose this option to build only one file, which contains pre-separated sections for all relevant plates (including spot colors).

Note: *Not all applications support DCS2. If you intend to place a DCS2 EPS file in another application, make sure that application supports DCS2.*

3 Choose an option from the Export menu. You can export a spread, one or more selected elements, or a left or right page as an EPS file.

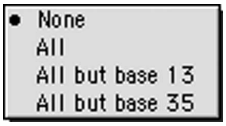
Tip: *To export a multi-page document to EPS format, export one or two pages at a time.*

4 Choose an option from the Preview type menu. The option you choose determines how the graphic will be previewed, by Creator or by other applications, when imported back into a document. Choices are None, Black and White, Color/Grayscale, PC Black and White, PC Grayscale, and PC Color.



Note: *The PC colors are included to differentiate between the Macintosh ColorSync colors.*

5 Choose an option from the Include Fonts menu. The option you choose determines how to encapsulate fonts into the EPS file.



None Does not encapsulate any referenced fonts into the EPS file. When you choose this option and the next person opening the EPS file does not have the correct fonts, a dialog box appears notifying the user of the missing fonts.

All Encapsulates all referenced fonts into the EPS file. When you choose this option, the next person opening the EPS file does not have to worry about missing fonts. However, the generated EPS file will be much larger.

All but base 13 Encapsulates all referenced fonts, except the 13 fonts that exist on all PostScript laser printers. When you choose this option, the next person opening the EPS file does not have to worry about missing fonts if they use a PostScript printer.

All but base 35 Encapsulates all referenced fonts, except the 35 fonts that exist on all second generation PostScript laser printers. All PostScript-capable laser printers made since 1989 contain the base 35 fonts. All color PostScript laser printers also contain the base 35 fonts. When you choose this option, the next person opening the EPS file does not have to worry about missing fonts if they use a PostScript printer.

Note: *Encapsulating fonts into EPS files makes the files larger. Check your printer documentation to determine if it has a base 13 or a base 35 set of fonts.*

6 Click either the Scale By or Scale To radio button. Then type a percentage in the corresponding numerical fields. Notice the original measurement of the spread, page, or element appears above the radio buttons. Scaling lets you create an ad at a larger size than needed, and then export it at the size most often used. (However, EPS files are easily scalable in most applications.)

7 Specify the following options for PostScript generation:

Use Binary Encoding Select this option to save sampled image files using binary, rather than hexadecimal, encoding. This can result in smaller—possibly 50 percent smaller—EPS files that print significantly faster. However, not all networks and RIPs support binary encoding. If in doubt, leave this option unselected.

Use Level 2 PostScript Select this option to use PostScript Level 2 commands to create an EPS file.

If you always use PostScript Level 2 printing devices, creating an EPS file with Level 2 commands improves printing performance and speed. However, saving an EPS file with Level 2 commands introduces a Level 2 device dependency into the graphic. As a result, you may experience much slower printing, or PostScript errors, if you try to print a Level 2 PostScript EPS file with a device other than a PostScript Level 2 printer.

Note: *Level 2 is technically a violation of the EPS standard, so you might find the occasional, very rare program that won't support PostScript Level 2 commands.*

Use Color PostScript Select this option to generate PostScript code that includes all the color information for the exported graphic in the EPS file. If you do not select this option, Creator exports all your EPS files as black and white images.

Use Resolution Limiting Select this option to specify the resolution of graphic images (such as TIFF) contained in the file you want to export. For instance, if you know that your final printing device prints at a resolution of 1200 dpi, you can limit graphics to 1200 dpi in the Limit to: text field. (Or more commonly, you can limit graphics to twice the line screen of the printer.)

Unlike the "Use resolution limiting" option in the Page Setup dialog box in the File menu, Creator does not get a default for the Use Resolution Limiting field from a PPD. You must enter a number in the "Limit to" text field. The default is 300.

Limiting the resolution of image graphics in an EPS file yields a smaller EPS file that prints faster. However, you may get some loss of quality depending on the settings used, the graphics included, and the printer type used.

Use flatness limiting Select this option to set the number of lines used by PostScript devices to recreate graphics. PostScript recreates curved segments by linking series of straight lines. The value in the Limit to text field determines how closely the straight line segments approximate a curve.

Values can range from 0.2 to 100. In general, enter a flatness setting from 8 to 10 when using high resolution (1200 to 2400 dpi) printers; enter a flatness setting from 1 to 3 when using low resolution (300 to 600 dpi) printers. If you do not select the "Use flatness limiting" checkbox, Creator uses the printer's default setting. (For more information on Use flatness limiting, see the Printing chapter.)

8 Select the desired options for OPI comments. Creator gives you the same OPI options in the Print dialog box. For information on working with OPI comments when printing, see page 238.

9 (Mac OS only) If color matching is turned on, you can specify options in the "Embed profile" and "Rendering intent" menus. Multi-Ad D50 is the default profile used in most exporting formats, and is based on one of Apple's generic RGB monitor profiles. Perceptual is the

default rendering intent. If color matching is turned off, these two menus are dimmed.

Note: *For information on how to turn on color matching and specify color matching options, see "The color matching panel" in Chapter 18, "Specifying Document Settings."*

10 Click Save. The Export EPS directory dialog box appears.

11 Specify a location and filename. If the file will be used on Windows, be sure to include the .eps extension.

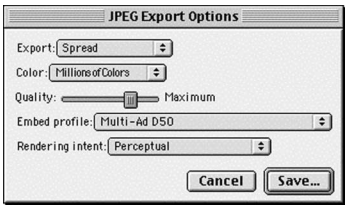
12 Click Save.

Exporting to JPEG format

The JPEG command lets you export spreads, elements, and pages to JPEG (Joint Photographic Experts Group) format. This format is commonly used to display photographs and other continuous-tone images over the World Wide Web and other online services.

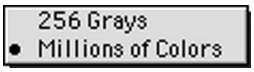
To export a file as a JPEG file:

1 Choose File > Export > JPEG. The JPEG Export Options dialog box appears:



2 Choose an option from the Export menu. You can export a spread, one or more selected elements, or a left or right page as a JPEG file.

3 Choose a color depth from the Color menu. JPEG color options are 256 Grays or Millions of Colors.



4 Use the slide rule to adjust the quality of the exported image. JPEG discards extra data not essential to the display of an image. The lower the quality, the more JPEG discards, thereby creating a smaller file. The less data there is to discard, the more accurate the image, but the larger the file. The highest quality is that which is closest to the original image. Low quality settings can produce blurred images.

5 (Mac OS only) If color matching is turned on, you can specify options in the Embed Profile and Rendering Intent menus. Multi-Ad D50 is the default profile used in most exporting formats, and is based on one of Apple's generic RGB monitor profiles. Perceptual is the default rendering intent. If color matching is turned off, these two menus are dimmed.

Note: *For information on how to turn on color matching and specify color matching options, see "The color matching panel" in Chapter 18, "Specifying Document Settings."*

6 Click Save. The Export JPEG directory dialog box appears.

7 Specify a location and filename. If the file will be used on Windows, be sure to include the .jpg extension.

8 Click Save.

Chapter 13: Creating and Modifying Colors

Creator is installed with a default color list that appears in every document. However, you can add colors to this list by creating custom colors using color models, or by choosing predefined colors from color libraries. You can also modify the colors in this list using the Edit Color dialog box.

Color models and libraries offer you two different ways of adding colors to your color list. Once added to the color list, the new colors are all used identically. To learn how to apply colors to the elements and text in your document, see Chapter 14, "Applying Colors, Textures, and Gradients."

Tip: *If you change a document's color list, the changes are specific to the document. However, you can ensure that the modified color list is available to all new documents by using one of the following methods: (1) Export a color list file and import it into new documents or (2) Create a default documents settings file and use it for all new documents. The first option is discussed in this chapter. The second option is discussed on page 17.*

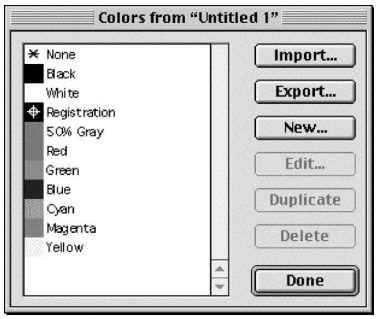
Looking at a document's color list

Every Creator document has a color list that appears in the Colors dialog box, the Colors palette, and the Color menu that appears in various dialog boxes. You can modify the color list at any time through the Colors dialog box. This dialog box has controls that let you add colors to the color list; edit, duplicate, and delete existing colors; and import and export color list files.

To display the Colors dialog box:

Do one of the following:

- Choose Document > Colors.
- Double-click the Frame, Fill or Shadow icon on the Colors palette.



Colors dialog box

Creating colors using color models

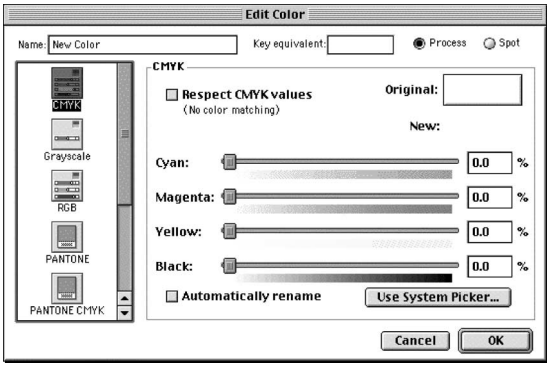
Creator supports three color models that you can use to add colors to your color list. Color models let you specify percentages to define colors.

Note: *It is customary in the printing industry to specify colors as CMYK, whereas it is customary when specifying colors for electronic display to specify colors as RGB.*

CMYK

The CMYK color model lets you create a color based on its percentage of cyan, magenta, yellow, and black components (from 0 to 100%). CMYK is a subtractive

system, meaning that you get white by subtracting color. In other words, smaller percentages create lighter colors; higher percentages create darker colors.

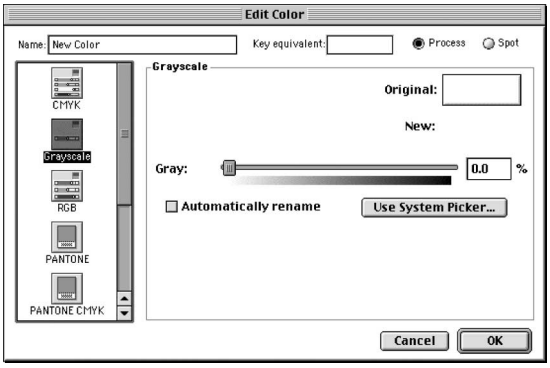


CMYK color model

When process colors are selected from other color systems, such as RGB or PANTONE, the colors are converted to CMYK colors for the printer. When choosing separations, spot colors will print a separate plate from the CMYK plates. The printer then prints using that specific ink color, rather than translating the ink into a CMYK color. If a composite is printed, the spot color is simulated in CMYK values.

Grayscale

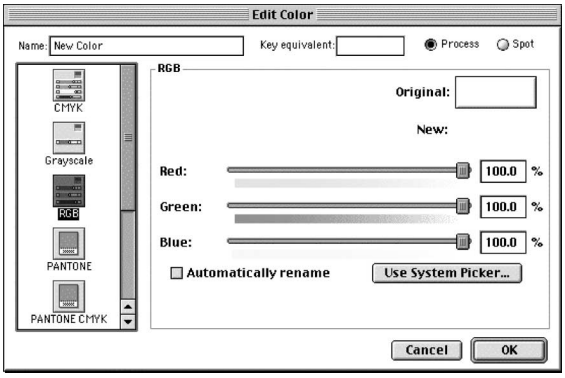
The Grayscale color model lets you create a color based on its percentage of gray (from 0 to 100%). The value of white is 0%, and the value of black is 100%. The grayscale color model is the same as the CMYK color model, without the CMY components (i.e., the CMY components are held to 0%).



Grayscale color model

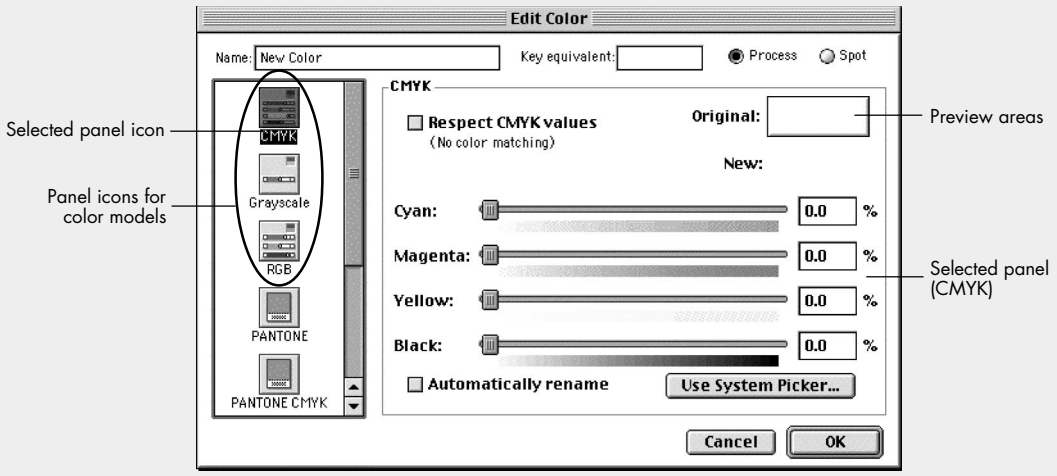
RGB

The RGB color model lets you create a color based on its percentage of red, green, and blue components (from 0 to 100%). RGB is considered an additive system, meaning that you get white by adding color. In other words, the smaller the percentage, the darker the color; the higher the percentage, the lighter the color. (This is the opposite of the CMYK color model.)



RGB color model

Note: *When you do color separations in Creator, RGB colors get converted into CMYK equivalents as required. When you export RGB colors, they remain RGB colors. If you are exporting your documents into QuarkXPress and doing color separations from QuarkXPress, you should not specify colors as RGB.*



The Edit Color dialog box

To create a color using a color model:

Note: *The following instructions show you how to create a color using the CMYK color model. These instructions also apply to creating a color using the Grayscale or RGB color model.*

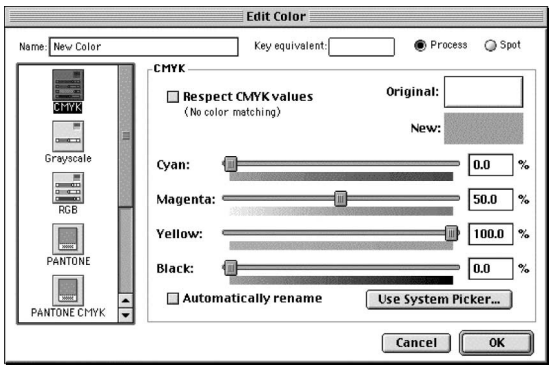
1 In the Edit Color dialog box, click one of the color model panel icons (CMYK, Grayscale, or RGB) to display its panel on the right side of the dialog box. For this example, select CMYK.

2 Create a new color by doing one of the following:

- Drag the color sliders or type numeric values in the text fields next to the sliders.
- Use the System Picker.

Note about adding colors using the System Picker: *The System Picker for Mac OS 9 has six color pickers that you can use to create new colors for your color list. The System Picker for Windows has one color picker. You can access these color pickers in the CMYK, Grayscale, or RGB panel. Please refer to your Mac OS and Windows documentation for more information.*

For this example, drag the Magenta slider halfway to the right, or type **50** in the Magenta text field. Next, drag the Yellow slider all the way to the right, or type **100** in the Yellow text field. The CMYK panel should look like this:



3 Type a name in the Name field. For this example, type **Orange**.

Note: *You can select the Automatically Rename option if you want Creator to name the new color for you. For example, the color in this example would be automatically renamed*

"0C 50M 100Y 0K" (which represents 0% Cyan, 50% Magenta, 100% Yellow, 0% Black).

4 Designate a keyboard shortcut for the new color if you plan on using it often. The keyboard shortcut will appear next to the color in the Colors dialog box and on the Colors palette.

For this example, click in the Key Equivalent field and press Control + 1.

5 Choose the method you'll use to print document colors on a printing press. Click either the Process radio button (the default) or the Spot radio button. You will usually choose the Process option. For more information, see "Specifying process versus spot colors" on page 201.

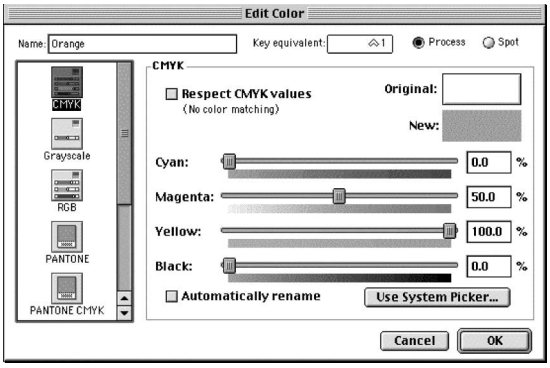
For this example, click the Process radio button.

6 Select the Respect CMYK Values option if you want to preserve Cyan, Magenta, Yellow, and Black percentages for the new color. This means that CMYK values will not be color matched when sent to output devices.

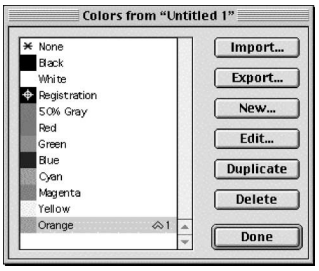
Select this option only if you are using specific CMYK inks, and are trying to exactly match a color (for example, from a swatch book) expressed in percentages of those inks. However, you will usually want to let Creator or ColorSync match the colors to a device for you, in which case you should not select this option.

Note: *The Respect CMYK Values checkbox appears only on the CMYK panel; it does not appear on the Grayscale or RGB panel.*

For this example, do not select the Respect CMYK Values option. The Edit Color dialog box should now look like this:



7 Click OK to return to the Colors dialog box. The new color and its keyboard equivalent appear in the color list.



Colors dialog box

8 Click Done to return to the document window. The new color and its keyboard equivalent also appear in the Colors palette.

Colors palette

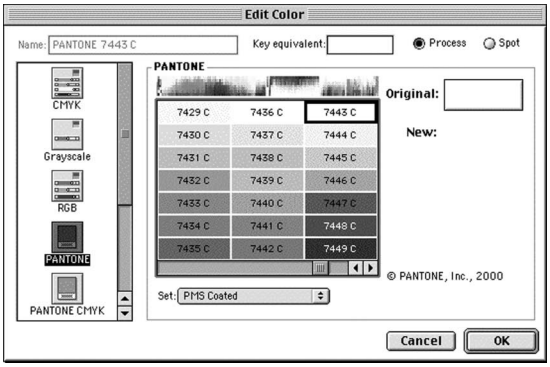
Choosing colors from color libraries

Creator supports five color libraries that you can use to add colors to your color list. Color libraries contain predefined colors.

Tip: *Before using a color library to add new colors to your color list, consult your prepress service provider to make sure they support that particular color library. This usually means using specific, manufacturer-supplied inks.*

PANTONE

The PANTONE color library provides a standardized and cataloged system of premixed colors, which assures you of accurate color for your final output. Before selecting a PANTONE color, you should determine the ink color you want by looking at a PANTONE color guide or an ink chart available from your printer. The onscreen palette is merely an approximation of the real PANTONE color.



PANTONE color library

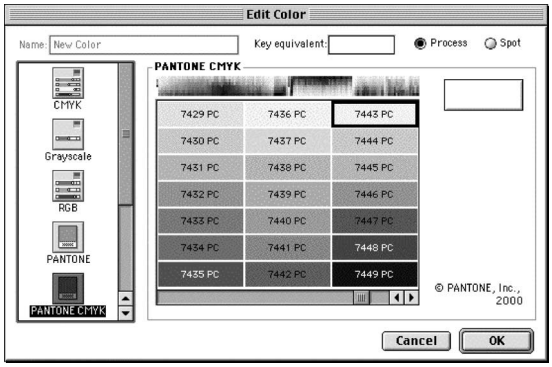
Use PANTONE colors to specify spot colors. These colors are usually printed as spot colors with specific PANTONE inks. If you want to use the PANTONE system to specify process-separated CMYK colors, see the PANTONE CMYK library.

You can choose a color from the PANTONE color library, and then select the CMYK panel icon to view its translation values in the CMYK color model. PANTONE uses a CIE XYZ color system from which the RGB value for your monitor and CMYK values for your printer are derived. With color management turned on, the PANTONE colors appear on your calibrated monitor more like the calibrated printer color.

PANTONE CMYK

PANTONE CMYK color library provides a CMYK equivalent for each PANTONE color.

PANTONE CMYK colors have been hand calibrated by PANTONE color scientists, and are specified in the PANTONE Solid to Process swatch books. These colors are limited to the PANTONE Coated (solid color) palette. If you need to use other PANTONE palettes, specify the colors as CMYK and choose the Respect CMYK Values option in each case.



PANTONE CMYK color library

Use PANTONE CMYK colors if you require PANTONE's solid to process CMYK equivalent values.

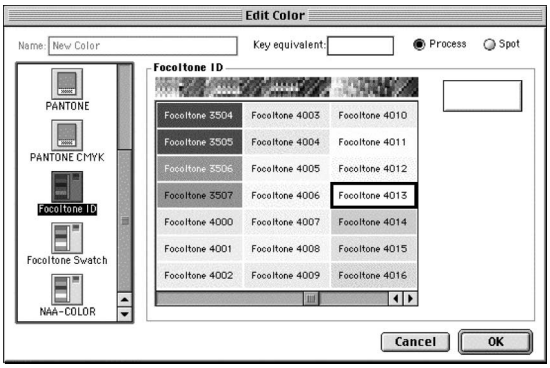
Focoltone ID and Swatch

Focoltone color libraries provide predefined CMYK colors that you can use to avoid prepress trapping and registration problems. Before selecting a Focoltone color, you should consult a Focoltone swatch book containing specifications for process and spot colors.

Focoltones (four color tone) are four-color process color tints manufactured in the UK. They were originally manufactured for newsprint, but can also be used on other paper. The colors range from pastels to deep, vibrant hues.

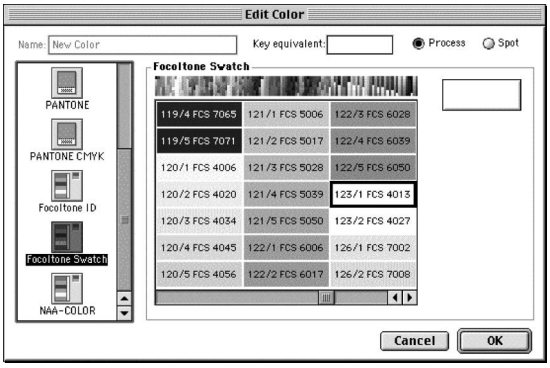
Focoltone is broken down into two similar libraries: ID and Swatch. These are simply different ways to display the Focoltone colors. The color sets are the same for each library.

- Use **Focoltone ID** if you know the number of the color. The Focoltone ID color system is arranged in consecutive numerical order.



Focolton ID color library

- Use **Focoltone Swatch** if you need to choose a color and do not know its number. The Focoltone Swatch color system is arranged in a swatch order where similar colors are placed together.

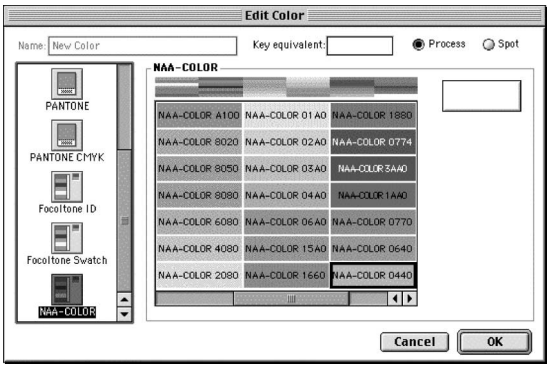


Focoltone Swatch color library

NAA-COLOR

The NAA-Color color library provides predefined colors that the Newspaper Association of America (NAA) developed to provide more consistent and predictable colors from newspaper to newspaper. These colors are intended as process or spot colors.

Spot colors contain SP before their name, except for NAA SP-GREEN A0A0, which can also be used as a process color. However, you can pick a spot color from the color library and turn it into a process color simply by clicking the Process radio button in the Edit Color dialog box.

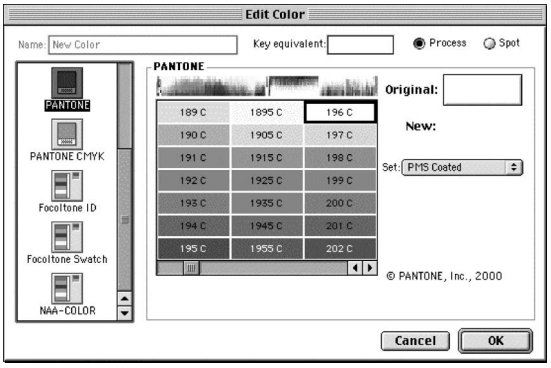


NA-COLOR color library

To add a color from a color library to a document's color list:

Note: *The following instructions show you how to add a color to the color list using the PANTONE color library. These instructions also apply to adding a color using the PANTONE CMYK, Focoltone ID, Focoltone Swatch, or NAA-COLOR library.*

1 In the Edit Color dialog box, click one of the color library panel icons to display its panel on the right side of the dialog box. For this example, select PANTONE.



2 Choose a set of PANTONE colors from the Set menu. For this example, choose PMS Coated (the default).

Note: *The Set menu appears only on the PANTONE panel; it does not appear on the other color library panels. The Set menu lets you select the ink set and the type of paper you propose to print your document on. When you select a color, it will appear on your screen more like the final printed copy.*

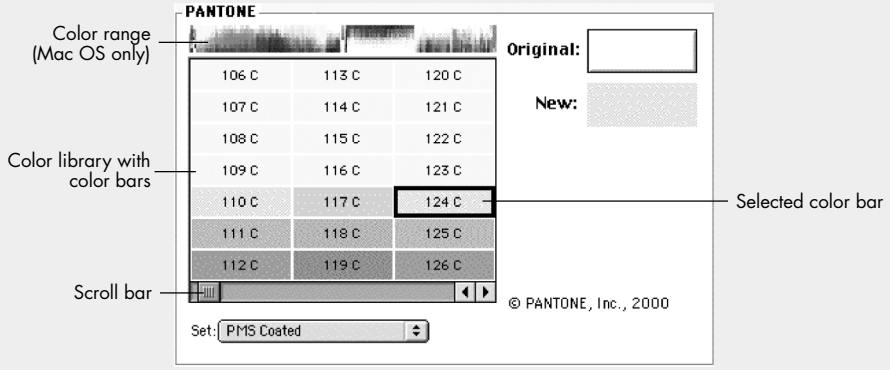
3 Pick a new color by selecting a color bar from the PANTONE color library. You can narrow your search for a color by using the scroll bar and arrows, or by clicking in the color range area (Mac OS only).

Tip: *To quickly select a color, perform two steps: First, activate the color library area by clicking it or tabbing to it. Second, type its number or name.*

For this example, select the PANTONE 124C color bar.

4 Designate a keyboard shortcut for the new color if you plan on using it often. The keyboard shortcut will appear next to the color in the Colors dialog box and on the Colors palette.

For this example, click in the Key Equivalent field and press Control + 2.

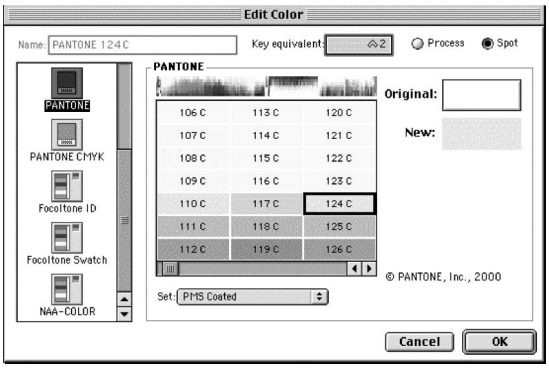


PANTONE color library

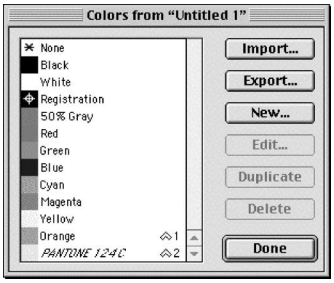
5 Click the Process radio button to have the color translated to a CMYK color when printing, or click the Spot radio button to use a specific ink when printing. For more information, see "Specifying process versus spot colors" on page 201.

For this example, click the Spot radio button.

The Edit Color dialog box should now look like this:

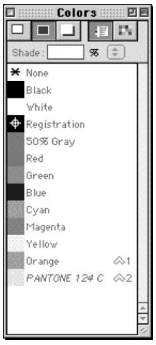


6 Click OK to return to the Colors dialog box. The new color and its keyboard equivalent appear in the color list. Notice that the spot color appears in italics.



Colors dialog box

7 Click Done to return to the document window. The new color and its keyboard equivalent also appear in the Colors palette.



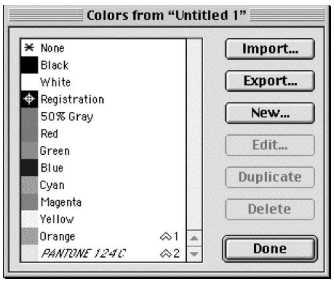
Colors palette

Modifying colors

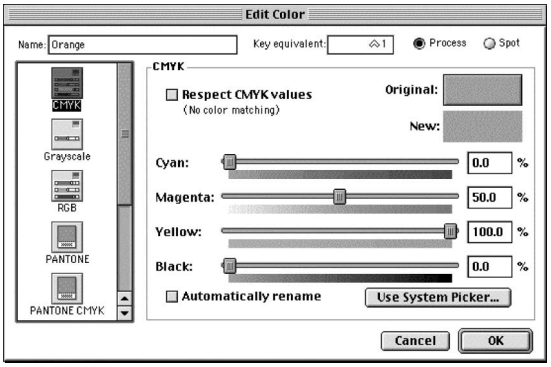
At some point during your work, you may decide to edit, duplicate, or even delete a color in your color list. For example, you may wish to edit a color by giving it a different shade or by making it a spot color instead of a process color. Or you may wish to duplicate a color and make it available as both a spot color and a process color.

To edit a color:

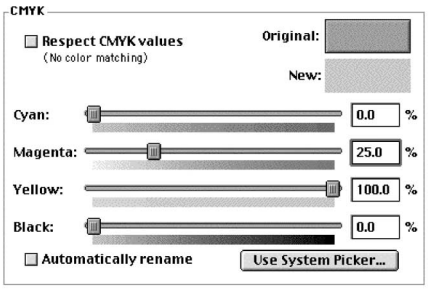
1 In the Colors dialog box, select the color you wish to edit. For this example, select the orange color that you added to the color list in the section above, "Creating colors using color models."



2 Click Edit. The Edit Color dialog box appears.

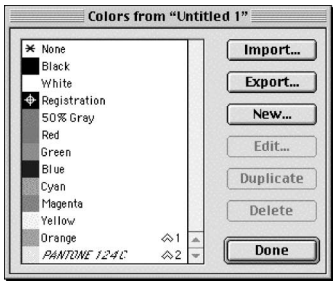


3 Drag the Magenta slider halfway to the left or type **25** in the Magenta text field. The new color is a light shade of orange.



Note: *Other changes you can make include selecting the spot color option, renaming the color, changing the keyboard shortcut, or deselecting the Respect CMYK Values option.*

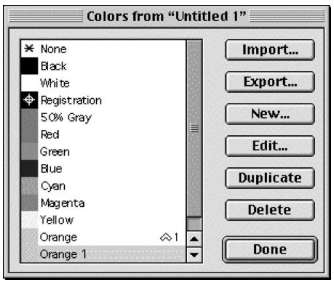
4 Click OK to return to the Colors dialog. The edited color (a lighter orange) appears in the color list.



To duplicate a color:

1 In the Colors dialog box, select the color you wish to duplicate. For this example, select the orange color from the preceding example.

2 Click Duplicate. A copy of the orange color (Orange 1) appears in the color list.

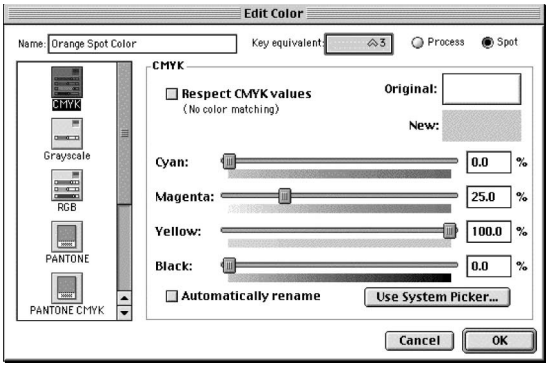


Now let's make this duplicate orange color into a spot color and give it its own name and keyboard shortcut.

3 With "Orange 1" still selected, click Edit to open the Edit Color dialog.

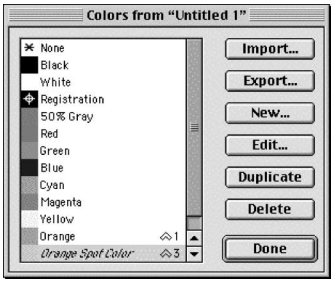
4 Click the Spot radio button, type **Orange Spot Color** in the Name text field, and click in the Key Equivalent field and press Control + 3.

The Edit Color dialog box should now look like this:



5 Click OK to return to the Colors dialog box. You now have the same orange color available both as a process color and a spot color, with a different keyboard shortcut for each one.

Note: *Spot colors are italicized in the color list.*



To delete a color:

1 In the Colors dialog box, select the color you wish to remove from the color list.

2 Click Delete. The color no longer appears in the color list.

Importing and exporting color lists

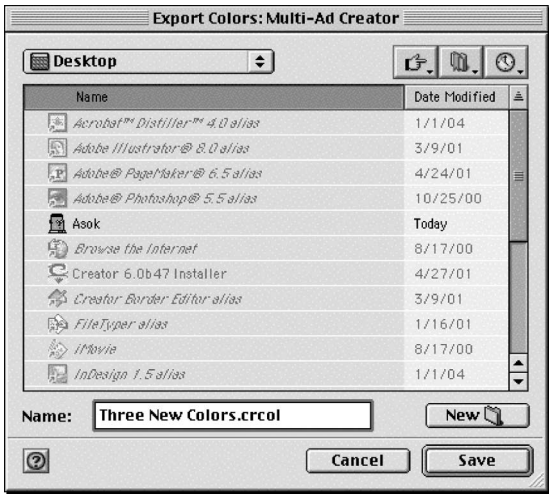
Creator lets you save color lists as stand-alone files, which you can then import into other documents or even give to another Creator user.

To export a color list file:

1 Choose Document > Colors to display the Colors dialog box for the active document. For this example, let's use the color list we created in the example above.

2 Click Export. The Export Colors: MultiAd Creator (Mac OS) or the Export Document Colors (Windows) dialog box appears.

3 Type a name for the color file. For this example, let's name it "Three New Colors." Notice that Creator automatically gives it the extension ".crcol."



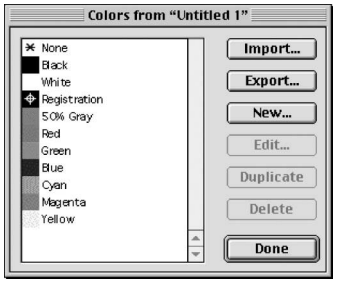
4 Specify a location.

5 Click Save. This saves your color list as a stand-alone file. While Creator still saves the color list with the active document, you can use this stand-alone file in other Creator documents. Simply import it in the Colors dialog box.

To import a color list file:

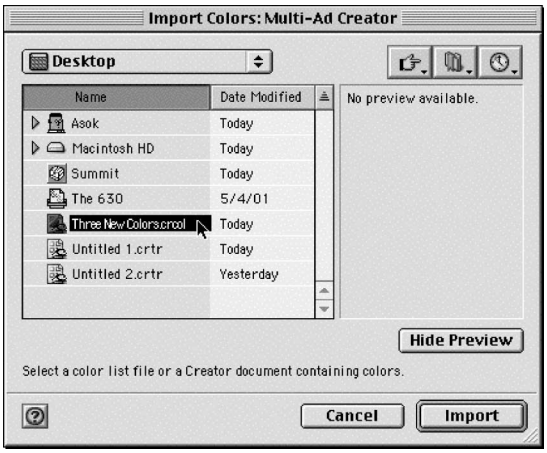
1 Start a new document.

2 Choose Document > Colors to display the Colors dialog box. The color list contains only the default colors.

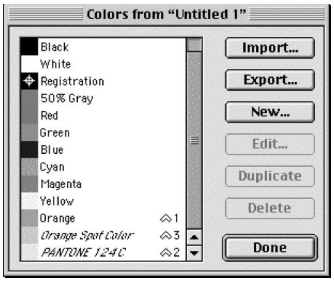


3 Click Import. The Import Colors: MultiAd Creator (Mac OS) or the Import Document Colors (Windows) dialog box appears.

4 Select a color list file or a Creator document containing colors. For this example, let's select the "Three new colors.crcol" file that we exported in the previous example.



5 Click Import to return to the Colors dialog box. The new imported colors are added to the active document's color list.



Note: *When importing a new color list, Creator does not import colors that have the same name and attributes as colors that already appear in the current document's color list. It imports new colors only. If an imported color has the same name but different attributes, a number will appear after the name.*

To add spot colors to the Color list when extracting colors from a placed EPS graphic:

1 Choose Edit > Preferences > Graphics.

2 Select the Add Spot Colors to Colors Palette When Placing EPS Files option.

3 Place an EPS graphic. Creator 6 automatically adds spot colors from the placed EPS graphic to the color list.

Note: *Creator also lets you add spot colors on a file-by-file or color-by-color basis from each placed EPS file's dialog box.*

Note about printing: *You can print the spot colors from EPS files as process colors by doing one of the following:*

- *Select the Set Print Spots as Process When Placing EPS Files option in the graphics panel in the Preferences dialog box.*
- *Select the Print Spots as Process option in each EPS file's Graphic Info dialog box.*

Specifying process versus spot colors

You can designate colors as either process or spot colors, which correspond to the two main ink types used in commercial printing.

Process colors

Process colors are easily translated into CMYK colors. When separations are made for process colors, four plates are created: a cyan plate, a magenta plate, a yellow plate, and a black plate. Each plate has varying percentages of ink that when combined reproduce the desired color. To reduce cost, you may wish to select the Process option if you have four or more colors to reproduce on a page. Scanned color artwork is usually reproduced using process inks.

Spot colors

Spot colors are created with a specific color ink. Logos usually use a specific ink requiring a spot color, i.e., NAA SP-RED. Spot colors let you print just one plate to reproduce a color instead of four process color plates. If you print a spot color plate using NAA SP-RED, the printer knows to use a specific color ink that closely matches the on-screen color. You may wish to select the Spot option if you have less than four colors to reproduce.

Spot colors are also used for special effects, such as matte and glossy printing, metallic inks, and opaque inks.

Tip: *You should use spot colors only when the printer has spot color inks available. Using a spot color on a printer that does not have the desired color available may cause printing problems, such as the spot color area not printing.*

Chapter 14: Applying Colors, Textures, and Gradients

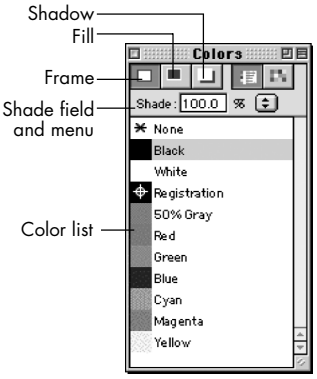
You can apply colors, textures, and gradients to elements. You can also apply colors to text; however, you cannot apply textures or gradients to text unless you first convert text to a path element.

Applying colors, textures, and gradients to elements

This section shows you how to apply colors, textures, and gradients to non-graphic elements by using the Colors palette, menu commands, and the Element Info dialog box.

Using the Colors palette to apply colors

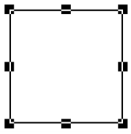
You can use the icons on the Colors palette to assign colors to the frame, fill, and shadow of selected elements. You can also adjust the shade of colors by using the Shade field and menu.



Colors palette (Element selected)

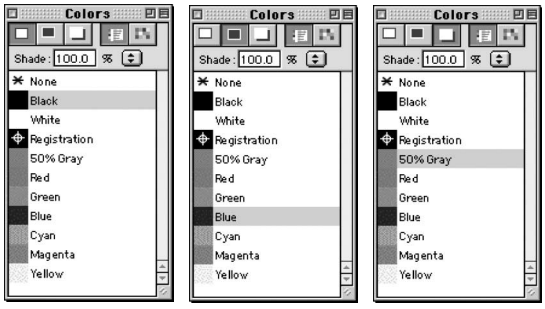
To assign colors to an element:

1 Select a non-graphic element with the Arrow tool ( ). For information on applying color to placed graphics, see "Colorizing placed graphics" on page 213.



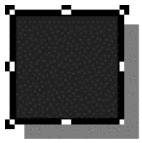
2 In the Colors palette, do one or more of the following:

- To specify the color of the element's frame, click the Frame ( ) icon and select a color from the Color list.
- To specify the color of the element's fill, click the Fill ( ) icon and select a color from the Color list.
- To specify the color of the element's shadow, click the Shadow ( ) icon and select a color from the Color list.



Frame icon selected *Fill icon selected* *Shadow icon selected*

The element should now look like this:



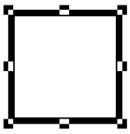
Note: For more information on the Colors palette, see Chapter 20, "Using the Colors Palette."

Using menu commands to apply textures and gradients

You can use commands from the Elements menu to apply textures and gradients to elements.

To apply textures to elements using menu commands:

1 For this example, select a rectangle with an eight point frame. Textures and gradients look better when applied to thick frames.



2 Do one of the following:

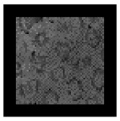
- Choose Elements > Frame Texture.
- Choose Elements > Fill Texture.
- Choose Elements > Shadow Texture.

The Choose Texture directory dialog box appears. By default, it opens to the Texture Files folder in the MultiAd Creator Add-Ons folder.

3 Scroll down and select the "Purple Leopard" texture file.

4 Click Use. The texture appears in the frame, fill, or shadow of the rectangle.

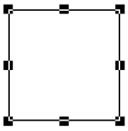

Texture frame


Texture fill


Texture shadow

To apply gradients to elements using menu commands:

1 Select an element. For this example, select a simple square.



2 Do one of the following:

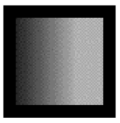
- Choose Elements > Frame Gradient.
- Choose Elements > Fill Gradient.
- Choose Elements > Shadow Gradient.

The Frame, Fill, or Shadow Gradient dialog box appears.

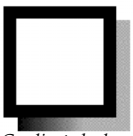
3 Specify gradient type, gradient colors, and other options in the Frame, Fill, or Shadow Gradient dialog box. For more information, see "More on creating gradients" at the end of this chapter.

4 Click OK. The gradient appears in the frame, fill, or shadow of the rectangle.

Gradient frame



Gradient fill



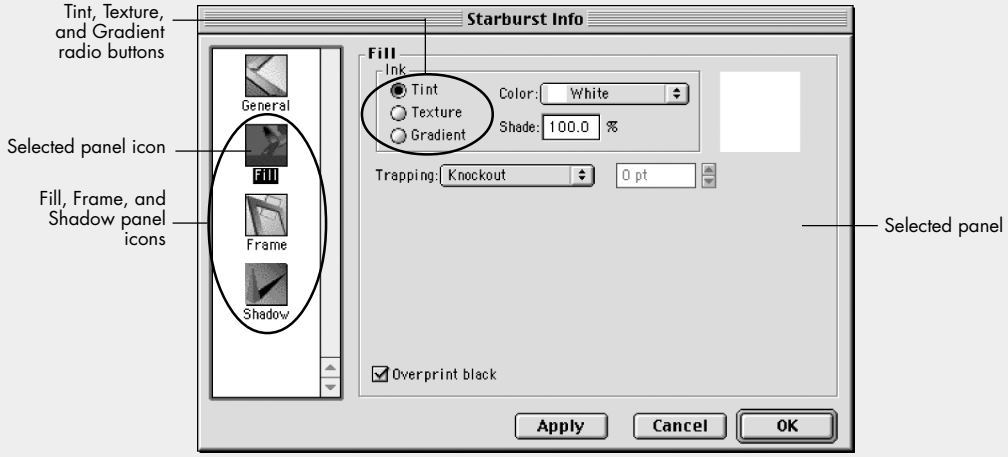
Gradient shadow

Using the Element Info dialog box to apply colors, textures, and gradients

This section shows you how to use the Element Info dialog box to apply colors, textures, and gradients to non-graphic elements. To perform these tasks, you'll learn how to use the Tint, Texture, and Gradient radio buttons that appear in the Fill, Frame, and Shadow panels.

To display the Element Info dialog box:

Double-click an element, or select an element and choose Elements > Element Info. The name of the element appears in the title bar of the dialog box.



Element Info dialog box for a starburst (Fill panel selected)

The Fill, Frame, and Shadow panels are the same for all elements, with the following exceptions:

- Line elements have no Fill panel.
- Border elements have no Texture or Gradient radio buttons in the Frame panel. (The Fill and Frame panels are combined into one Fill/Frame panel for this reason.)
- Graphic elements have a Shadow panel, but no Fill or Frame panel. For more information, see "Colorizing placed graphics" on page 213.

Note: *As the name implies, the Element Info dialog box is available to elements (including text blocks, which Creator treats as elements). This dialog box is available to text only if you convert text to a path element.*

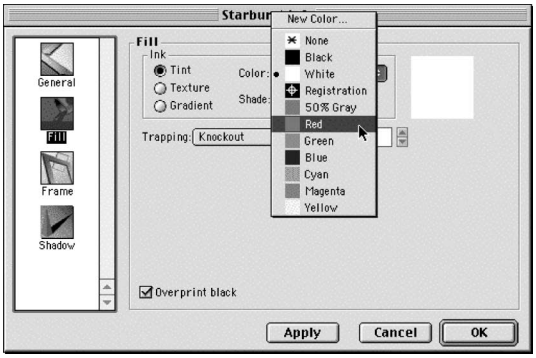
To apply colors to elements using the Tint radio button:

For this example, we'll apply colors to the fill, frame, and shadow of a starburst. For illustration purposes, the starburst has five rounded peaks and a frame weight of four points.

1 Double-click the starburst to open the Starburst Info dialog box.

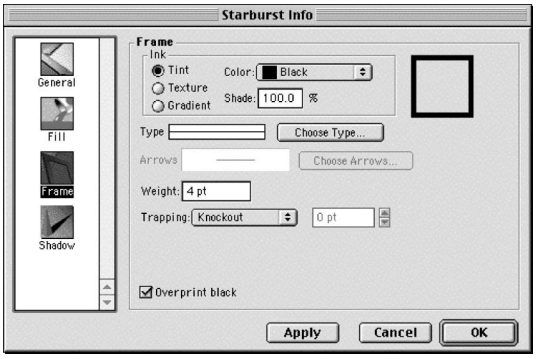
2 Click the Fill panel icon to display the Fill panel. The dialog box defaults to the Tint radio button, and the Color menu defaults to White.

3 Choose a color from the Color menu. For this example, choose Red.



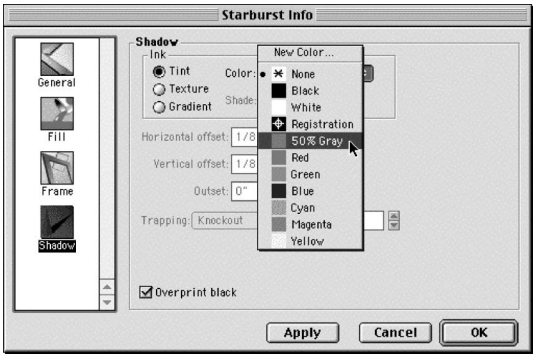
4 Click the Frame panel icon to display the Frame panel. Once again, the dialog box defaults to the Tint radio button, but this time the Color menu defaults to Black.

5 Choose a color from the Color menu. For this example, choose Black (the default).

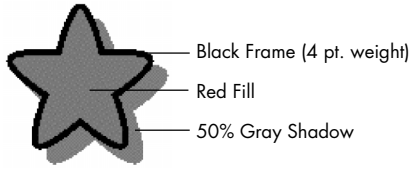


6 Click the Shadow panel icon to display the Shadow panel. The dialog box defaults to the Tint radio button, and the Color menu defaults to None.

7 Choose 50% Gray from the Color menu.



8 Click OK to return to the document window.



To apply textures to elements using the Texture radio button:

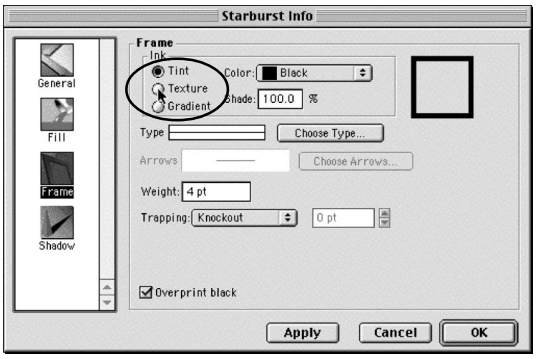
For this example, we'll apply a texture to the frame of a starburst. If you know how to apply a texture to an element's frame, you can easily apply a texture to an element's fill or shadow. The Choose Texture dialog box works the same in all three cases.

1 Double-click the starburst to open the Starburst Info dialog box.

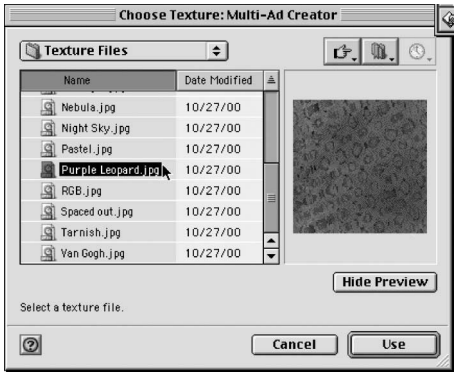
2 For this example, accept the default settings in the Fill panel and Shadow panel. The default fill is White and the default shadow is None.

3 Click the Frame panel icon to display the Frame panel. The dialog box defaults to the Tint radio button.

4 Click the Texture radio button.

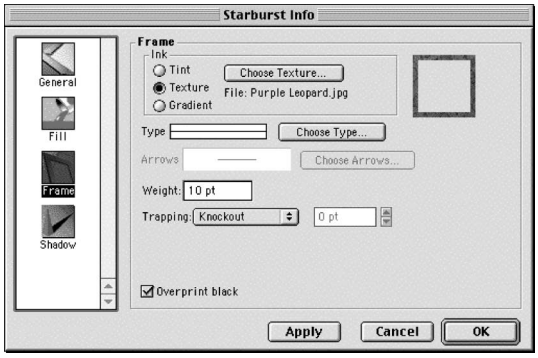


5 In the Choose Texture directory dialog box that appears, select Purple Leopard from the list of Texture files.



Note about texture files: *Although the Texture Files folder contains many different textures for you to choose from, you can use your own texture. You can use any graphic file type that the application can import, except for an EPS file. The Texture Files folder is located in the MultiAd Creator Add-Ons folder.*

6 Click Use to return to the Starburst Info dialog box, and type **10** in the Weight field to increase the thickness of the frame. (Textures look best on thick frames.) The dialog box should look like this:



7 Click OK to return to the document window.

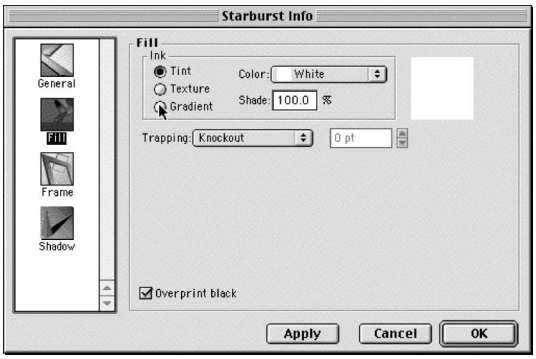
To apply gradients to elements using the Gradient radio button:

For this example, we'll apply a gradient to the fill of a starburst. If you know how to apply a gradient to an element's fill, you can easily apply a gradient to an element's frame or shadow. The Fill, Frame, and Shadow Gradient dialog boxes all work the same.

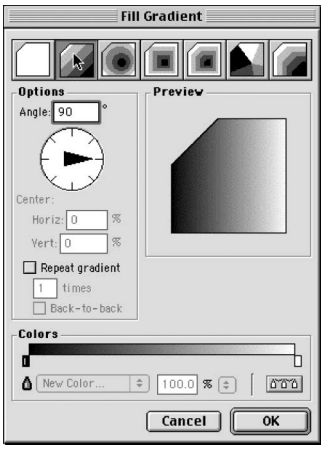
1 Double-click the starburst to open the Starburst Info dialog box.

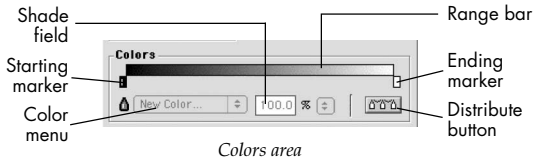
2 Click the Fill panel icon to display the Fill panel. The dialog box defaults to the Tint radio button.

3 Click the Gradient radio button.



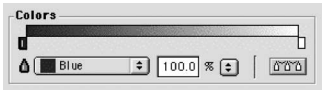
4 In the Fill Gradient dialog box that appears, select the Linear gradient icon at the top left of the dialog box. The Linear gradient appears in the preview area.





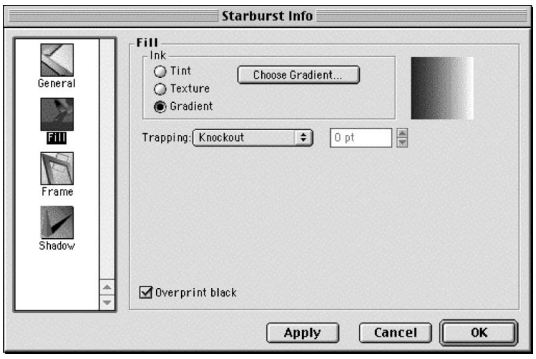
Colors area

5 Click the Starting marker to highlight it, and choose Blue from the Color menu. (By default, Creator colors the Starting marker black.)



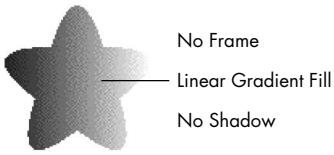
6 Accept the default color (White) for the Ending marker

7 Click OK to return to the Starburst Info dialog box. The dialog box should look like this:



8 Click the Frame panel icon to display the Frame panel, and choose None from the Color menu.

9 Click OK to return to the document window.



Note: For more information on gradients, see "More on creating gradients" on page 214.

Specifying shadow offset and outset

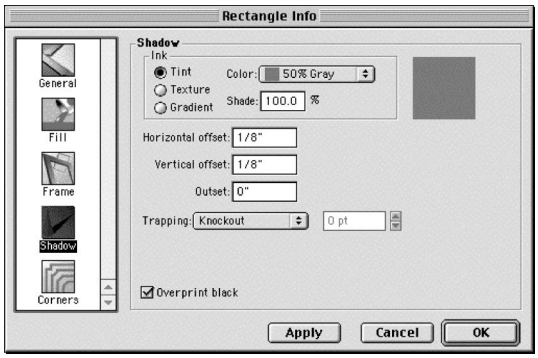
You can adjust the shadow of an element by using the Shadow Options menu command or the Element Info dialog box.

To adjust the shadow of an element:

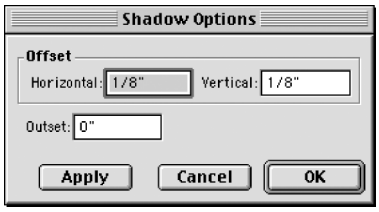
For this example, we'll use a rectangle that has a gray shadow already applied to it.

1 Do one of the following:

- Double-click the element to display the Rectangle Info dialog box. Then click the Shadow panel icon to display the Shadow panel on the right side of the dialog box.



- Select the element and choose Elements > Shadow Options. The Shadow Options dialog box appears.



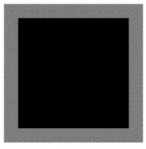
The default setting for the Horizontal and Vertical Offset of a shadow is 1/8". The default setting for the Outset is 0".

2 Type the desired numerical values in the Horizontal offset, Vertical offset, and Outset fields.

Here are three examples of adjusting the shadow of an element. The first example has the default settings.

1/8" Horizontal offset
1/8" Vertical offset
0" Outset

-1/8" Horizontal offset
-1/8" Vertical offset
0" Outset



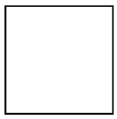
0" Horizontal offset
0" Vertical offset
1/8" Outset

Specifying frame weight, frame type, and arrowheads in the Element Info dialog box

In the Frame panel of the Element Info dialog box, you can adjust an element's frame weight and frame type, as well as arrowheads and other end caps for lines and open path elements.

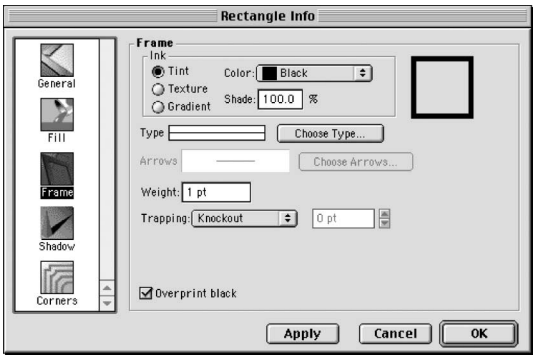
To adjust an element's frame weight:

For this example, we'll use a simple rectangle element.

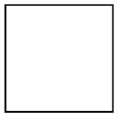


1 Double-click the element to open the Element Info dialog box.

2 In the Frame panel, type the desired numeric value in the Weight field. The default weight is 1 point.



3 Click OK.



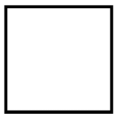
Frame weight of 1 point

Frame weight of 4 points

Note: *You cannot adjust the frame weight for border or graphic elements.*

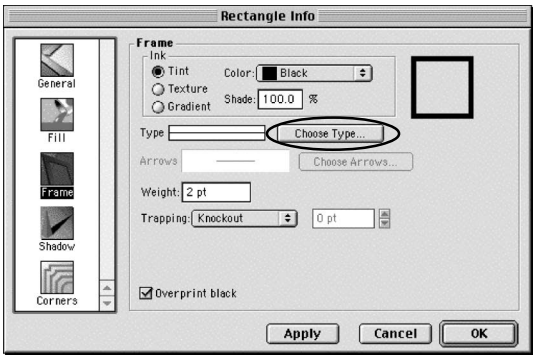
To adjust an element's frame type:

For this example, we'll use a rectangle element with a 2 point frame.

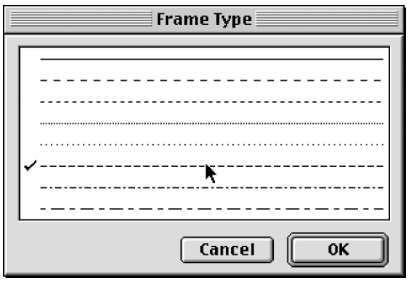


1 Double-click the element to open the Element Info dialog box.

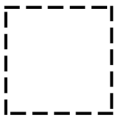
2 In the Frame panel, click the Choose Type button.



3 In the Frame Type dialog box that appears, select a frame type from the preset options. For this example, select the third option from the bottom.



4 To approve the frame type and to return to the document window, click OK.



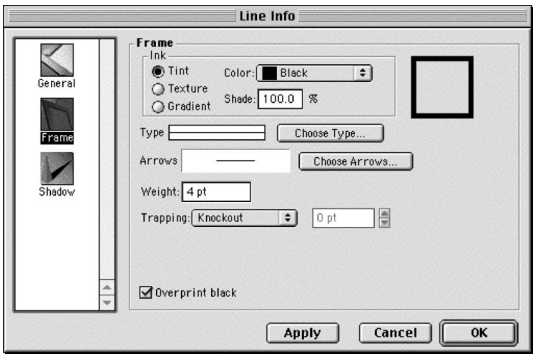
New frame type

Note: *You cannot adjust the frame type for border or graphic elements.*

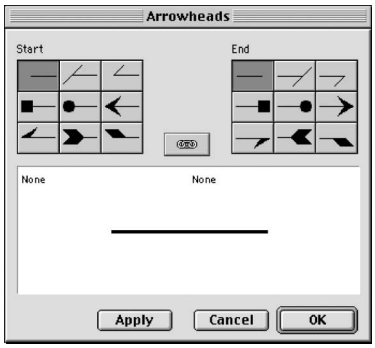
To apply arrowheads and other end caps to lines and open path elements:

1 Double-click a straight line or an open path element. The line in this example has a weight of 4 points. Arrowheads show up better on thicker lines.

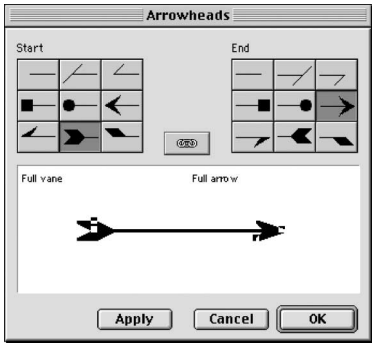
2 In the Frame panel, click the Choose Arrows button.



The Arrowheads dialog box appears.



3 Select the desired end caps. For this example, select the full vane for the Start and the full arrow for the End. The names of the end caps appear in the Preview area.



4 To modify the shape of the end caps, drag their selection handles. To modify one end cap independently of the other end cap, click the Link button ( ) so that the Unlink button ( ) appears.

5 To approve the end caps and to return to the document window, click OK.

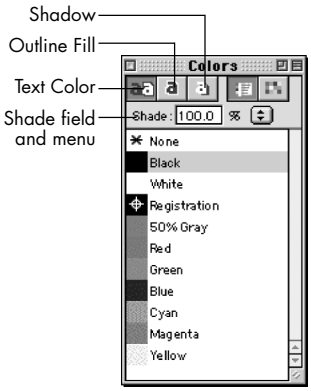
Line element with end caps

Trapping colors

The Trapping menu and the "Overprint black" option appear in the Fill, Frame, and Shadow panels of the Element Info dialog box. The Trapping menu defaults to Knockout, and the "Overprint black" option is automatically selected, but you can specify different default settings. For more information, see Chapter 25, "Using the Trapping Palette."

Applying colors to text

You can use the icons on the Colors palette to apply colors to the text color, outline fill, and shadow of selected text. You can also adjust the shade of colors by using the Shade field and menu.



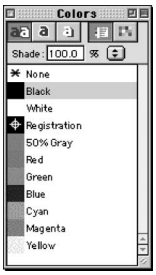
Colors palette (Text selected)

To assign colors to text:

1 Select some text with the Text tool (A).

2 In the Colors palette, do one or more of the following:

- To specify the text color of the selected text, click the Text Color (aa) icon and select a color from the Color list.
- To specify the color of the outline fill of the selected text, click the Outline Fill (a) icon and select a color from the Color list.
- To specify the color of the shadow of the selected text, click the Shadow (a) icon and select a color from the Color list.



Text Color icon selected

Outline Fill icon selected

Shadow icon selected

The text should now look like this:

To adjust the shade of colors assigned to text:

1 Select the desired element or text.

2 In the Colors palette, click the Frame, Fill, or Shadow icon. The shade percentage of the color assigned to the frame, fill, or shadow appears in the Shade field.

3 Type a percentage in the Shade field, or choose a preset percentage from the menu. The lower the percentage, the lighter the color. The default percentage for all colors is 100%.

Note: *For more information on the Colors palette, see Chapter 22, "Using the Colors Palette."*

Colorizing placed graphics

You can use the Element Info dialog box or the Colors palette to colorize the foreground and background of placed grayscale or monochrome images. You cannot assign colors to placed color images.

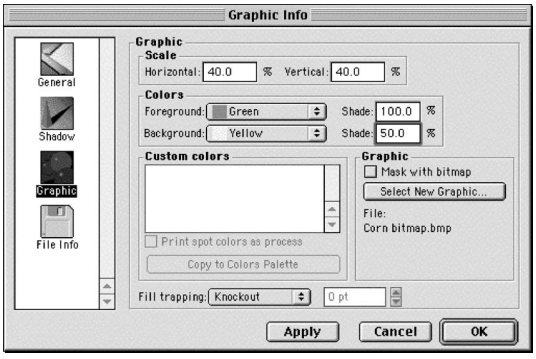
Note: *You can apply a color, texture, or gradient to the shadow of a placed graphic, just as you can with any other element.*

To colorize a placed graphic using the Element Info dialog box:

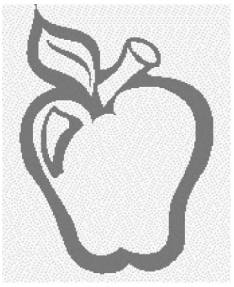
1 Import a grayscale or monochrome image.

2 Double-click the element or choose Elements > Element Info. The Graphic Info dialog box appears.

3 Choose colors from the Foreground and Background menus, and give them the desired shade.



4 Click OK to apply the changes.



Tip: *Select the graphic and choose Elements > Mask Graphic to get rid of the excess background color.*

To colorize a placed graphic using the Colors palette:

1 Select a grayscale or monochrome image.

2 In the Colors palette, do one or more of the following:

- Click the Frame icon to specify the color of the foreground of the image.
- Click the Fill icon to specify the color of the background of the image.

3 Select a color from the color list in the Colors palette.

Note: *For a graphic that can have only a foreground color, you can use either the Frame icon or Fill icon to specify the foreground color.*

Rules for colorizing placed graphics

The following rules are for colorizing bitmap images.

Rules for colorizing monochrome EPS images

• Monochrome EPS images can only be foreground colorized.

• If the EPS image is made in Photoshop, the "Transparent Whites" option must be activated within Photoshop.

Rules for colorizing one-bit TIFF, GIF, and Photoshop native format images

• One-bit TIFF, GIF, and Photoshop native format images can be both foreground and background colorized.

• You may choose "None" as a background or a foreground color for these one-bit images; other images can then be seen through areas that have this transparent "None" color.

Rules for colorizing grayscale TIFF and Photoshop native format images

• Grayscale TIFF and Photoshop native format images can only be foreground colorized. The color you choose for the foreground color will be transformed into an equivalent gray shade.

• "None" cannot be used as a foreground color.

More on creating gradients

The Fill Gradient, Frame Gradient, or Shadow Gradient dialog box lets you choose a gradient type, choose one or more colors, and specify other options such as a gradient's starting angle.

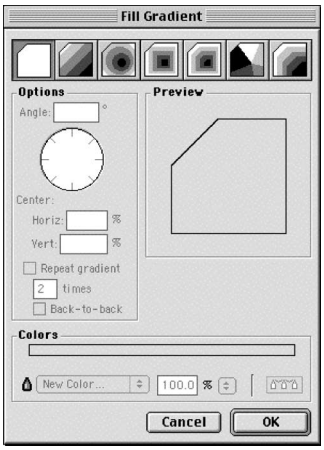
To display the Fill, Frame, or Shadow Gradient dialog box:

Do one of the following:

• Select an element. Then choose Elements > Fill Gradient, Frame Gradient, or Shadow Gradient.

• Double-click an element to display the Element Info dialog box. Then click the Gradient radio button in the Fill, Frame, or Shadow panel.

The Fill, Frame, or Shadow Gradient dialog box appears. These dialog boxes are exactly the same except for the name that appears on the title bar. The Fill Gradient dialog box appears below.



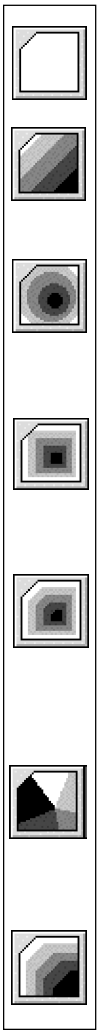
Fill Gradient dialog box

Selecting a gradient type

You can choose from six different gradient types.

To select a gradient type:

Select one of the gradient icons that appear at the top of the dialog box.



None
Click this icon to apply no gradient.

Linear
Click this icon to apply a smooth, even gradient, similar to a straight wave.

Oval
Click this icon to apply a series of blended ovals that radiate outward from a central point.

Rectangle
Click this icon to apply a series of blended rectangles that radiate outward from a central point.

Shape
Click this icon to apply a series of blended shapes that follow the outline of the element. These shapes radiate outward from a central point.

Radial
Click this icon to apply a clockwise gradient that sweeps through an element from a central point.

Linear/Shape
Click this icon to apply a gradient that follows the outline of an element.

__Note:__ Rectangle and Shape gradient types produce identical effects when applied to a rectangle (e.g., rectangle element, rectangle page border and fill). Oval and Shape gradient types produce identical effects when applied to an oval.

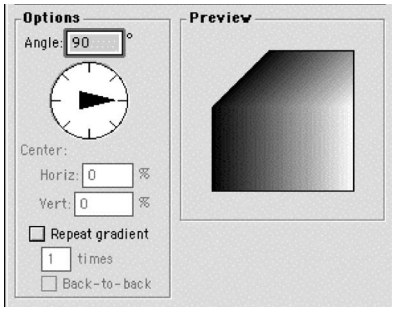
Specifying settings in the gradient Options area

You can use the controls in the Options area to set a gradient's starting angle, its center point, and the number of times you want to repeat a gradient.

To set a gradient's starting angle:

__Note:__ The Angle dial is available for linear and radial gradients. For a linear gradient, the Angle dial determines the direction of the blend. For a radial gradient, the Angle dial determines the starting angle.

1 Select the Linear, Radial, or Linear/Shape gradient icon to activate the Angle dial. The gradient appears in the Preview area.

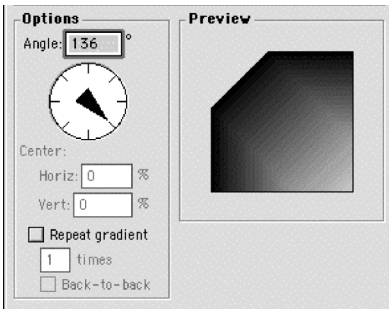


Options and Preview areas for a Linear/Shape gradient

2 Do one of the following:

- Type a value for the starting angle in the Angle field.
- Drag the Angle pointer to the desired position on the Angle dial.
- Position the mouse pointer over the desired spot on the Angle dial, click the mouse, and the Angle pointer automatically points to that spot.

The gradient's new starting angle is reflected in the Preview area.

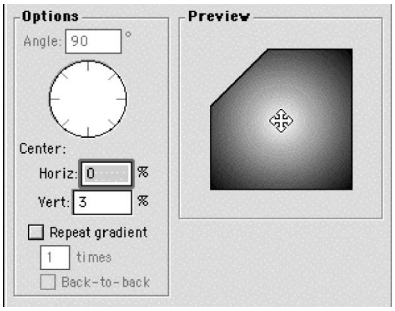


A new starting angle for a linear/shape gradient

To set a gradient's center point:

1 Select the Oval, Rectangle, Shape, or Radial gradient icon. (You cannot set the center point for a linear or linear/shape gradient.) For this example, select the Oval gradient icon.

The selected gradient appears in the Preview area, along with a crosshair.

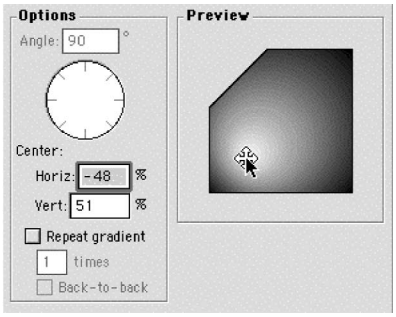


Options and Preview areas for an oval gradient

2 Specify the distance the gradient's focal point is from the center of the element. (By default, Creator 6 centers a gradient's focal point both horizontally and vertically.) Do one of the following:

- Type the desired values in the Horizontal and Vertical percentage fields.
- In the Preview area, drag the crosshair to the desired position, or simply click where you want the focal point located (and the crosshair immediately jumps to that location). Notice that the new position is reflected in the Horizontal and Vertical percentage fields.

For this example, drag the crosshair down and to the left.



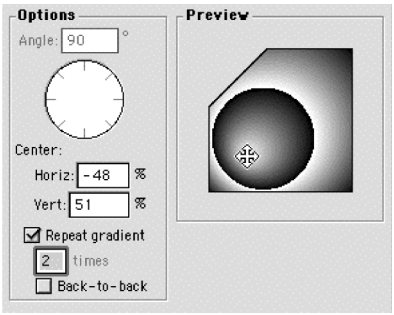
A shifted focal point for an oval gradient

To repeat a gradient:

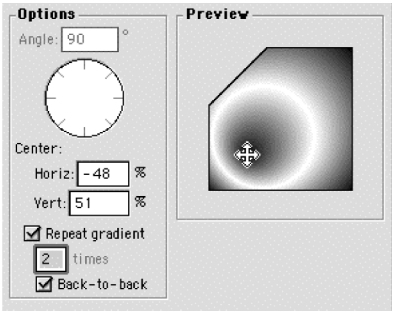
Note: *An oval gradient is used as the example in the following instructions, but the instructions can apply to any gradient type.*

1 Click the Repeat Gradient checkbox to activate the "times" field and the Back-to-back checkbox in the Options area.

2 Type the number of times you want the gradient to repeat in the "times" field. You can enter any number between 2 and 99. The default value in this field is 2. Notice that the gradient is repeated in the Preview area.



3 Click the Back-to-back option to reverse the starting and ending colors of every other gradient. This lets you ramp all the colors of a gradient into each other.

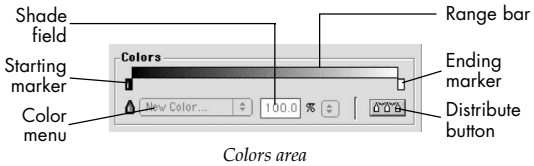


Assigning colors to a gradient

You can use the controls in the Colors area to apply one or more colors to a gradient. A linear gradient is used as the example in the following instructions, but you can apply the instructions to any gradient type.

Looking at the Colors area

The Colors area displays the controls that you can use to apply colors to a gradient.

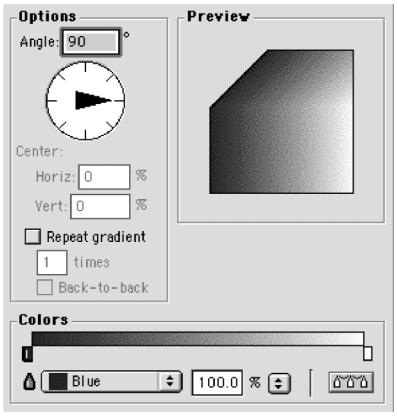


Colors area

To set the starting and ending colors of a gradient:

1 Click the Starting marker to highlight it, choose a color from the Color menu, and specify the shade in the Shade field (or choose a shade percentage from the menu to its right). The default is 100% Black.

For this example, choose Blue from the Color menu, and leave the shade at 100%.



A gradient with a blue starting color

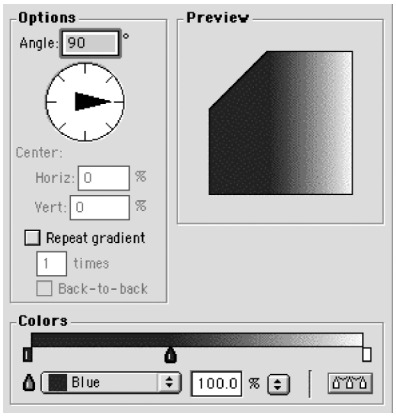
2 Click the Ending marker to highlight it, choose a color from the Color menu, and specify the shade in the Shade field. The default is 100% White.

For this example, accept the default color and shade.

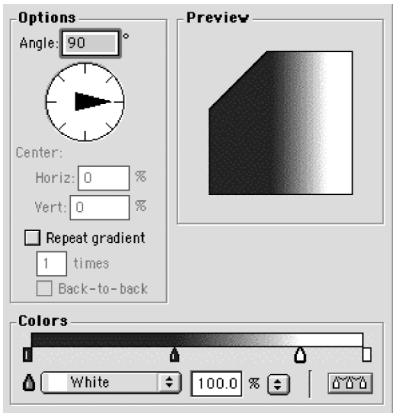
To set the amount of solid color before and after a gradient:

Note: *The following instructions proceed directly from the previous instructions.*

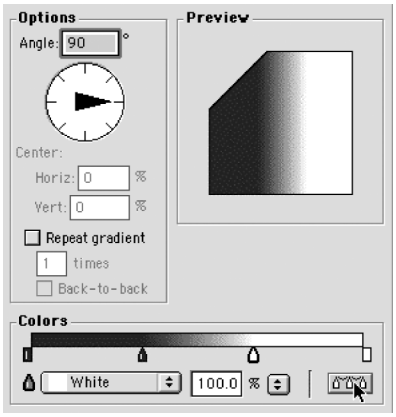
3 Click a point on the Range bar to insert a slider. Notice that more solid color (in this case, blue) appears before the gradient in the Preview area.



4 Click a different point on the Range bar to insert another slider. Notice that more solid color (in this case, white) appears after the gradient in the Preview area.



5 To evenly space the sliders on the range bar, click the Distribute button. The amount of solid color before and after the gradient adjusts accordingly.



To add another color to a gradient:

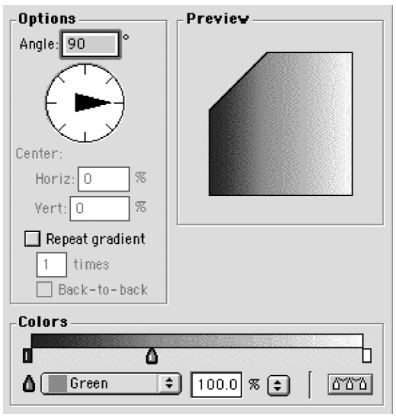
Up to now you've learned how to make gradients of just two colors. However, Creator lets you make gradients with as many colors as you like. When a third color is added, the starting color blends with the third color, and the third color blends with the ending color.

1 Click the starting marker to highlight it, and choose a color from the Color menu. Black is the default. For this example, choose Blue.

2 Click the ending marker to highlight it, and choose a color from the Color menu. White is the default. For this example, accept the default.

3 Click a point on the Range bar to add a slider, and choose a color from the Color menu. For this example, choose Green.

Your gradient should now have three colors.



A gradient containing a blend of blue to green to white

Chapter 15: Using Color Management (Mac OS Only)

Graphic designers, artists, and their customers often find it difficult to maintain true, or consistent, color from scanner to monitor to printed page. Calibration, color matching systems, and now color management offer solutions to this problem. Color management is for the discriminate, experienced user who wants color to appear consistent throughout the workflow. Once learned, a color management system, such as ColorSync, can save much expense and frustration.

Why maintaining consistent color is difficult

Reproducing consistent color from machine to machine is a daunting process. Just as people perceive color differently, machines process color differently. Often a printed color does not match the hue as it appears on your monitor. When your images are captured using a digital camera or a scanner, there can be further problems keeping color consistent. Once your monitor and printer translate the scanned image, your final output does not look like the scanned picture or the picture taken with the digital camera.

These problems occur because each device in your workflow loses colors. A scanner captures an image and gives it RGB values geared to its color range. This color range is referred to as a gamut[1]; a scanner, since it is designed to capture colors, has a wide gamut. When a monitor brings up this same image, some colors are lost, or clipped, because the monitor's RGB gamut is smaller than the scanner's gamut. When this same image is then sent to a color printer, the printer interprets the settings using an even smaller gamut—a CMYK system—again clipping colors.

How hardware uses color

Moving an image from an RGB monitor to a CMYK printer is especially difficult. An RGB monitor uses an additive color model where red, green, and blue light combine to create colors. Combining all three hues at full intensity creates white. Printers and presses use a subtractive color model (CMY) that uses the ink colors cyan, magenta, and yellow. When these three inks are combined at full saturation, they create a muddy brown[2]. It is necessary to use a black (K) ink for a pure black. Since combining ink has less color possibilities than combining light, printers have a smaller gamut than a monitor.

Thus monitors and printers speak different color languages. When two people do not speak the same language, clear communication is difficult. An interpreter must translate the phrases they use. During the translation some words are lost, but in the end the conversation's major concepts are communicated between these two people. Likewise, when separate devices in your workflow cannot communicate their color information, they cannot understand each other either. An interpreter is needed to ensure that despite the lost colors, the desired aspects of the color information travels clearly across your workflow.

How a color management system works

A color management system (CMS) acts as an interpreter between your devices. It gives you control over which colors you will lose and still maintain the integrity of the image. Several variables affect consistent color, including color mode conversion factors (black generation[3], UCR, and GCR[4]), the output device, the monitor, the software application, paper quality, dot gain, line screen, humidity and other factors related to specific processes. The central function of color management systems is to automate the process of matching color across these devices. By choosing between various settings, or profiles, you can select how a color management system deciphers one machine's color gamut and translates it into approximate color information on a receiving machine.

A color management system must use a universal color model to get all devices agreeing with one another. This color model is essentially a color language. Key members of the computer and color publishing industries (Adobe Systems Inc., Agfa-Gevaert N.V., Apple Computer Inc., Eastman Kodak Company, FOGRA, Microsoft Inc., Silicon Graphics Inc., and Sun Microsystems Inc.) have created the International Color Consortium (ICC). In 1993, this council established color matching standards to help users achieve reliable color throughout their entire reproduction process. The ICC chose the CIE L*a*b* (International Committee of Illumination) color model as the base language for all color matching systems. Because they are a clearly defined set of colors representing all colors perceived by the human eye, the CIE model has a large gamut for translating color information between devices.

What you see is what you get

The ultimate goal is to create a WYSIWYG (What You See Is What You Get) system. There are two factors to consider in reaching WYSIWYG: Calibrating your work flow devices carefully and choosing a good color management system to manage your profiles. Once you have calibrated your workflow devices and set up a color management system to manage each device's profile, your monitor's display will more accurately mirror your printer's output.

ColorSync basics

MultiAd Creator uses Apple's ColorSync software—considered to be one of the best color matching packages available. For more information on ColorSync and color management, search Help > Mac Help on your Macintosh. Also check Apple's Web site at http://www.apple.com/colorsync/.

In the past, color management was accomplished on a closed system. Printing presses employed technicians trained to match the colors of an item, such as an advertisement or illustration, and calibrated this item's colors on their printing presses. These technicians were experts at properly adjusting all their devices. With the advent of scanners, digital cameras, computers, and color printers, however, much of this calibration occurs internally on these machines. It is now possible to create an open or universal approach for color management.

Reviewing the standards of the International Color Consortium (the developers of the universal approach for color management) will help you understand how Creator uses ColorSync to accurately match color.

Color space

Each device has an area, or color space, represented by numerical values to indicate the amount of colorant a device uses to produce a particular color, which is accessed by the device's software. This color space, also called the Reference Color Space, is independent from this machine, letting it be viewed by any other device connected to it.

The ICC has decided that this color space should be placed within each device's operating system. When all manufacturers comply with the color space idea (which many already have), it will simplify managing colors, because the information will be universally available to all devices and applications in contact with this machine.

Spot color inks are outside the gamuts of many color spaces. It is difficult to produce a spot color on a monitor or proofing device and have it look exactly like a color swatch or chip, but it will be close to the exact color. When printed, a special pre-mixed colored ink will be used producing the exact spot color.

Profiles

Each machine can have a Device Profile. Profiles describe the lightest and the darkest possible tones that a device can produce. It then describes the maximum densities of red, green, blue, magenta, cyan and yellow that a device can support. A Device Profile is a set of numerical data that defines the color information of the device's gamut.

ColorSync analyzes each device's profile to discover where these gamuts overlap and where they do not. A device profile is the translation key for each machine's color language; it is the "Rosetta Stone" of gamut translation.

Some devices have one profile while other devices may have multiple profiles. A monitor only uses one profile. Printers, however, may have several; paper type and ink type changes often are recorded in separate profiles. Profiles can be created for your specific situations (using a specific printer, a specific paper, and a specific ink) with the use of profiling software and calibration.

Note: *ColorSync 3.0 keeps all device profiles in the ColorSync Profiles folder. This is located inside the System Folder.*

How ColorSync uses profiles

ColorSync compares the profile of an input device (e.g., scanner, digital camera) to the profile of a display device (e.g., monitor). ColorSync determines which colors to use from the CIELAB color model's wide gamut of colors, which are device-independent, to closely match the two profiles. When ready to print, ColorSync again compares the profile of the display device to the profile of the output device (e.g., printer), and again selects colors from the CIELAB color model to determine which colors most closely match and then uses them to print.

How to get the best ColorSync results

Essentially color matching has one main objective—it uses the profiles in your workflow to adjust your monitor's display. Thus the colors you see on your monitor represent, as close as possible, how they will print. You will get the best color matching results if you select custom profiles (originated through device calibration) made for each device in your workflow. Although there are generic profiles you can use provided by many manufacturers, the color matching will not be quite as precise.

Using device profiles

Apple has device profiles for each of its color monitors; the company has also released tools to printer manufacturers for creating their own device profiles. Using profiling software, you can create your own profiles making it specific to your situations. There are also color specialists that will come on-site and make profiles for your individual devices, as well as calibrate each device giving you optimum performance. All of these profiles are calibrated for use with ColorSync.

Once a profile is decided on, the next step is to determine the rendering intent, or the translation of one device's color gamut to another device's color gamut. ColorSync uses four rendering intents: Perceptual, Relative Colorimetric, Saturation, and Absolute Colorimetric.

Understanding the four types of rendering intent

Creator's rendering intent settings utilize the CMM that you set in ColorSync to translate the colors of an image to the color gamut of a destination device. It decides how to lose colors as the gamut information passes between devices. The following is a description of the four intents available:

Perceptual This is best for scanned images. The perceptual option compresses one device's gamut into another device's color space. Use this when one or more colors from the original image are out of the gamut available on a destination device. This rendering intent preserves the visual relationship between colors by shrinking the entire color space.

Relative Colorimetric This intent is best suited for logo images. It is useful for preserving the look of spot colors, this intent rounds a color to its closest equivalent on the target color space. Relative Colorimetric compares the white point, or extreme highlight, of the source color space to that of the destination color space and shifts all colors accordingly. Colors that are within range of the target device's gamut are not affected. Sometimes clipping may happen, causing different colors to appear the same on the target device.

Saturation This intent is primarily designed for business graphics such as pie charts and bar graphs; the exact relationship between colors is not as crucial as how vivid they look. Use this approach to preserve the vividness of the colors as they are transferred between devices.

Absolute Colorimetric This idealized intent is primarily used for proofing colors on different kinds of ink and paper. This intent uses a large color range that does not adjust the gamuts between devices. Only colors within all the devices' gamuts are accurately matched; colors outside of the devices' color gamuts are clipped. For example, use this intent if you need to see newsprint displayed against the yellowness of newspaper.

Why you need to calibrate your devices

Calibration is another step in color management. It is the measure of certain variables in a device, whether it is a scanner, monitor or printer, to determine its current settings and the ability to adjust those settings accordingly. The primary reason for calibrating a scanner, monitor or printer is to obtain, at best, an exact color, or at least a color that is more predictable from one device to another. For example, if calibration is off at the very beginning of the original-to-print process, the printed result will likely vary from the original.

Calibration basics

Time and use alter each component's sensitivity. As scanners age, the light source filters, CCDs (the component that reads electronic signals), and such components can interpret color differently. In monitors, electron guns may not be as accurate as they once were, and the red, green and blue phosphors are not as intense. These changes may cause differences in color from monitor to monitor. Without calibration, there is no guarantee that everyone will view the same color. If equipment is calibrated to perform the way the manufacturer intended and the settings are adjusted for your environment (lighting and color temperature of ambient lighting), then one variable is eliminated. It is important to remember that calibration is not a means of achieving exact color from original to print, but merely a way to make the final outcome to be in a more consistent state.

Calibration involves changing the behavior of a device; profiling describes the behavior of a device at a particular time in a particular environment. It is best to calibrate a device, such as a monitor, then build a profile for the device in its calibrated state. Periodically it will be necessary to recalibrate a device.

How to calibrate your monitor

Before calibrating, you may want to place your monitor in the best environment possible. Here are five tips:

- Install a cardboard hood over the monitor's screen to cut the glare from overhead lights and windows.
- Have the monitor running for about a half hour before calibrating to stabilize the display.
- Through the control panel, change the monitor's background to a neutral light gray.
- Paint walls a standard color (gray).
- Use fluorescent tubes with a color temperature of 5,000° Kelvin (North America) or 6500° Kelvin (Europe), giving you a white light, which is the perfect ambient light to display color on a monitor. Higher temperatures are more blue; lower temperatures are more red.

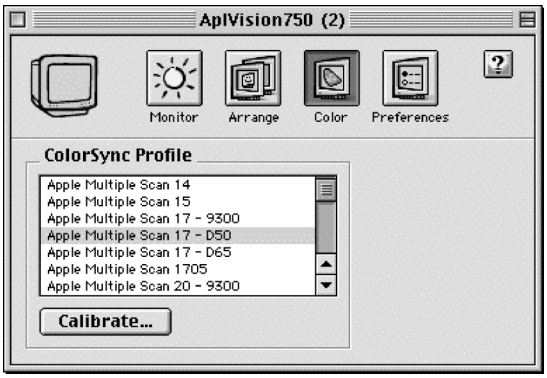
Software for calibrating devices is usually shipped with the device. If you did not receive calibration software with your scanner, monitor or printer, check your manufacturer's Web site or other Internet sources to see if software is available and whether or not it can be downloaded. Follow the software instructions to calibrate each device.

To calibrate your monitor:

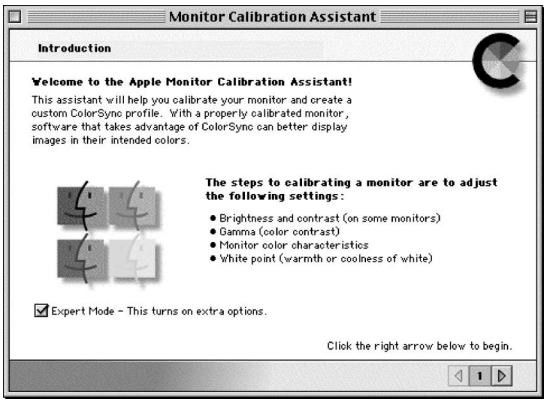
1 Choose Apple > Control Panel > Monitors.

2 In the dialog box that appears, select the Color icon.

3 Select your monitor's profile from the ColorSync Profile area.



4 Click Calibrate. The Monitor Calibration Assistant appears.



5 Follow the onscreen instructions.

How often should you calibrate your monitor? Some people do it every day, while some do it every three months or longer. No rule of thumb has been determined as to how often you should calibrate your monitor or any other device. However, you should calibrate your monitor when you change your environment (e.g., new room lighting).

Note: *If you have a third-party calibration software, do not combine it with ColorSync. ColorSync should be the preferred choice.*

Understanding calibration tools

Calibration tools are measuring instruments used to ensure color accuracy. These tools are not connected to Creator in any way; they are mentioned to help you in your color management goals.

The colorimeter and the spectrophotometer come with suction cups that attach to your monitor. The device measures the colors actually emitted by the monitor and sends this data back to the control management system. The control management system then creates a profile by analyzing the data against what the ideal colors that should have been emitted.

Calibration tools are also used in creating profiles for presses. Calibration tools are becoming more and more essential for color management.

Densitometers

A densitometer measures density, density differential, dot spread, dot gain, print contrast and printing plate measurement. It also measures trapping functions, grayness and hue error. These extremely reliable and robust measurement devices can be connected to a PC or a Macintosh. They are an invaluable, quality printing tool with high precision, and they are easy to use.

Colorimeter

Instead of density information on inks or colorants in printed samples, a colorimeter informs us about the appearance of colors to the human eye, expressed in terms like lightness, hue and chroma. The colorimeter uses the RGB color model making it a useful tool in calibrating your monitor correctly.

Spectrophotometer

Spectrophotometers can read transmittances, absorbancies, concentrations, and wavelengths. Color is a property of light that varies with wavelength. It captures the spectral signature of any color.

The spectrophotometer is the most sophisticated color measurement instrument. The color information it gathers can be translated into colorimetric and densitometric data.

Other color management factors

The following information is useful in determining how to best use a color management system.

AppleScript and ColorSync

Automate your color management tasks by using AppleScripts. Open your ColorSync Extras folder; sample scripts are there for you to use and modify. Place the scripts on your desktop and drag and drop images on them to perform precise profile-based modifications.

Color matching systems

Calibration does not completely solve the problem of consistent color from original-to-print, but is another variable that could affect the final print. Because of the discrepancy of color between the RGB monitor color and the CMYK process printed color, it is impossible to guarantee that the color viewed on screen will match a process color. Therefore, matching systems were developed as a reference guide to choose predictable colors using the four process inks. Creator uses three primary CMYK matching systems, PANTONE CMYK, Focoltone and NAA-Color. See Chapter 13, "Creating and Modifying Colors," for a discussion on color matching systems.

RGB preset working spaces

Profiles can be embedded at the beginning of the workflow and never changed again. With little effort through experimentation, you can determine which profiles work best in a particular situation and then continue to use that profile. The following are some desirable attributes to look for in a profile:

- Perceptual uniformity.
- Equal amounts of red, green, and blue should produce a neutral color.
- Its gamut should be large enough to accommodate the input and output devices you intend to use, but small enough to avoid wasting bits on colors you can't capture, display or print.

The following is a very brief description of a few of the preset RGB profiles. Some of these can be used as working spaces in Photoshop and give good results.

Multi-Ad D50 Profile is based on one of Apple's generic monitor profiles. The D50 stands for a North American standard for controlled viewing conditions of image in ambient light with a color temperature of 5000 degrees Kelvin. It has an average gamut with some colors being clipped when printed.

sRGB Was designed as an average monitor RGB space for the World Wide Web. This color space is used by many hardware and software manufacturers. Cyan is drastically clipped when printing to a CMYK printer. Orange-red is also clipped when printing, but not as much as cyan.

AppleRGB Is based on an Apple 13" RGB monitor and has a slightly wider gamut than sRGB.

CIE RGB Was developed by the Commission Internationale de l'Eclairage and has a wide gamut. One of its weaknesses is that blue appears black very quickly.

ColorMatch RGB Is based on the Radius Pressview monitor space. It is a good choice for printing with a reasonably large gamut (not as large as CIE RGB or Wide Gamut RGB). Printing will still clip cyan somewhat.

Wide Gamut RGB Has a huge gamut. Its primary colors are the pure wavelengths of red, green, and blue light. Its weakness lies in the blues that tend to shift to purple.

Monitors

Monitors, TVs, video or film display color with the use of the additive color model (RGB) in that light is projected through red, green and blue phosphors. Each phosphor shares an equal amount of the 8 bits[5] (in binary-ese that is 2^8) of information or 256 possibilities. This may be easier to understand if you look at a 24-bit (2^{24}) system, 28 (red) x 28 (blue) x 28 (green) = 256 x 256 x 256 = approximately 16.7 million colors. Therefore, each color is capable of 256 shades.

If all color monitors produce color in the same way, why do colors change from monitor to monitor? There are several reasons including varying lighting conditions, ambient temperature and the age and make of the monitor. In order to achieve accurate and consistent color on screen, a monitor should be calibrated.

Printing

Why are CMYK, the subtractive colors, used in printing when our eyes view color through RGB, or additive colors? It is possible to create millions of colors using red, green and blue light. Red, green and blue ink, however, can only produce a small number of colors. If you were to combine red and green ink, the actual color produced would be closer to brown than yellow. By using the subtractive colors, also known as the process colors, it is possible to produce a larger amount of the visible spectrum than using the additive colors.

For example, if red ink is placed on a white sheet of paper, light is reflected off the paper, but the red ink absorbs the blue and green light and reflects the red. Therefore, red ink absorbs two-thirds of the color spectrum. Magenta ink placed on a white sheet of paper absorbs green light, but reflects blue and red light. Magenta, a subtractive color, reflects two-thirds of the visible spectrum. Because of this, it is possible to produce a wider range of colors than the additive colors.

Using color management in Creator

Using color management in Creator allows you to maintain consistent color among input, display, and output devices.

Turning on color matching and specifying color matching options

Color matching is turned off by default in Creator. However, you can easily turn it on and specify color matching settings for the active document. Moreover, you can create a default document settings file that lets you apply color matching settings to all future documents. For more information, see “The Color Matching panel” in Chapter 18, “Specifying Document Settings.”

Assigning profiles to graphics that don’t have embedded profiles

You can specify preference settings for assigning profiles to graphics that don’t have embedded profiles. You can also specify preference settings for selecting a scratch volume for color matching EPS files. For more information, see “The Preferences Color Matching Panel” on page 254.

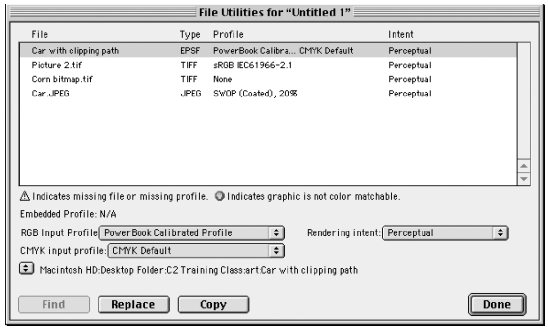
Changing profiles and rendering intents

You can change profiles and rendering intents for imported and exported graphics.

To change the profile and rendering intent for an imported graphic:

1 Turn color matching on.

2 Choose Document > File Utilities.



3 Select a graphic. If the graphic is color-matchable, the RGB input profile, CMYK input profile, and Rendering Intent menus become available.

4 Choose the desired profile and rendering intent from the menus. Changes should not be necessary to embedded profiles. Any changes apply to the graphic in the active document only.

For more information on changing a profile for an imported graphic, see Chapter 11, "Importing Graphics." The four rendering intents are discussed in this chapter.

To embed a profile and choose a rendering intent for an exported graphic:

1 Turn color matching on.

2 Select a graphic and choose File > Export. Then choose an export format from the submenu.

3 Choose a profile option from the Embed Profile menu. If you have a calibrated display profile, then you should use it. If you do not have a calibrated display profile, then you may want to use Multi-Ad D50, which is the default profile used in most exporting formats and is based on one of Apple's generic RGB monitor profiles.

4 Choose an option from the Rendering intent menu.

5 Click Save.

Information on rendering intents is located on page 224. For more information on embedding a profile for an exported graphic, see Chapter 12, "Exporting Graphics."

Notes

[1] Color Gamuts

A color gamut is the total set of colors that a device is able to perceive or reproduce. The human eye is capable of perceiving about 10 million different colors and shades, give or take a few thousand depending on the observer. The number of process colors (CMYK) that can be reproduced is considerably lower than our visual perception. A color proof can reproduce approximately 6,000 colors, depending on which paper is used. As paper quality decreases, the number of printable colors decreases. For example, newsprint can only produce 2,000 colors.

[2] Mixing inks

Mixing inks to create black presents a problem. In theory, overlapping all three subtractive colors should produce black. Unfortunately, all inks contain impurities, so rather than solid black, a muddy brown is produced. A black plate (K), added to the process colors, compensates for this muddy brown color and also improves shadow density and overall image contrast.

[3] Black Generation

Black generation determines and limits how much information is placed on a black plate (K). A predetermined value, typically based on cyan levels, determines how much information is placed on the black plate from the three other process colors. The maximum amount of information that the black plate should contain on a scanner is 70% or 80% dot percentages. This information is usually set before digitizing or scanning an image. Drum scanners scan in RGB, but can separate images directly to CMYK, while flatbed scanners digitize images in red, green and blue and are not able to convert to cyan, magenta, yellow and black. Therefore, these images will need some sort of separation software that can convert the RGB images to CMYK and apply the black generation factors.

[4] Undercolor Removal and Gray Component Replacement

Undercolor Removal and Gray Component Replacement are two methods of black generation. Undercolor Removal (UCR) removes the more expensive inks (cyan, magenta, and yellow) from the shadow regions of an image and replaces them with a percentage of black. This percentage is set by the total ink density. This then determines how much information to remove based on predetermined tables. Gray Component Replacement (GCR) also replaces cyan, magenta and yellow with black percentages, but GCR affects neutral and colored areas as well as shadow areas. Equal amounts of cyan, yellow and magenta define a gray, or a muddy black, component. The principal advantage of UCR and GCR is using small amounts of the expensive process inks with more black ink (especially in darker colors) on the page to achieve the desired result, thereby cutting costs.

[5] Digital Information

Encoded binary digits, or bits, store the picture data. A digital computer system, such as the Macintosh, then interprets the bits. A bit, like a light switch, can either be turned ON (1) or OFF (0), White (1) or Black (0). Therefore, one bit equals two possible combinations. In order to increase the number of combinations of colors that can be displayed, the number of bits needs to be increased. For instance, most Macintoshes have a standard built-in video of eight bits, therefore, for each bit there are two possible choices. The total number of combinations is calculated by taking this base number (2) to the exponent of the number of bits, in this case 8. 2^8=2 x 2 x 2 x 2 x 2 x 2 x 2 x 2 = 256 possibilities; working on a grayscale monitor the choice would be 256 shades of gray.

Chapter 16: Printing Documents and Exporting PDF Files

This chapter gives you basic information on printing documents, as well as more advanced information on customizing print settings for both Mac OS and Windows. The last section in this chapter shows you how to export documents to PDF format.

Printing a document (Mac OS)

The appearance of the Page Setup and Print dialog boxes for Mac OS depend on what printer driver you have installed on your System and selected in the Chooser. In the following examples, the Page Setup and Print dialog boxes are for a PostScript printer using the LaserWriter 8 driver, which ships with Mac OS 9 and is compatible with most PostScript printers.

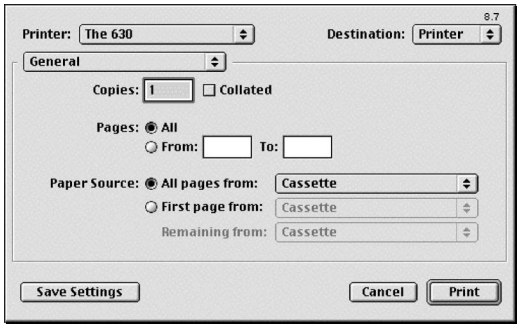
If you are using a PostScript printer with a driver other than LaserWriter 8, or if you are using a non-PostScript printer, your Page Setup and Print dialog boxes will look different than the examples in this chapter. Please consult your printer driver documentation for more information about the settings in your Page Setup and Print dialog boxes.

To print a document (Mac OS):

1 Choose File > Page Setup to open the Page Setup dialog box. In the Page Attributes panel, specify the paper size and orientation (Portrait or Landscape), and click OK.

2 To customize settings in the MultiAd Creator panel of the Page Setup dialog box, see the next section.

3 Choose File > Print to open the Print dialog box.



Print dialog box, General panel

4 Choose a printer from the Printer menu at the top left of the dialog box.

5 Type the number of copies in the Copies field, and select the Collated option if you want to collate the pages.

6 Select the All radio button to print all the pages in your document, or select the From radio button to print designated pages.

7 Choose a paper source.

8 To customize settings in the other panels in the Print dialog box, see the section entitled "Customizing settings in the Print dialog box" later in this chapter.

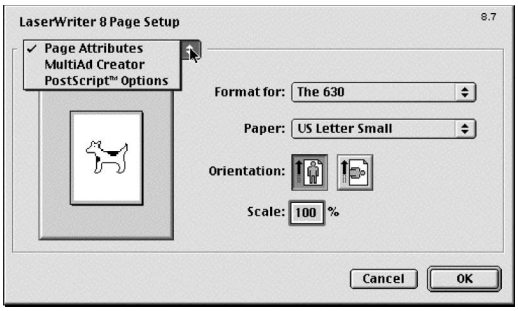
9 Click Print.

Customizing settings in the Page Setup dialog box (Mac OS)

You can customize your print settings in the Page Setup dialog box. Choose File > Page Setup to display the dialog box. The menu at the top left of the dialog box contains the three panel options: Page Attributes, MultiAd Creator, and PostScript Options.

The Page Attributes panel

Choose Page Attributes from the menu at the top left corner of the Page Setup dialog box.



Page Setup dialog box, Page Attributes panel

To specify settings in the page attributes panel:

Choose options from the following menus:

Format for Choose the printer you wish to print to.

Paper This menu offers you several paper-size choices, which come from the PostScript Printer Description (PPD) of the chosen printer.

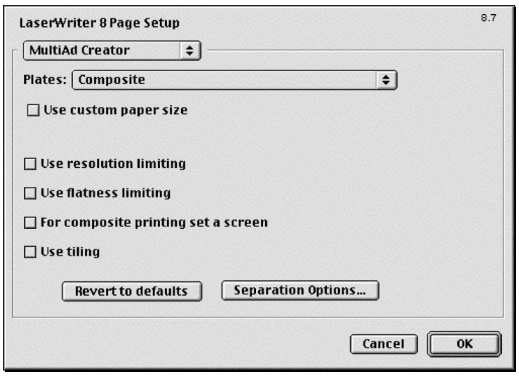
Note: *The position of the blue paper-size outlines and red printable area lines will change in your document window when various page sizes are selected to illustrate what will be printed.*

Orientation Can be either portrait or landscape.

Scale Allows you to print your document smaller than the paper size to include printer's marks, such as crop marks, or to prevent tiling. It also can be printed larger than the original. Enter the desired percentage in the numerical field.

The MultiAd Creator panel

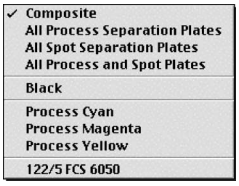
Choose MultiAd Creator from the menu at the top left corner of the Page Setup dialog box.



Page Setup dialog box, MultiAd Creator panel

To specify settings in the Plates menu:

The Plates menu also appears in the MultiAd Creator panel in the Print dialog box. The two menus are linked, so you can specify plate options in either dialog box.



Plates menu options

Choose which plates to print from the following options:

Composite Prints a composite representation of the document in its final form. All colors used in a document appear on the composite plate.

All Process Separation Plates Breaks a document into four component color plates, each containing one of the four color process plates: black, cyan, magenta, and yellow. The elements and graphics used in your document will be separated according to the colors used in the four color plates. Different proportions of these four colors can make most colors.

All Spot Separation Plates Breaks a document into one plate for each spot color you use. Each spot color represents one pre-mixed (or custom) color of ink.

All Process and Spot Separation Plates Breaks a document into four process plates (black, cyan, magenta and yellow) as well as a plate for each spot color used in the document.

Black Prints only the black plate.

Process Cyan Prints only the cyan plate.

Process Magenta Prints only the magenta plate.

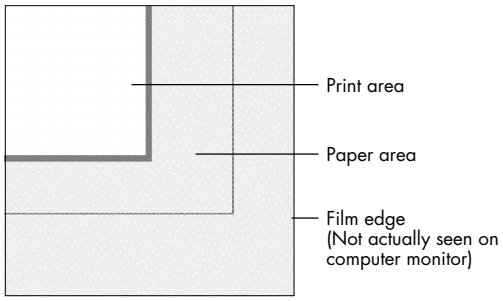
Process Yellow Prints only the yellow plate.

Spot color (e.g., 122/5FCS 6050) prints only the spot color plate. Spot color is a special ink used in printing rather than transforming the color to CMYK colors. All spot colors that are used in your document appear at the bottom of the Plates menu.

Tip: *When your document is ready to print, make all plates at the same time. It is very difficult to get a perfect registration if you need to print a single plate after other plates have been made. Changes in temperature, humidity, stretch of paper and film are all causes of improper registration.*

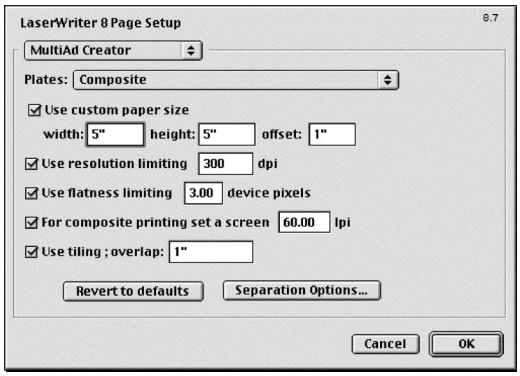
Use custom paper size Select this option to create your own paper size by entering data in the three numerical fields that appear. The Height and Width fields let you enter the dimensions of your custom paper size. The Offset field lets you set the distance between the custom paper edge and the film edge when printing to a device that supports variable paper sizes.

Note: *The Use custom paper size option is available only for PostScript printers that support variable paper size output.*



To specify settings for the checkboxes:

Select one or more of the checkboxes, and enter the desired values in the fields, as described below.



Page Setup dialog box, MultiAd Creator panel with all checkboxes selected

Use resolution limiting Select this option to tell Creator to limit the resolution of high resolution graphic images to a specified lower resolution. Limiting the resolution of graphics reduces print time.

When you select "Use resolution limiting," Creator enters a default dpi setting into the dpi numerical field. Creator bases the default dpi setting on the Postscript Printer Description (PPD) for your printer. For example, if your PPD tells Creator that you have a 300 dpi printer, 300 dpi appears as the default setting for the "Use

resolution limiting" option. The "Use resolution limiting" option does not affect graphics with lower than the specified limit.

Use flatness limiting Select this option to set the error tolerance used by PostScript devices to render curves. PostScript recreates curved segments by linking series of straight lines. (Bitmap graphics are not affected.) If you have trouble printing a complex document with many pieces of line art (PostScript errors, or other hang-ups), the answer may be in flatness limiting.

To put it simply, a PostScript printer lays out a page according to a grid and uses only straight lines along the grid. Therefore, in order to draw a "curved" line, a printer draws a series of straight lines to emulate a curve. The more the printer breaks the curve down, the more straight lines are involved, and the better the curve looks, especially at higher resolution.

Every PostScript device uses a default flatness, determined by the device's manufacturer, which produces the best results. Normally, you don't need to adjust the flatness limit by overriding the manufacturer's default. However, increasing the flatness value may let you print complex graphics that would otherwise generate PostScript errors. You may set the value anywhere between .2 and 100. This option sets the flatness limiting for the entire document.

The value in the Limiting text field determines how closely, in device pixels, a PostScript Interpreter approximates a curve. If you get a PostScript error like "limitcheck: Offending command <clip, eoclip, fill, eofill, stroke>," try raising your flatness limiting in very small increments, thereby simplifying the amount of lines in your curve, and hopefully allowing your document to print.

A device pixel equals one dot on a printing device: a 600 dpi printer has a smaller device pixel than a 300 dpi printer. If a curve looks good with a flatness limit of 3 on a 300 dpi printer, you may want to increase the flatness value when printing to a 1200 dpi printer. However, there is a limit to the amount of lines a PostScript printer can handle. If you go over that limit, a PostScript error is generated. If you increase the flatness too much, anything that is curved will begin to straighten out in unflattering ways.

For composite printing set a screen Select this option to specify the screen density of your composite print jobs (in lines per inch [lpi]).

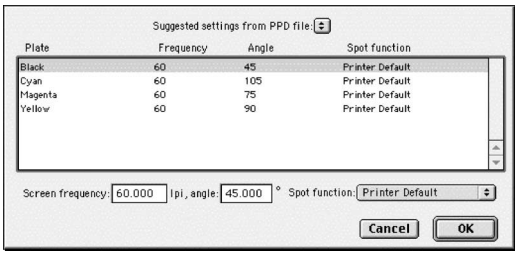
Enter the desired number of lines per inch in the field that appears when this option is selected. This option does not affect the screen settings used when separating your documents.

Use tiling Select this option to break oversized documents that you want to print at 100% into tiled segments that can fit on your selected paper size. These segments can then be overlapped and pieced together to give you a visual of the entire document. When you select the Use tiling option, the Overlap field appears next to it. Type the desired amount of overlap in the field. (The tiling overlap default is set at one inch.)

Note: *If you do not need a 100% image of your document, enter a lesser amount in the Scale field in Page Setup to print a large document on a smaller paper size.*

To specify settings for color separations:

Click the Separation Options button to open the dialog box, and specify the following options:



Separation Options dialog box

Suggested settings from PPD file In this menu, you can choose suggested values from your printer manufacturer (via your printer's Postscript Printer Description [PPD] file). When PPDs are created, the manufacturer enters what they consider to be optimum screen frequency (lpi) settings and screen angles for process and spot separations for their printer.

Normally, several options appear available at different densities. For printers that support multiple resolutions, several sets of options for each resolution may also appear. Check your printer documentation to determine the resolution of your printer to enable you to select the proper set of options.

In some instances, a better print job can be done if one or more of these options are altered slightly. Creator allows you to adjust the screen frequency and angle in which each dot is placed, giving you more control over colors and undesirable effects.

Screen frequency The lines per inch (lpi) text field lets you define the screen frequency (the number of rows of dots per inch when printing), or density, for each plate. Screen frequencies in Creator ranges from 25–400 lpi.

Two indicators of reproduction quality are dpi (dots per inch), which determines the resolution of the image, and lpi. The higher the lpi, the finer the printed piece, and the less grainy it appears to the eye. However, the line screen effectiveness is dependent on other factors such as the printing press and paper stock type. For example, a document printed on uncoated paper might need anywhere from a 120 to 133 lpi; a document on coated paper may use from 133 to 200 lpi; yet a document printed on newsprint may only need 85 to 100 lpi.

Note: *There are other factors involved, such as if the printer heats the paper to dry it, that will affect which line screen is needed.*

Angle This field lets you specify the screen angle (in degrees) to use for each separation plate. Creator uses the following angle default values for process colors: black, 45 degrees; cyan, 105 degrees; magenta, 75 degrees; yellow, 90 degrees. These are fairly standard values and are generally free of moiré patterns. However, moirés can occur when a darker shade tends to predominate or when a pattern within an image is disrupted. Altering the angle of a color may eliminate this problem.

If spot colors have the same angle and they overlap, you may manually change their angle. If spot colors do not overlap, there is no need to change the angle.

Spot Function In this menu, choose how you want to set the shape of the dot for the specified color plate. The options available are Printer Default, Dot, Line, Ellipse, Square, and Custom.

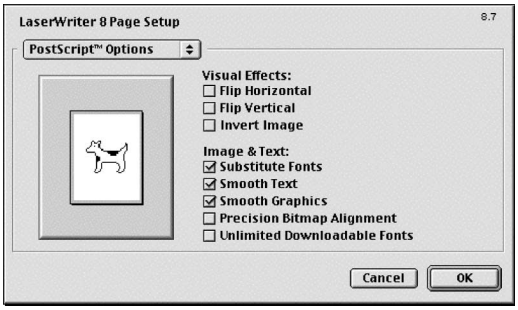
The choice of a dot shape affects the smoothness of a halftone reproduction, especially on a graphic's midtones. In the shadow areas, the dots are almost always round even though you may have selected another shape.

To revert to defaults in the MultiAd Creator panel:

Click the Revert to defaults button to revert to Creator's original default settings for this panel.

PostScript Options panel

Choose PostScript Options from the menu in the upper left-hand corner of the Page Setup dialog box.



Page Setup dialog box, PostScript Options panel

To specify settings in the PostScript Options panel:

Select one or more of the following options:

Flip Horizontal, Flip Vertical and Invert Image Select one or more of these visual effects when using positive- or negative-reading film, where flipping an image is dependent on whether the emulsion side is up or down. When you select any of the Visual Effects options, the diagram on the left will illustrate its effect when your document is printed.

Substitute Fonts Select this option to exchange non-PostScript fonts for available PostScript fonts. If this option is left unchecked, bitmap versions of non-PostScript fonts are printed.

Smooth Text Select this option to smooth out the anti-aliasing on bitmap fonts.

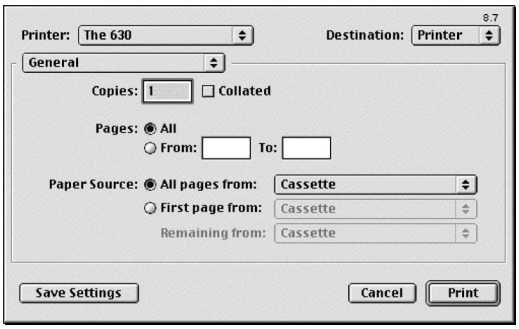
Smoothing Graphics Select this option to smooth out the anti-aliasing on bitmap graphics.

Precision Bitmap Alignment Select this option to reduce the size of the printed document. This helps correct graphic image distortions.

Unlimited Downloadable Fonts Select this option only if you are sure there is no printer font available. Selecting this option can slow down the printing process.

Customizing settings in the Print dialog box (Mac OS)

Choose File > Print to display the Print dialog box.



Print dialog box, General panel

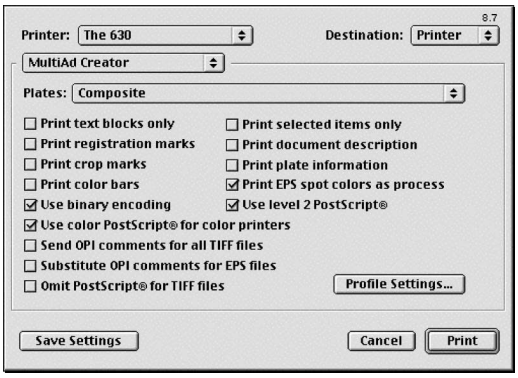
General panel

The Print dialog box defaults to the General panel. The settings in this panel are discussed in "Printing a document (Mac OS)" at the beginning of this chapter.

MultiAd Creator panel (Print dialog box)

Choose MultiAd Creator from the menu at the top left corner of the Print dialog box.

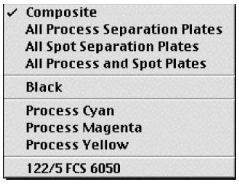
Note: *After printing, changes made to the five printer's marks in the Print dialog box revert to the settings in the Document Settings dialog box (Document > Document Settings). The other options are retained until the next print session.*



Print dialog box, MultiAd Creator panel

To specify settings in the Plates menu:

In this menu, choose one or more plates to print. This menu also appears in the MultiAd Creator panel in the Page Setup dialog box. The two menus are linked, so you can choose plates in either dialog box. See the previous section for more information about the Plates menu.



Plates menu options

To specify settings for the checkboxes:

Select one or more of the following checkboxes:

Print text blocks only Select this option to send only the text blocks within the selected page range to the printer. With this option selected, graphic elements do not print.

Print selected items only Select this option to send only those items currently selected to the printer. Deselecting this option prints all the elements in the selected print range.

Print registration marks Select this option to print registration marks. This option places up to 12 registration marks on a page to aid in aligning the color separations.

When registration marks are selected, Creator also prints two GATF (Graphic Arts Technical Foundation) control targets on two corners: upper left and lower right corners. These 1/2 inch pinwheels help measure image resolution during plate production, as well as plate degradation, dot doubling, grain, and slurring during printing.

Print document description Select this option to print the text from the document in the Description field located in the Document Info panel in the Document Settings dialog box. These notes appear at the top of the printout.

Print crop marks Select this option to print crop marks on document edges and tile overlaps. Use crop marks if your print job needs trimming during post-processing or finishing.

Print plate information Select this option to print the document name, page number, and plate information at the top of the document.

Print color bars Select this option to place a multi-colored bar along the left side of the document, a grayscale color bar along the right side of the document, and an identifying color name enclosed in a single rectangle at the bottom of each color separation plate. The rectangle represents one of the four process separation components of black, cyan, magenta, and yellow. On a composite print, all four CMYK colors will be printed on the bottom of the page.

Print EPS spot colors as process Select this option to use the cyan, magenta, yellow, and black process colors to recreate all individual spot colors embedded in EPS files.

Note: *You can use the EPS spot colors as process option only with PostScript Level 2 printers. Your printer documentation can tell you if you have a PostScript Level 2 printer.*

Use Binary Encoding Select this option to print sampled image files using binary, rather than hexadecimal, encoding. Binary encoding can make PostScript job streams 50 percent smaller and make them print significantly faster. However, not all networks and RIPs support binary encoding.

Use level 2 PostScript Select this option to tell Creator to apply PostScript Level 2 commands when it builds a PostScript file for your printer. Using Level 2 PostScript can improve printing time and reduce network traffic significantly.

Use color PostScript for color printers Select this option to tell Creator to generate PostScript code for use with color PostScript printers.

Send OPI comments for all TIFF files Select this option to include OPI comments with, or in place of, TIFF graphics.

You can include both OPI comments and PostScript code for TIFF files. However, including both OPI comments and PostScript code may cause printing problems, depending on the type of server you use. Talk to your system administrator to find out the correct TIFF OPI settings for your network.

Substitute OPI comments for EPS files Select this option to put OPI comments in place of EPS files in your document. Unlike TIFF files, you cannot include both OPI comments and EPS files in a document.

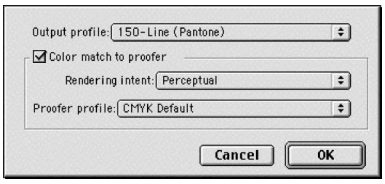
Note: *For more information about OPI comments, see "About OPI comments" in the next section.*

Omit PostScript for TIFF files Select this option to move the PostScript data for TIFF files contained in the document when printing.

To specify profile settings:

Click the Profile Settings button (Profile Settings...) to open the following dialog box. Specify options in the three menus as desired. For more information on profiles and rendering intent, see Chapter 15, "Using Color Management."

If the "Color match to proofer" option is selected in the Color Matching panel in the Document Settings dialog box, it will also be selected in this dialog box.



To specify profile settings:

Click the Save Settings button (Save Settings) to save the settings in all the panels in the Print dialog box, except for changes made to the printer's marks in the MultiAd Creator panel.

About OPI comments

From the "Open Prepress Interface Specification 1.3," © 1989–1993 Aldus Corporation:

The Open Prepress Interface (OPI) is a collection of PostScript-language comment conventions that allows a page-layout program to use low or medium resolution TIFF images for layout and proofing, and have a prepress system or OPI server automatically substitute a high resolution TIFF or other image when the final film or plates are generated. Both desktop prepress software and high-end prepress systems can use OPI comments to minimize network traffic and image storage requirements.

In practice, OPI servers are usually implemented in one of two methods.

In the first method, the OPI server offers a facility to convert high-resolution graphic files into low resolution 'proxy' files intended for placement into layout applications. These 'proxy' files (which usually appear as EPS files) contain OPI comments embedded within each one. At print time, the OPI server processes these comments to do the necessary graphic substitution with the high resolution original.

For OPI servers that provide 'proxy' facilities, layout applications do not need to know that OPI substitution occurs. For this type of OPI, layout applications treat proxy files as they would any other set of files. When using this type of OPI server, you do not need to use any of the Creator OPI printing options.

In the second method, the OPI server does not offer a 'proxy' facility and only scans incoming PostScript print job streams for PostScript OPI comments. If the server encounters a PostScript OPI comment, it attempts to substitute a graphic. With this type of OPI server, you must instruct layout applications as to when and how to generate PostScript OPI comments.

Creator lets you add PostScript OPI comments to your PostScript print job streams for use by this type of OPI server. Creator also lets you omit the PostScript code normally generated when printing TIFF or EPS files. By selecting options as needed, the document sent to the printer will be smaller, taking less time to arrive at the OPI server. The server will then search for the required graphics and insert them for you.

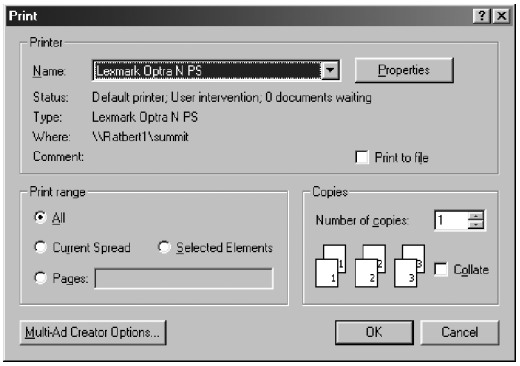
Note: *Select OPI options if you are printing with the use of an OPI server. Since OPI servers are very complicated systems, it is important to talk to your system administrator or production manager when choosing OPI options.*

Printing a document (Windows)

The appearance of the Print Setup and Print dialog boxes for Windows are the same for all printers.

To print a document (Windows):

1 Choose File > Print to open the Print dialog box.



Print dialog box

2 Choose a printer from the Name menu at the top left of the dialog box.

3 Type the number of copies in the Number of pages field, and select the Collated option if you want to collate the pages.

4 Select the All radio button to print all the pages in your document, or select one of the other radio buttons in the Print range area to print designated pages or selected elements.

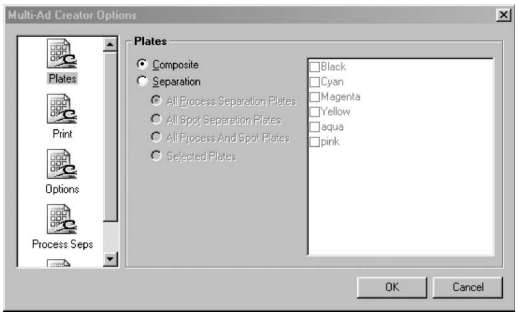
5 Click Properties and then click the Page Setup tab. Choose a paper size, an orientation (Landscape or Portrait), and a paper source.

6 To customize settings in the MultiAd Creator Options dialog box, see the next two sections on customizing print settings.

7 Click OK.

Customizing print settings in the MultiAd Creator Options dialog box (Windows)

In the Print dialog box, click the MultiAd Creator Options button to open the MultiAd Creator Options dialog box. You can customize your print settings in five panels: Plates, Print, Options, Process Seps, and Spot Seps. The Spot Seps panel appears only if you're using a spot color in your document.

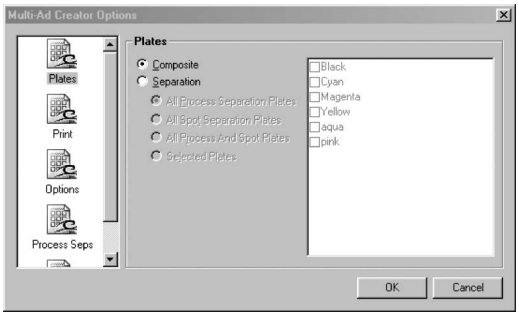


MultiAd Creator Options dialog box (Accessed though the Print dialog box)

Note: *You can also access the MultiAd Creator Options dialog box through the Print Setup dialog box, but the Print panel won't be available.*

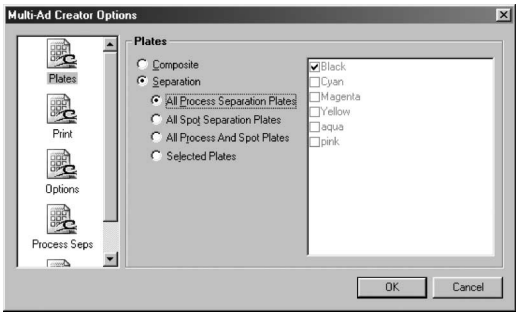
Plates panel

Select the Plates icon to display the Plates panel on the right side of the dialog box. Then specify the following options:



Plates panel, Composite radio button selected

Composite Click this radio button to print a composite representation of the document in its final form. All colors used in a document appear on the composite plate.



Plates panel, Separation radio button selected

Separation Click this radio button to specify separation options. Select from the following options:

All Process Separation Plates Breaks a document into four component color plates, each containing one of the four color process plates: black, cyan, magenta, and yellow. The elements and graphics used in your document will be separated according to the colors used in the four color plates. Different proportions of these four colors can make most colors.

All Spot Separation Plates Breaks a document into one plate for each spot color you use. Each spot color represents one pre-mixed (or custom) color of ink.

All Process and Spot Plates Breaks a document into four process plates (black, cyan, magenta and yellow) as well as a plate for each spot color used in the document.

Selected Plates Allows you to select each plate individually displayed to the right.

Black Prints only the black plate.

Process Cyan Prints only the cyan plate.

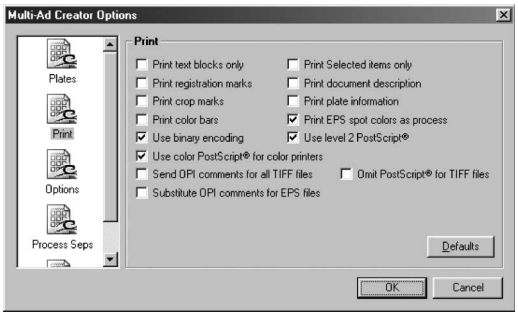
Process Magenta Prints only the magenta plate.

Process Yellow Prints only the yellow plate.

Spot color (e.g., 122/5FCS 6050) prints only the spot color plate. Spot color is a special ink used in printing rather than transforming the color to CMYK colors. All spot colors appear at the bottom of the Plates menu.

Print panel

Select the Print icon to display the Print panel on the right side of the dialog box.



Print panel

Specify the following options:

Print text blocks only Select this option to send only the text blocks within the selected page range to the printer. With this option selected, graphic and shape elements do not print.

Print selected items only Select this option to send only those items currently selected to the printer. Deselecting this option prints all the elements in the selected print range.

Print registration marks Select this option to print registration marks. This option places up to 12 registration marks on a page to aid in aligning the color separations.

When registration marks are selected, Creator also prints two GATF (Graphic Arts Technical Foundation) control targets on two corners: upper left and lower right corners. These 1/2 inch pinwheels help measure image resolution during plate production, as well as plate degradation, dot doubling, grain, and slurring during printing.

Print document description Select this option to print the text from the Description field located in Document Info panel in the Document Settings dialog box. These notes appear at the top of the printout.

Print crop marks Select this option to print crop marks on document edges and tile overlaps. Use crop marks if your print job needs trimming during post-processing or finishing.

Print plate information Select this option to print the document name, page number, and plate information at the top of the document.

Print color bars Select this option to place a multi-colored bar along the left side of the document, a grayscale color bar along the right side of the document, and an identifying color name enclosed in a single rectangle at the bottom of each color separation plate. The rectangle represents one of the four process separation components of black, cyan, magenta, and yellow. On a composite print, all four CMYK colors will be printed on the bottom of the page.

Print EPS spot colors as process Select this option to use the cyan, magenta, yellow, and black process colors to recreate all individual spot colors embedded in EPS files.

Note: *You can use the EPS spot colors as process option only with PostScript Level 2 printers. Your printer documentation can tell you if you have a PostScript Level 2 printer.*

Use Binary Encoding Select this option to print sampled image files using binary, rather than hexadecimal, encoding. Binary encoding can make PostScript job streams 50 percent smaller and make them print significantly faster. However, not all networks and RIPs support binary encoding.

Use level 2 PostScript Select this option to tell Creator to apply PostScript Level 2 commands when it builds a PostScript file for your printer. Using Level 2 PostScript can improve printing time and reduce network traffic significantly.

Use color PostScript for color printers Select this option to tell Creator to generate PostScript code for use with color PostScript printers.

Send OPI comments for all TIFF files Select this option to include OPI comments with, or in place of, TIFF graphics.

You can include both OPI comments and PostScript code for TIFF files. However, including both OPI comments and PostScript code may cause printing problems, depending on the type of server you use. Talk to your system administrator to find out the correct TIFF OPI settings for your network.

Substitute OPI comments for EPS files Select this option to put OPI comments in place of EPS files in your document. Unlike TIFF files, you cannot include both OPI comments and EPS files in a document.

Note: *For more information about OPI comments, see "About OPI comments" in the next section.*

Omit PostScript for TIFF files Select this option to move the PostScript data for TIFF files contained in the document when printing.

About OPI comments

From the "Open Prepress Interface Specification 1.3," © 1989-1993 Aldus Corporation:

> The Open Prepress Interface (OPI) is a collection of PostScript-language comment conventions that allows a page-layout program to use low or medium resolution TIFF images for layout and proofing, and have a prepress system or OPI server automatically substitute a high resolution TIFF or other image when the final film or plates are generated. Both desktop prepress software and high-end prepress systems can use OPI comments to minimize network traffic and image storage requirements.

In practice, OPI servers are usually implemented in one of two methods.

In the first method, the OPI server offers a facility to convert high-resolution graphic files into low resolution 'proxy' files intended for placement into layout applications. These 'proxy' files (which usually appear as EPS files) contain OPI comments embedded within each one. At print time, the OPI server processes these comments to do the necessary graphic substitution with the high resolution original.

For OPI servers that provide 'proxy' facilities, layout applications do not need to know that OPI substitution occurs. For this type of OPI, layout applications treat proxy files as they would any other set of files. When using this type of OPI server, you do not need to use any of the Creator OPI printing options.

In the second method, the OPI server does not offer a 'proxy' facility and only scans incoming PostScript print job streams for PostScript OPI comments. If the server encounters a PostScript OPI comment, it attempts to

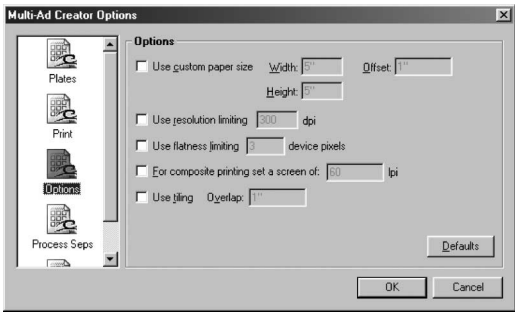
substitute a graphic. With this type of OPI server, you must instruct layout applications as to when and how to generate PostScript OPI comments.

Creator lets you add PostScript OPI comments to your PostScript print job streams for use by this type of OPI server. Creator also lets you omit the PostScript code normally generated when printing TIFF or EPS files. By selecting options as needed, the document sent to the printer will be smaller, taking less time to arrive at the OPI server. The server will then search for the required graphics and insert them for you.

Note: *Select OPI options if you are printing with the use of an OPI server. Since OPI servers are very complicated systems, it is important to talk to your system administrator or production manager when choosing OPI options.*

Options panel

Select the Options icon to display the Options panel on the right side of the dialog box.

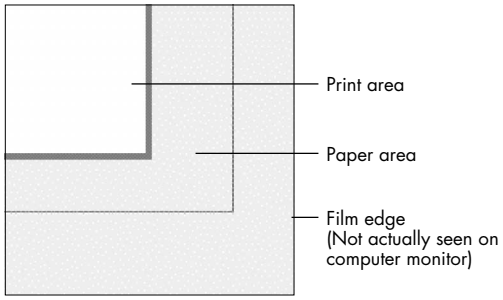


Options panel

Specify the following options:

Use custom paper size Select this option to create your own paper size by entering data in the three numerical fields that appear. The Height and Width fields let you enter the dimensions of your custom paper size. The Offset field lets you set the distance between the custom paper edge and the film edge when printing to a device that supports variable paper sizes.

Note: *This option is available only for PostScript printers that support variable paper size output.*



Use resolution limiting Select this option to tell Creator to limit the resolution of high resolution graphic images to a specified lower resolution. Limiting the resolution of graphics reduces print time.

When you select "Use resolution limiting," Creator enters a default dpi setting into the dpi numerical field. Creator bases the default dpi setting on the Postscript Printer Description (PPD) for your printer. For example, if your PPD tells Creator that you have a 300 dpi printer, 300 dpi appears as the default setting for the Use resolution limiting option. The Use resolution limiting option does not affect graphics with lower than the specified limit.

Use flatness limiting Select this option to set the error tolerance used by PostScript devices to render curves. PostScript recreates curved segments by linking series of straight lines. (Bitmap graphics are not affected.) If you have trouble printing a complex document with many pieces of line art (PostScript errors, or other hang-ups), the answer may be in flatness limiting.

To put it simply, a PostScript printer lays out a page according to a grid and uses only straight lines along the grid. Therefore, in order to draw a "curved" line, a printer draws a series of straight lines to emulate a curve. The more the printer breaks the curve down, the

more straight lines are involved, and the better the curve looks, especially at higher resolution.

Every PostScript device uses a default flatness, determined by the device's manufacturer, which produces the best results. Normally, you don't need to adjust the flatness limit by overriding the manufacturer's default. However, increasing the flatness value may let you print complex graphics that would otherwise generate PostScript errors. You may set the flatness limiting value anywhere between 0.2 and 100. This option sets the flatness limiting for the entire document.

The value in the Limiting text field determines how closely, in device pixels, a PostScript Interpreter approximates a curve. If you get a PostScript error like "limitcheck: Offending command <clip, eoclip, fill, eofill, stroke>," try raising your flatness limiting in very small increments, thereby simplifying the amount of lines in your curve, and hopefully allowing your document to print.

A device pixel equals one dot on a printing device: a 600 dpi printer has a smaller device pixel than a 300 dpi printer. If a curve looks good with a flatness limit of 3 on a 300 dpi printer, you may want to increase the flatness value when printing to a 1200 dpi printer. However, there is a limit to the amount of lines a PostScript printer can handle. If you go over that limit, a PostScript error is generated. Also if you increase the flatness too much, anything that is curved will begin to straighten out in unflattering ways.

For composite printing set a screen Select this option to specify the screen density of your composite print jobs (in lines per inch [lpi]).

Enter the desired number of lines per inch in the field that appears when this option is selected. This option does not affect the screen settings used when separating your documents.

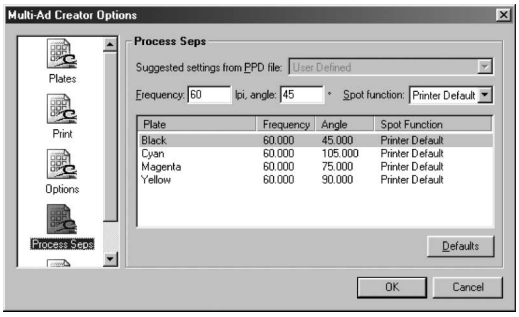
Use tiling Select this option to break oversized documents that you want to print at 100% into tiled segments that can fit on your selected paper size. These segments can then be overlapped and pieced together to give you a visual of the entire document. When you select the Use tiling checkbox, the Overlap field appears next to it. Type the desired amount of overlap in the field. (The tiling overlap default is set at one inch.)

Note: *If you do not need a 100% image of your document, enter a lesser amount in the Scale field in Page Setup to print a large document on a smaller paper size.*

Revert to defaults Click this button to revert to Creator's original default settings for this panel.

Process Seps panel

Select the Process Seps icon to display the Process Seps panel on the right side of the dialog box. In this panel , you can set the screen frequency (densities), degree of angles, and spot functions to use when process or spot color separations are made from your document.



Process Seps panel

Specify the following options:

Suggested settings from PPD file In this menu, you can choose suggested values from your printer manufacturer (via your printer's Postscript Printer Description [PPD] file). When PPDs are created, the manufacturer enters what they consider to be optimum

screen frequency (lpi) settings and screen angles for process and spot separations for their printer.

Normally, several options appear available at different densities. For printers that support multiple resolutions, several sets of options for each resolution may also appear. Check your printer documentation to determine the resolution of your printer to enable you to select the proper set of options.

In some instances, a better print job can be done if one or more of these options are altered slightly. Creator allows you to adjust the screen frequency and angle in which each dot is placed, giving you more control over colors and undesirable effects.

Screen frequency The lines per inch (lpi) text field lets you define the screen frequency (the number of rows of dots per inch when printing), or density, for each plate. Screen frequencies in Creator ranges from 25–400 lpi.

Two indicators of reproduction quality are dpi (dots per inch), which determines the resolution of the image, and lpi. The higher the lpi, the finer the printed piece, and the less grainy it appears to the eye. However, the line screen effectiveness is dependent on other factors such as the printing press and paper stock type. For example, a document printed on uncoated paper might need anywhere from a 120 to 133 lpi; a document on coated paper may use from 133 to 200 lpi; yet a document printed on newsprint may only need 85 to 100 lpi.

Note: *There are other factors involved, such as if the printer heats the paper to dry it, that will affect which line screen is needed.*

Angle This field lets you specify the screen angle (in degrees) to use for each separation plate. Creator uses the following angle default values for process colors: black, 45 degrees; cyan, 105 degrees; magenta, 75 degrees; yellow, 90 degrees. These are fairly standard values and are generally free of moiré patterns.

However, moirés can occur when a darker shade tends to predominate or when a pattern within an image is disrupted. Altering the angle of a color may eliminate this problem.

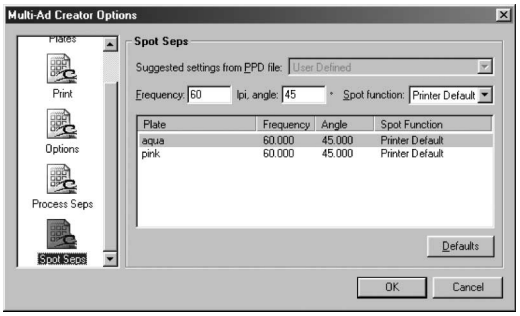
If spot colors have the same angle and they overlap, you may manually change their angle. If spot colors do not overlap, there is no need to change the angle.

Spot Function In this menu, choose how you want to set the shape of the dot for the specified color plate. The options available are Printer Default, Dot, Line, Ellipse, Square, and Custom.

The choice of a dot shape affects the smoothness of a halftone reproduction, especially on a graphic's midtones. In the shadow areas, the dots are almost always round even though you may have selected another shape.

Spot Seps panel

Select the Spot Seps icon to display the Spot Seps panel on the right side of the dialog box. This panel appears only if you're using one or more spot colors in your document.



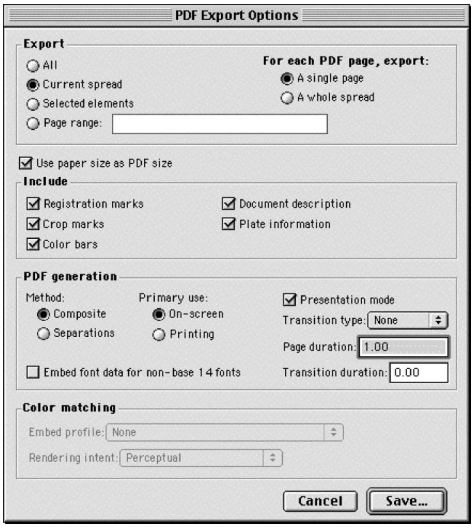
Spot Seps panel

Specify options in this panel just as you did in the Process Seps panel. The options are the same for both panels.

Exporting PDF Files

PDF (Portable Document Format) is an ideal format to use to distribute documents quickly and easily. PDF files are based on the PostScript language and can be viewed across platforms and Web browsers, as well as attached to emails. In Creator, you can export spreads, pages, and elements as PDF files, and you can also use PDFs to make presentations.

Note: *Creator files exported to a PDF format can be manipulated in Adobe Acrobat.*



To export to PDF format:

1 Choose File > Export > PDF to open the PDF Export Options dialog box.

2 Select the method of export from the Export area. You can export all pages in a document, the current spread, selected elements, or a range of pages. In addition, specify whether you want to export a single page or a whole spread to each PDF page.

3 Select the Use paper size as PDF size option if you want to export a Creator document that has the same page size as a PDF document. Selecting this option also activates the options in the Include area.

4 Select the ornaments you want to appear on screen and on a printout. The following options are available in the Include area: registration marks, crop marks, color bars, document description, and plate information.

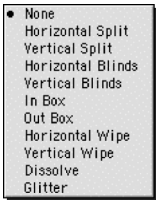
Note: *Whole spread exporting does not allow room for ornaments (e.g., registration marks) to display on screen.*

5 Select a method of PDF generation and a primary use:

- If your primary use is onscreen, you may wish to select the Composite method of generation. Monitors use a lower resolution for graphics.
- If your primary use is printing, you may wish to select the Separations method of generation. Printing uses the highest resolution possible for graphics.

6 To use your PDF document for presentation purposes, select the Presentation mode option. Then specify the following settings:

Transition type Choose a type of fading from this menu:



Page duration Type a value between 1.0–10.0 (seconds) in this field. Page duration refers to the amount of time set aside for viewing each page.

Transition duration Type a value between 1.0–10.0 (seconds) in this field. Transition duration is the amount set aside for transitioning between pages.

7 Select the "Embed font data for non-base 14 fonts" if you have used fonts in your document other than the basic 14 fonts used by most PostScript printers.

8 Specify color matching options (Mac OS color management users only):

If you use color management, you can choose an embedded profile and a rendering intent for your exported PDF file. For more information on color matching, see Chapter 15, "Using Color Management."

9 Click Save. The Export PDF directory dialog box appears.

10 Specify a location and filename. If the file will be used on Windows, be sure to include the .pdf extension.

11 Click Save to return to the document window.

Chapter 17: Specifying Preferences

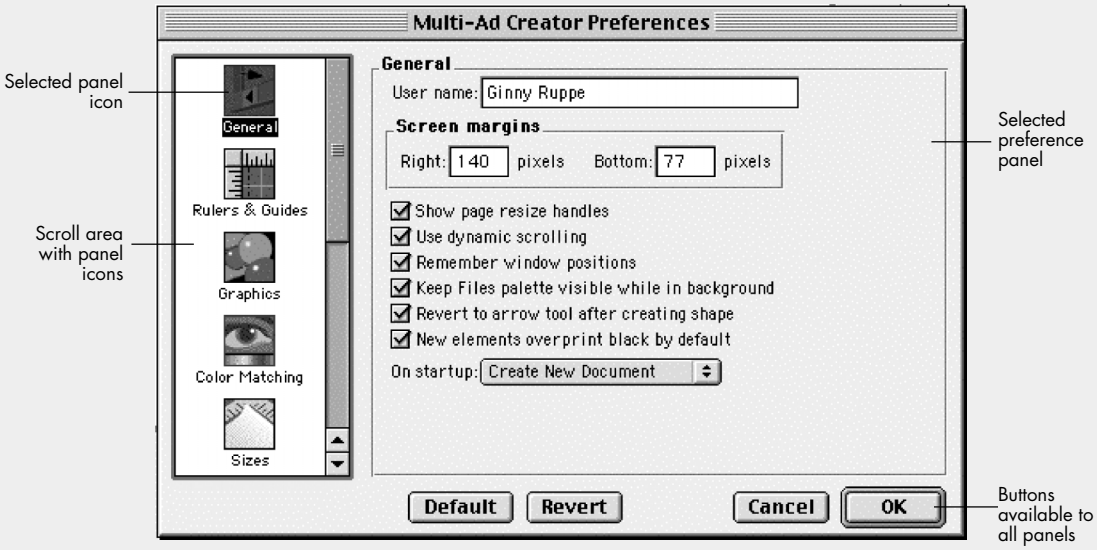
Creator has two kinds of preferences: 1) Preferences, which are stored with the application and are applied globally across all documents; and 2) Document Settings, which are preferences specific to a document, but can be applied to all new documents by using the Default Documents Settings option. For information on default document settings, see page 17.

This chapter looks at the first type of preferences. For example, there are preference settings for window positions, measurement units, guide styles, display options for graphics and text, save options, and file conversion. Creator is installed with default preference settings that satisfy the needs of many users.

You can modify Creator's default preference settings to fit your personal style or work requirements. Customizing preferences to suit your needs will save time producing documents and will make working with Creator more enjoyable. When you customize preferences, the new settings are saved with the application and are applied to all Creator documents.

Looking at the Creator Preferences dialog box

Choose Edit > Preferences to open the MultiAd Creator Preferences dialog box. The scroll area on the left side of the dialog contains panel icons. Each panel icon, when selected, displays a preference category, or panel, on the right side of the dialog box. The buttons, located at the bottom of the dialog, are available to all preference panels.



Preferences dialog box

Displaying a preference panel

You can display one preference category, or panel, at a time. The Mac OS version of Creator has ten preference panels, whereas the Windows version has nine. Windows does not have a Color Matching panel.

To display a preference panel:

1 Choose Edit > Preferences.

2 Click the desired panel icon to display its corresponding preference panel.

Using the Default, Revert, Cancel, and OK buttons

The buttons allow you to save customized preference settings, restore default settings, or revert to the most recently saved settings in the preference panels in the Preferences dialog box.

Default Click this button to return preferences to their default settings in the selected panel only. Clicking this button does not close the Preferences dialog box.

Revert Click this button to revert preferences to their most recently saved settings in the selected panel only. Clicking this button does not close the Preferences dialog box.

Cancel Click this button to revert preferences to their most recently saved settings in all panels. Clicking this button closes the Preferences dialog box.

OK Click this button to save your changes to the preferences in all panels. Clicking this button closes the Preferences dialog box.

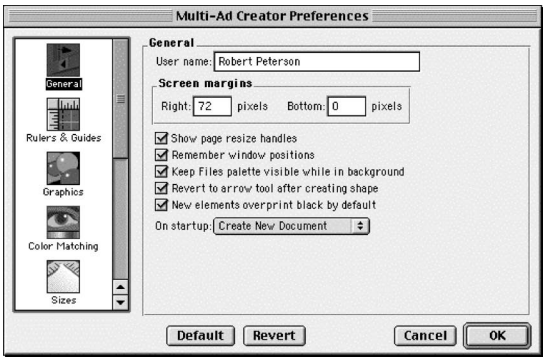
Specifying preferences in each panel

The following directions show you how to specify preferences in each panel in the Preferences dialog box. When you are done, click OK to save your changes and to close the dialog box.

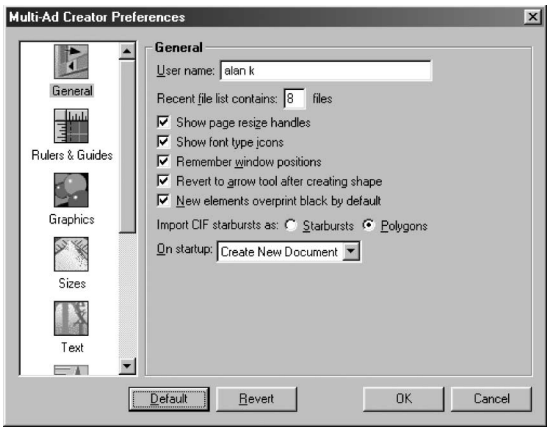
Note: *If you decide not to save your changes to the default preference settings, see the preceding section, "Using the Default, Revert, Cancel, and OK buttons."*

The General panel

In the General panel, you can set screen margins and other general preferences.



Mac OS



Windows

To set preferences in the General panel:

Choose Edit > Preferences, and select General. Then specify the following options:

User name Type your name in the text field, if it isn't already there. When opening Creator for the first time, the name that appears in the User name field comes from the System's File Sharing control panel (Mac OS), or from the Windows logon name (Windows).

The user name appears in the Author field of any file created in Creator. By checking the Author field of any document, you can find out who first created it. The Author field is also a document setting (choose Document > Document Settings, and select Document Info).

Screen margins (Mac OS only) Type the desired values in the Right and Bottom numerical fields, or accept the default values.

The Screen margins fields define the amount of space between the right edge of the screen and the right edge of the palettes, and between the bottom of the screen and the bottom of the palettes. The document window is always placed in its default position to the left of and above the palettes. This allows you to avoid covering objects on the desktop, such as the trash and disk icons, and to avoid the Mac OS X dock.

The default settings for the screen margins are 72 pixels in the Right field and 0 pixels in the Bottom field. This means that the Tools, Colors, Styles, and Files palettes reside 72 pixels from the right edge of the screen, and the Specifications and Arrangement palettes reside 0 pixels from the bottom of the screen.

Recent file list contains [ ] files (Windows only) Specify the number of files you want to appear in the Recent Files list in the File menu. The default is eight files.

Show font type icons (Windows only) Select this option if you want the font type icons listed next to each font in the Font menu. These icons tell you if the font is TrueType ( ) or Type 1 ( ).

Show page resize handles Select this option to enable you to manually change the size of a page. Page size handles appear on the lower left corner of a left-hand page and the lower right corner of a right-hand page. Grab and drag the handle to the preferred page size. Another way to change page sizes is to use the Page Manager dialog box (see page 35). Deselecting this option prevents you from accidentally grabbing a page resize handle and changing the page size.

Remember window positions Select this option to tell Creator to remember the position of the palettes. This places the palettes where you want them to appear every time you open a new document. The default setting places the palettes to the right of and below the document window.

Keep Files palette visible while in background (Mac OS only) Select this option to prevent Creator from hiding the Files palette when you switch to the Finder. This makes it easy to drag files from the Finder to the Files palette.

Note: *On Windows, you can drag files to the Creator task bar icon for the same purpose.*

Revert to arrow tool after creating shape Select this option to tell Creator to immediately select the arrow tool upon completion of a drawing action. This

lets you select an element for resizing, moving, and so on. If you do not select this option, Creator keeps the selected drawing tool active.

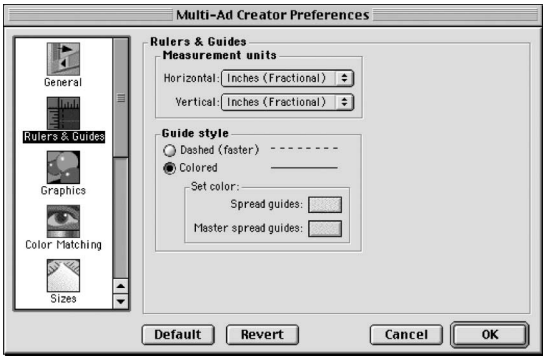
Note about "Sticky" tools: *Simply hold down Command (Mac OS) or Control (Windows) while selecting a tool from the Tools palette, and that tool will stay selected until you select another tool. You can use this feature in combination with the "Revert to arrow tool after creating shape" preference setting.*

New elements overprint black by default Select this option to tell Creator to create new elements with the "Overprint black" option set. For more information, see Chapter 25, "Using the Trapping Palette."

On startup Choose one of three possible startup actions from the On startup menu. The choices include Create New Document, Bring Up "Open" Dialog, and Do Nothing.

The Rulers & Guides panel

In the Rulers & Guides panel, you can specify measurement units and guide styles.



To display the Rulers & Guides panel:

Choose Edit > Preferences, and select Rulers & Guides.

To specify measurement units:

For the Horizontal and Vertical menus, choose the measurement system you want to use for horizontal and vertical dimensions on rulers, palettes, and dialog boxes. The default setting is Inches (Fractional).

Note: *You can choose one measurement system for the horizontal dimension and another measurement system for the vertical dimension.*

To specify guide style:

1 For Guide style, select one of the following options:

- Dashed (faster) for faster redrawing.
- Colored for distinguishing between spread guides and master spread guides.

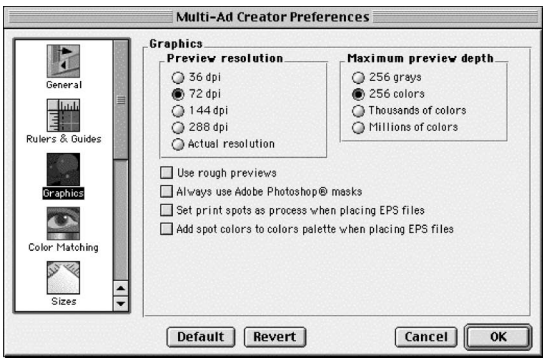
Note: *Spread guides appear only on the spread on which you create them. Master spread guides appear on the master spread on which you create them, and on all pages in your document to which you apply the master spread.*

2 If you selected Colored for the guide style, the Set color area becomes available. Choose guide colors by doing one of the following:

- Accept the default colors for guides. The default color for spread guides is cyan. The default color for master spread guides is magenta.
- For each guide, click its color box to specify a new color in the System color picker.

The Graphics panel

In the Graphics panel, you can specify the preference settings for the graphics in your documents.



To specify preferences in the Graphics panel:

Choose Edit > Preferences, and select Graphics. Then specify the following options.

Preview resolution Click the radio button of your choice. The higher the dpi, the higher the preview resolution; however, the higher the resolution, the longer it takes to display a graphic and the more memory it uses. This resolution setting affects screen display and non-PostScript printing; it does not affect PostScript printing. The default for Preview resolution is 72 dpi.

Note: *If you regularly mask graphics, you may want to use a higher preview resolution to display more accurate details.*

Maximum preview depth Click the radio button of your choice: 256 grays, 256 colors, Thousands of colors, or Millions of colors. The more colors displayed, the more realistic the preview. However, the more colors displayed, the longer it takes to display a graphic and the more memory it uses. This depth setting affects non-PostScript printing; it does not affect PostScript printing. The default for Maximum preview depth is 256 colors.

Use rough previews Select this option to display a placeholder (rather than the actual graphic) representing the image's size as the preview. Upon printing, the actual graphic replaces the rough preview. Non-PostScript printers, however, print the placeholder. Use this option for faster redraw onscreen.

Always use Adobe Photoshop masks If you select this option, when you import a graphic that has a clipping path created in Adobe Photoshop, Creator will automatically use the Adobe Photoshop clipping path when masking graphics.

If you do not select this option, when you select a graphic that has a clipping path created in Photoshop, and choose Elements > Mask Graphic, Creator will give you the option of using the Photoshop Mask.

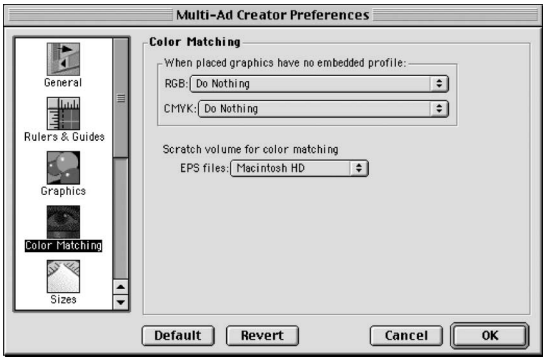
Note: *For an EPS graphic that has a clipping path in Photoshop, Creator always uses the clipping path.*

Set print spots as process when placing EPS files Select this option to convert all spot colors in an EPS file into their process color equivalents.

Add spot colors to colors palette when placing EPS files Select this option to add any spot colors in an EPS file to the Colors palette. This lets you refer to or use those same colors later in your document, so you can match colors of other document elements to those in the EPS file.

The Preferences Color Matching panel (Mac OS only)

In the Color Matching panel, you can assign default profiles for graphics that don't have embedded profiles, and you can select a scratch volume for color matching EPS files.



To display the Color Matching preferences panel:

Choose Edit > Preferences, and select Color Matching.

To assign profiles to placed graphics that have no embedded profile:

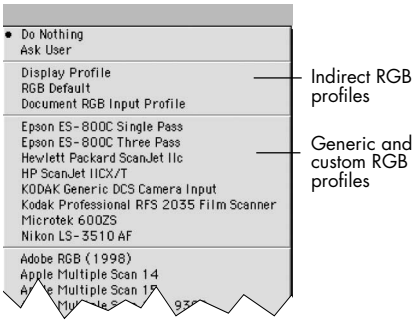
Note about generic and custom profiles: *Many manufacturers of scanners, monitors, and printers now include generic profiles with their products; these generic profiles enable you to get reasonably good color matching with a minimum of effort. For better results (or for devices that have not been profiled), you should create your own custom profiles when you calibrate your scanner, monitor, or printer.*

1 For the **RGB** menu, choose a profile for placed graphics coming from RGB input devices and saved in RGB format. Do one of the following:

• Choose a custom profile. This will maximize color matching.

• Choose a generic profile. This will provide reasonably good color matching.

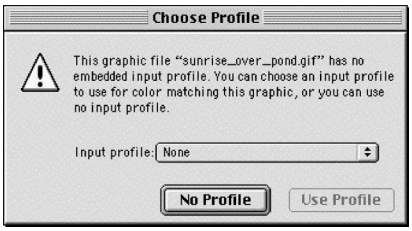
• Choose "Do Nothing," "Ask User," or one of the three indirect profiles in the RGB menu. These five choices are explained below:



Note: *Custom profiles are listed only if the user has created them.*

Do Nothing Is the default. It tells Creator to leave the file alone. You still have the option of assigning a profile after you place a graphic.

Ask User Gives you the most control. When you place a graphic that does not have an embedded profile, the Choose Profile dialog box appears when you place a graphic.



When this dialog box appears, you can choose a profile from the Input Profile menus, and click Use Profile. If you do not need a profile for this image, click No Profile.

Display Profile Enables Creator to color match the graphic using the Display profile, as specified in Apple > Control Panels > ColorSync.

RGB Default Is the system's RGB color system, as specified in Apple > Control Panels > ColorSync.

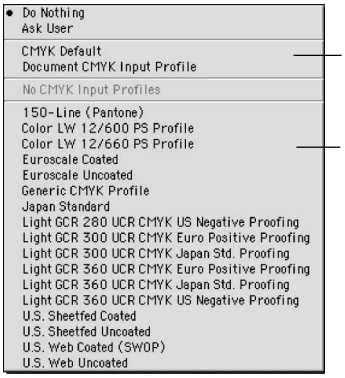
Document RGB Input Profile Sets the input profile to the RGB input profile as specified in the Color Matching panel in the Document Settings dialog box. For more information about this option, see "The Document Settings Color Matching panel" on page 271.

2 For the **CMYK** menu, choose a default profile for placed graphics coming from CMYK input devices and saved in CMYK format. Do one of the following:

• Choose a custom profile. This will maximize color matching.

• Choose a generic profile. This will provide reasonably good color matching.

• Choose "Do Nothing," "Ask User," or one of the two indirect profiles in the CMYK menu. These four choices are explained below:



Note: Custom profiles are listed only if the user has created them.

Do Nothing Is the default. It tells Creator to leave the file alone. Each device will choose its default color system.

Ask User Gives you the most control. When you place a graphic that does not have an embedded profile, the Choose Profile dialog box appears when you place a graphic.

When this dialog box appears, you can choose a profile from the Input Profile menu, and click Use Profile. If you do not need a profile for this image, click No Profile.

CMYK Default Is the system's CMYK color system, as specified in Apple > Control Panels > ColorSync.

Document CMYK Input Profile Sets the input profile to the CMYK input profile as specified in the Color Matching panel in the Document Settings dialog box. For more information about this option, see "The Document Settings Color Matching panel" on page 271.

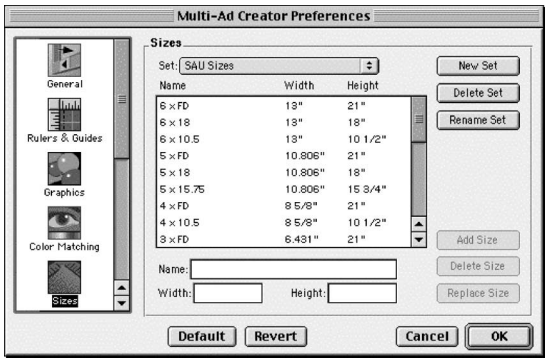
To choose a scratch volume for color matching:

Choose the device you want to use for your scratch volume from the EPS Files menu. This menu displays all the storage devices currently mounted on your computer. The scratch volume is the device where Creator temporarily stores a color matched copy of each EPS graphic while the document is being printed.

***Tip:** The scratch volume is active only when the Praxisoft Creator EPS Library is installed. The Read Me file in your Creator 6 folder contains current information on this library.*

The Sizes panel

In the Sizes panel, you can add, rename, and delete page sizes and sets of page sizes. Sets are a way of grouping related sizes together. You can use the sets Creator provides, or you can make your own.

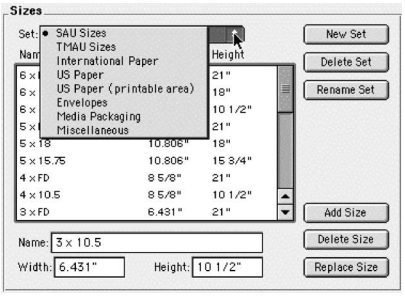


To display the Sizes panel:

Choose Edit > Preferences, and select Sizes.

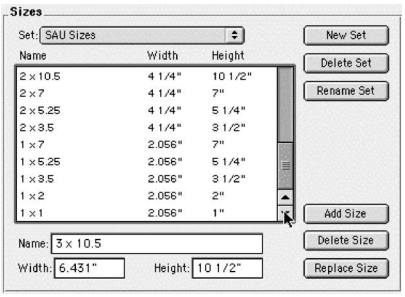
To view a set of page sizes:

1 Click the Set menu to view the sets of page sizes.



2 Choose the desired set of page sizes (e.g., SAU Sizes) from the Set menu.

3 Scroll down in the scroll area to view all of the page sizes belonging to that set.



To create a new set:

1 Click New Set to open the List Name dialog box.

2 Type the name for the new set.

3 Click OK. The new set appears in the Set window. Notice that its scroll area is blank. You can now add page sizes to the new set.

Tip: *Create a new set to include those page sizes you use most frequently for your documents.*

To delete a set:

1 Choose the set you wish to delete from the Set menu.

2 Click Delete Set. A warning dialog box asks if you really do want to delete the set.

3 Click Delete (Mac OS) or Yes (Windows). The name of the set and all its page sizes are deleted.

Note: *Deleting a set does not affect existing documents.*

To rename a set:

1 Choose the set you wish to rename from the Set menu.

2 Click Rename Set to open the List Name dialog box.

3 Type a new name in the text field.

4 Click OK. The new name appears in the Set menu.

To create a new page size:

1 Choose the set in which you will put the new page size.

2 Type the name of the new page size in the Name field.

3 Type the dimensions of the new page size in the Width and Height fields.

4 Click Add Size. The new page size appears in the scroll area of the selected set.

To delete a page size:

1 Choose a set from which you will delete a page size.

2 In the set's scroll area, select the page size you wish to delete.

3 Click Delete Size. The page size disappears from the scroll area.

To replace a page size:

1 In the scroll area, select the page size you wish to replace.

2 Type the name of the new page in the Name field, or type the dimensions of the new page size in the Width and Height fields, or do both.

3 Click Replace Size.

To rename a page:

1 In the scroll area, select the page name you wish to rename.

2 Type the new name in the Name field.

3 Click Replace Size.

To rearrange the order of page sizes within a set (Mac OS only):

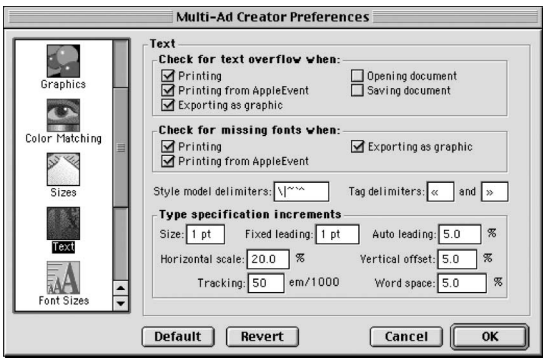
1 Select the desired page size in the scroll area.

2 Drag it up or down to a new position in the scroll area.

3 Repeat steps 1–2 for all desired page sizes.

The Text panel

In the Text panel, you can determine how the application handles text and sets the behavior of text editing tools.



Note: In Windows, the Printing from AppleEvent checkboxes are replaced by the Printing from the shell checkboxes.

To specify preferences in the Text panel:

Choose Edit > Preferences, and select Text. Then specify the following options:

Check for text overflow when Specify when you want Creator to check for text overflow by selecting up to five options. For example, if you select the Printing option, Creator will warn you before printing if text has overflowed its boundaries, and will give you the option to reshape the boundaries without losing any text.

Check for missing fonts when Specify when you want Creator to check for missing fonts by selecting up to three options. For example, if you select the Printing option, Creator will warn you when printing which fonts are missing, and will give you the option to replace them.

Delimiters Specify the following two types of delimiters:

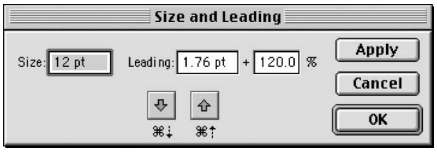
Note: Delimiters are special characters you insert in a document that tell Creator to make a format change to the text located between the delimiters. For more information on delimiters, see Chapter 8, "Working with Typography."

- **Style model delimiters** Accept the default delimiters (\, |, ~, ‘, or ^), or type characters of your own choosing. You can use style model delimiters when creating and applying style models. These delimiters delete themselves after Creator encounters them and makes the designated format change.

- **Tag delimiters** Accept the default delimiters («, »), or type characters of your own choosing. You can use tag delimiters in text files to indicate style tags. When importing a file and then choosing "Apply Tags," the application strips the file of its tags and applies specified formats in their place.

Type specification increments Accept the default setting or type a number of your own choosing in each of the text fields.

Note: The term "type specification increments" refers to the amount of change that occurs each time you click an increment or decrement button (or use its keyboard shortcut) in a text formatting dialog box.



A text formatting dialog box (Mac OS)

These increments are used in dialogs and in the Specifications palette to determine how much each attribute should be changed by clicking an arrow button or by using its keyboard shortcut (Command + arrow key [Mac OS] or Alt + arrow key [Windows]).

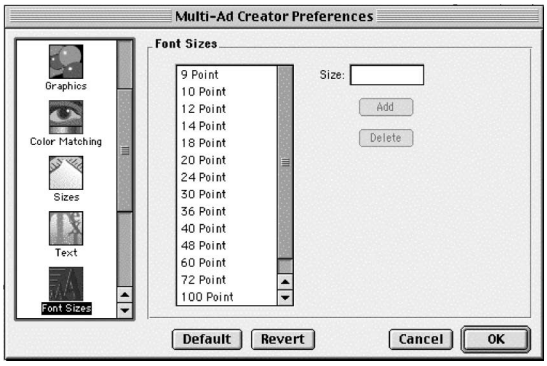
Below are the default settings for the text fields:

- **Size** Creator changes font size by one point for each button click.
- **Fixed leading** Creator changes fixed leading by one point for each button click.
- **Auto leading** Creator changes auto leading by five percent for each button click.
- **Horizontal scale** Creator changes the horizontal scale changes 20 percent for each button click.
- **Vertical offset** Creator changes the vertical offset changes five percent for each button click.
- **Tracking** Creator changes tracking by 50 units per 1000 for each button click. Tracking values are measured in thousandths of an em. An em equals the point size of the font.
- **Word space** Creator changes word spacing by five percent for each button click.

The Font Sizes panel

In the Font Sizes panel, you can add and delete font sizes. Font sizes are displayed on the Size menus on the menu bar and on the Specifications palette for quick access.

Tip: *Add font sizes that you frequently use or delete font sizes that you never use.*



To display the Font Sizes panel:

Choose Edit > Preferences, and select Font Sizes.

To add a font size:

1 Type a new font size in the Size field.

2 Click Add. The new font size appears in the scroll area.

To delete a font size:

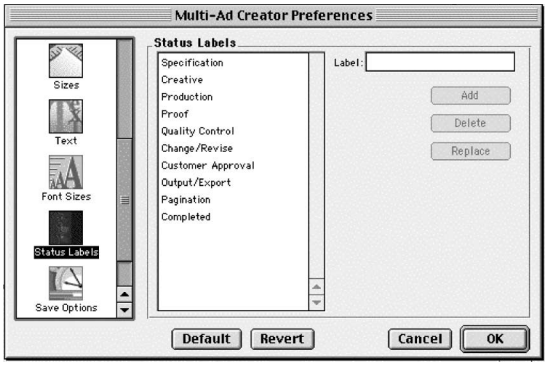
1 Select a font in the scroll area.

2 Click Delete. The font size disappears from the scroll area.

The Status Labels panel

In the Status Labels panel, you can add, delete, or replace status labels.

Tip: *You can attach a status label to a document to designate its stage in the production process. You can also use this panel to change the default labels to ones that are meaningful for your process.*



To display the Status Labels panel:

Choose Edit > Preferences, and select Status Labels.

To add a status label:

1 Type the name of a new label in the Label text field.

2 Click Add. The new status label appears in the scroll area.

To delete a status label:

1 Select a label in the scroll area.

2 Click Delete. The selected status label is removed from the scroll area.

To replace a status label:

1 Select a label in the scroll area.

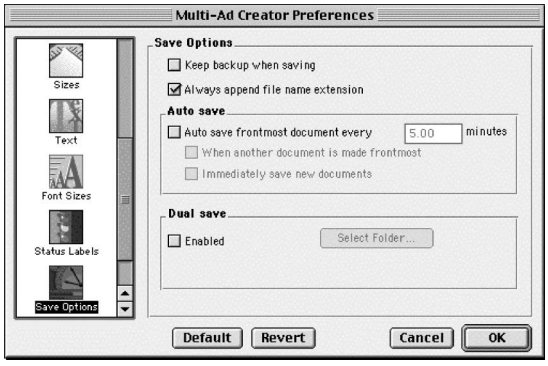
2 Type the name of a new label in the Label text field.

3 Click Replace. The selected status label is replaced by the name of the new label in the Label text field.

Note: *To apply a status label to your document, choose Document Settings > Document Info. Then select a status label from the Status menu.*

The Save Options panel

In the Save Options panel, you can specify how to automatically save and back up your documents.



Note: *In Windows, the Always Append File Name Extension checkbox does not exist.*

To specify preferences in the Save Options panel:

Choose Edit > Preferences, and select Save Options. Then specify the following options:

Keep backup when saving Select this option to instruct Creator to save a backup copy of the active document and place it in the same folder as the original document. The backup file has the same name as the original file plus the word "backup."

Note: *The backup copy does not contain the changes you made to the document since the last time you saved it. Thus, this option gives you a chance to revert to the previously saved document.*

Always append file name extension (Mac OS only) Select this option to automatically add the extension .crtr to your documents.

Tip: *Select this option if you frequently transfer files between Mac OS- and Windows-based systems. The .crtr extension lets the Windows version of Creator recognize documents created on the Mac OS platform.*

Auto save frontmost document every [ ] minutes Select this option to turn on the Auto Save preference. Auto save overwrites each previous backup copy. The default Auto Save time interval is five minutes. To change the default, type the desired value in the numerical field.

Note: *A document is automatically saved only if a change has been made to it since the last time it was saved.*

If you select the Auto Save Frontmost Document Every [ ] Minutes option, then the following two options become available.

When another document is made frontmost Select this option if you want a document saved when another document is moved in front of it.

Immediately save new documents Select this option if you want the Save As directory dialog box to appear immediately after you click OK in the New Document dialog box.

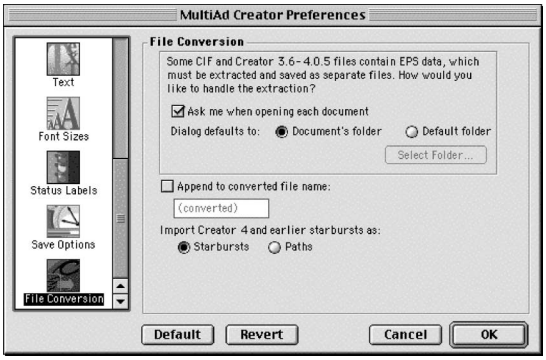
Dual save Select the Enabled option to instruct Creator to save an identical backup copy of the active document in the location of your choice. In the directory dialog box that appears, create a new folder or choose an existing folder for all of the backup copies created by the dual save preference. Then click Choose (Mac OS) or OK (Windows) to return to the Preferences dialog box.

Note: *The backup copy created by the Dual Save preference contains all changes you made to the document since the last time you saved it. The Dual Save preference differs from the Keep Backup When Saving preference in this way.*

Tip: *You can change the location of your backup Creator documents at any time. Simply return to the Save Options panel and click Select Folder. Then specify a new location for your backup documents in the Choose Folder directory dialog box. For example, you could place your dual save documents on a local area network server.*

The File Conversion panel

In the File Conversion panel, you can specify how you want to handle two types of file conversions: EPS data that are extracted from a Creator Interchange Format (CIF) and Creator 3.6–4.0.5 files, and Creator 4 starbursts.



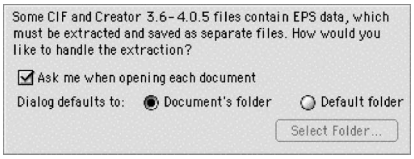
To display the File Conversion panel:

Choose Edit > Preferences, and select File Conversion.

To specify a location for EPS data extracted from CIF or Creator 3.6–4.0.5 files:

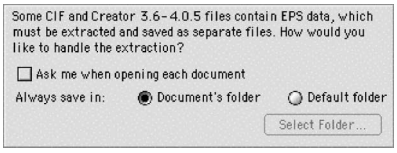
Do one of the following:

• Select the Ask Me When Opening Each Document option. Then click the Document's Folder or Default Folder radio button. If you click the Default Folder radio button, the Choose Folder directory dialog box appears. Create a new folder or choose an existing folder in which to save the extracted EPS data.



Note: *If you select this option, then each time you open a CIF or a Creator 3.6–4.0.5 file that contains EPS data, the Choose a folder dialog box appears. The dialog asks you to select a folder for the extracted EPS data, and defaults to the folder you selected.*

• Deselect the Ask Me When Opening Each Document option. Notice that Dialog Defaults To changes to Always Save In. If you click the Default Folder radio button, the Choose Folder directory dialog box appears. Create a new folder or choose an existing folder in which to save the extracted EPS data.



Note: *Selecting this option lets you save the extracted EPS data in a pre-determined folder when opening each document.*

To give a new file name to a Creator 6 file converted from Creator 3.6–4.0.5, CIF, or Creator2:

1 Select the "Append to converted file name" option. The text field located below the checkbox becomes available.

2 Accept the default name "(converted)" or type a name of your own choosing.

To specify how you want Creator to import CIF starbursts:

Click the Starbursts radio button or the Paths radio button. The choice you make depends on how you want a randomized starburst to appear. If you don't use randomized starbursts, select the Starbursts radio button.

Starbursts radio button If you bring a randomized CIF starburst into Creator 6 as a starburst, it will re-randomize and appear differently than it did as a CIF starburst, but remain a starburst in Creator 6.

Paths radio button If you bring a randomized CIF starburst into Creator 6 as a path, the randomization will be kept intact.

Chapter 18: Specifying Document Settings

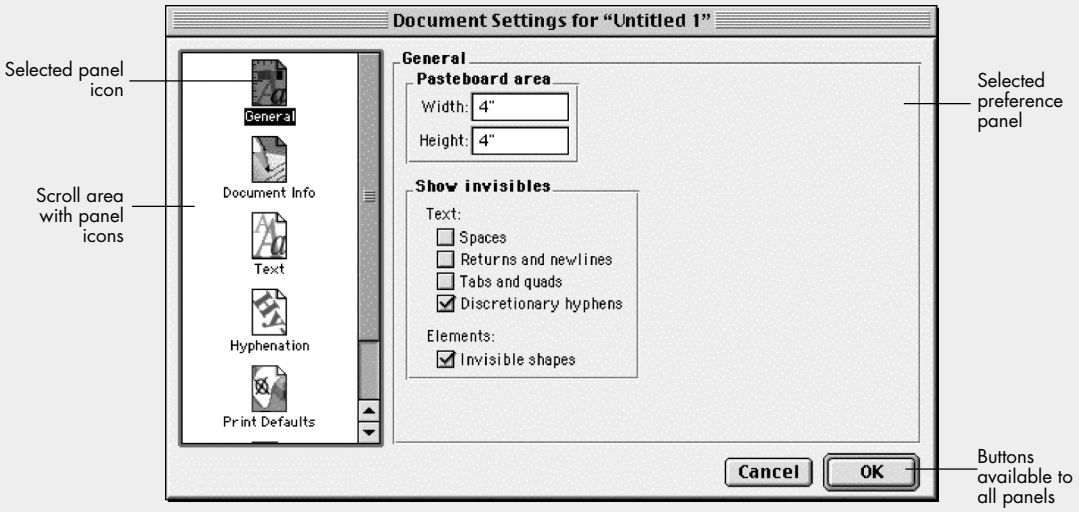
Creator has two kinds of preferences: 1) Preferences, which are stored with the application and are applied globally across all documents; and 2) Document Settings, which are preferences specific to a document, but can be applied to all new documents by using the Default Documents Settings option. For information on default document settings, see page 17.

This chapter looks at the second type of preferences. For example, there are document settings for pasteboard size, hidden formatting information (invisibles), type and paragraph defaults, hyphenation, print defaults, and color matching. Creator is installed with default document settings that satisfy the needs of most users.

You can modify Creator's document settings to satisfy the requirements of each document. The modified settings are saved only with the active document. When you open a new document, it will have Creator's default document settings—unless you have created and saved your own default document settings.

Looking at the Document Settings dialog box

Choose Document > Document Settings to display the Document Settings dialog box. The scroll area on the left side of the dialog contains panel icons. Each panel icon, when selected, displays a document settings category, or panel, on the right side of the dialog box. The two buttons located at the bottom of the dialog box are available to all of the document settings panels.



Document Settings dialog box

Displaying a Document Settings panel

You can display one document settings category, or panel, at a time. Mac OS has six document settings panels to choose from; Windows has five.

To display a Document Settings panel:

1 Choose Document > Document Settings.

2 Click the desired panel icon to display its corresponding document settings panel.

Using the Cancel and OK buttons

The two buttons allow you to save customized document settings or revert to the most recently saved settings in the Document Settings panels.

Cancel Click this button to revert document settings to their most recently saved settings in all panels. Clicking this button closes the Document Settings dialog box.

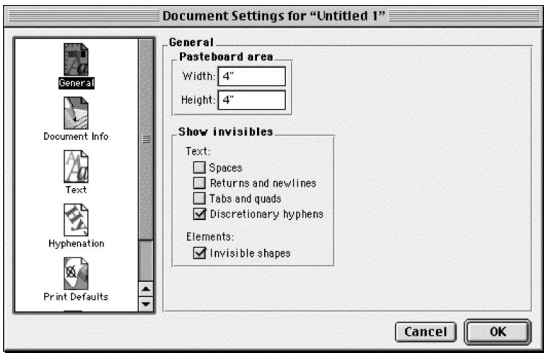
OK Click this button to save your changes to the preferences in all panels. Clicking this button closes the Document Settings dialog box.

Specifying document settings in each panel

The following directions show you how to specify document settings in each of the panels in the Document Settings dialog box. When you are done, click OK to save your changes and to close the Document Settings dialog box.

The General panel

In the General panel, you can specify pasteboard size and invisibles. Any changes you make to the General settings apply to all text blocks and elements.



To specify settings in the General panel:

Choose Document > Document Settings, and select General. Then specify the following options.

Pasteboard area Type the desired values in the Width and Height fields, or accept the default values. The pasteboard is the area outside the document area where you can store elements that you might use at a later time. The pasteboard can also hold elements that you want to extend, or "bleed" off the edge of the document area.

Show invisibles Select the invisibles you want to display. Invisibles make it possible to see things (elements and text formatting) that are normally represented by empty space. Invisibles do not print.

Creator has the following five types of invisibles.

• **Spaces** Select this option to view the spaces between words. A space appears as a small blue dot. An Em space appears as a dot with an "M" over it. An En space appears as a dot with an "N" over it. A Thin space appears as a dot with a "T" over it. A Hard space appears as a blue hyphen.

The keyboard shortcuts are as follows:

– For an Em space, press Shift + Control + Space.

– For an En space, press Shift + Space.

– For a Thin space, press Control + Space.

Note: *The width of an Em space equals the point size of the current font. The width of an En space equals 1/2 the point size of the current font. The width of a Thin space equals 1/4 the point size of the current font.*

• **Returns and newlines** Select this option to view where each paragraph ends and where each new line begins. A return appears as a ¶. A newline (press Shift + Return), which is a forced break within a paragraph, appears as a ↵. A block break (press Command + Return [Mac OS] or Ctrl + Return [Windows]) is a forced line break within a paragraph. A block break appears as a downward arrow.

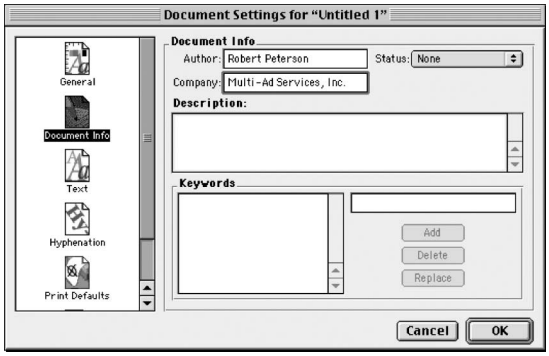
• **Tabs and quads** Select this option to view tabs and quads. A tab appears as a →|, while a quad (press Shift + Tab) appears as a ↔.

• **Discretionary hyphens** Select this option to view any discretionary hyphens you may have used in your documents. A discretionary hyphen appears as a blue caret (^) underneath a word.

• **Invisible shapes** Select this option to view elements with a fill and frame color of None. Such elements would normally be invisible, but might be used for text wrapping, or concealed accidentally. An invisible shape has a transparent light blue or a gray color.

The Document Info panel

In the Document Info panel, you can record important information about the current document. The document description will appear at the top of the printout if you select the "Document description" option in the Print Defaults panel.



To specify settings in the Document Info panel:

Choose Document > Document Settings, and select Document Info. Then specify the following options.

Author Accept the default name or type a new name. The Author field lets you record the name of the person who created the active document.

Note: *The default Author name is the name you typed in the User name field in the General panel of the MultiAd Creator Preferences dialog box.*

Status Choose a status label from the menu. The default labels are for stages in the production process. For information on adding, deleting, or replacing a status label, see "The Status Labels panel" on page 259.

Company Type the name of your company.

Description Type whatever information you feel describes the document (e.g., synopsis of the document, description of the intended audience). You can also type document strings to replace commonly used phrases. Creator supports the following document strings:

@c or @C — company name from the Company field

@e or @E — extended date string (e.g., Monday, November 11, 2000)

@d or @D — short date string (e.g., 11/11/00)

@n or @N — user name from the Author field

@p or @P — name of the default printer

@t or @T — time string as defined by the Control Panel

@v or @V — version of Creator

Keywords You can type one or more keywords to identify your document. When you catalog files with MultiAd Cumulus or Search, it includes the keywords in its catalog of files.

To add a keyword:

1 Type a word that identifies your document in the text field at the upper right of the Keywords area.

2 Click Add. The word appears in the scroll list to the left.

To remove a keyword:

1 Select the desired keyword from the scroll list.

2 Click Delete.

To replace a keyword:

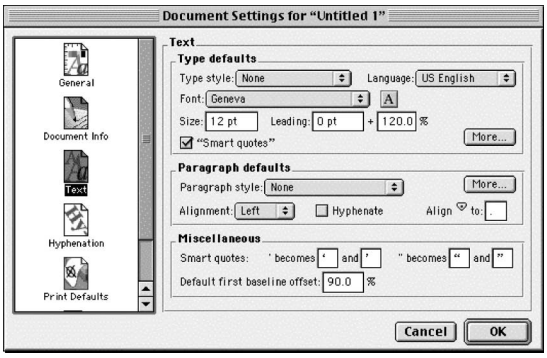
1 Select the desired keyword from the scroll list.

2 Type a new word in the text field at the upper right of the Keywords area.

3 Click Replace.

The Text panel

In the Text panel, you can set text attributes for the active document. Any changes you make to the settings go into effect for every new text flow.



To specify settings in the Text panel:

Choose Document > Document Settings, and select Text. Then specify the following options.

Type defaults Specify the following type defaults.

• **Type style** Choose a type style from the menu. The Type style menu lets you choose a type style that you previously created and saved.

Tip: *You can create a type style in the Edit Type Style dialog box. To open this dialog, choose Document > Text Styles, click the Type Style icon (abc) and then click New. For detailed information on creating a type style, see Chapter 8, "Working with Typography."*

• **Language** Select a language from the menu. The Language menu lets you identify text as belonging to a certain language. When you check spelling, Creator checks the specified text against a dictionary of the appropriate language.

• **Font** Do one of the following:

– Choose a font from the Font menu.

– Click the Font icon (A) to open the Choose Font dialog box, and then select a font from the scroll area.

Notice that the selected font appears in the Sample area. After you have selected the desired font, click OK.

• **Size** Accept the default font size, or type a new font size.

• **Leading** Accept the default leading size, or type a new leading size. The Leading field lets you enter an auto leading percentage of the point size, plus a fixed number of points, to determine the space between lines of text.

Tip: *For a more complete description of fixed versus auto leading percentages, see page 95.*

• **"Smart quotes"** Select this option to automatically convert typewriter quote marks (and apostrophes) to typographer open or closed quote marks (and apostrophes). This eliminates the foot/hour (') and inch/minute (") marks.

Tip: *Even if you have "Smart Quotes" deselected, you can use the following keyboard shortcuts to create open and closed quotes in an active text block. Windows must enter numerical numbers from numerical keypad.*

– To create a single open quote (‘), press Option +] (Mac OS) or Alt + 0145 (Windows).

– To create a single closed quote (’), press Option + Shift +] (Mac OS) or Alt + Shift + 0146 (Windows).

– To create a double open quote (“), press Option + [(Mac OS) or Alt + 0147 (Windows).

– To create a double closed quote (”), press Option + Shift + [(Mac OS) or Alt + Shift + 0148 (Windows).

• **More** Click this button to open the Character Attributes dialog box. This dialog lets you specify additional type defaults for the active document.

Tip: *For information on specifying options in the Character Attributes dialog box, see page 93.*

Paragraph defaults Specify the following paragraph defaults.

• **Paragraph style** Choose a paragraph style from the menu. The Paragraph style menu lets you choose a paragraph style that you previously created and saved.

Tip: *You can create a paragraph style in the Edit Type Style dialog box. To open this dialog, choose Document > Text Styles, click the Paragraph Style icon ( ), and then click New. For detailed information on creating a paragraph style, see Chapter 8, "Working with Typography."*

• **More** Click this button to open the Paragraph dialog box. This dialog box lets you specify additional paragraph defaults for the active document.

Tip: *For information on specifying options in the Paragraph dialog box, see page 100.*

• **Alignment** Choose the default paragraph alignment of text from this menu. Choices include the following.

– **Left** aligns the left edge of every line in a paragraph, and leaves a ragged right edge.

– **Right** aligns the right edge of every line in a paragraph, and leaves a ragged left edge.

– **Center** aligns all lines in a paragraph so they appear centered in the text block. This leaves both the right and left edges of lines ragged. When you adjust the size of the text block, Creator adjusts lines so they remain centered.

– **Justify** aligns both the left and right edges of lines in a paragraph. Justifying adds space between words to create clean, even left and right paragraph edges.

Creator may even add some space between letters so the extra space between words doesn't appear severe. The last line in a "justified" paragraph stays ragged right.

• **Hyphenate** Select this option to allow hyphenations in selected or newly created text. Hyphenation rules are defined in the next section, "The Hyphenation panel."

• **Align decimal tab to [ ]** Accept the period as the default decimal character to which the decimal tab aligns, or choose a different decimal character. The European standard is the comma.

Miscellaneous Specify the following miscellaneous text settings.

• **Smart quotes** Accept the default smart quote characters, or type new characters in the four available fields.

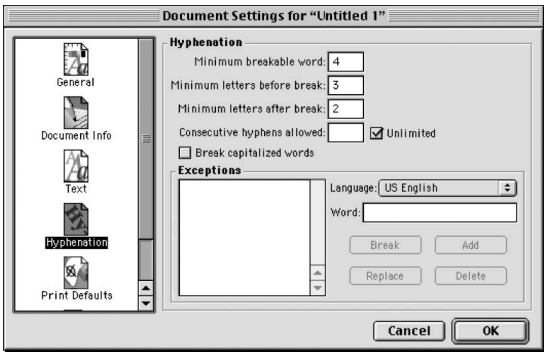
• **Default first baseline offset** Accept the default percentage, or type a new percentage between 50–225%. This setting lets you control how tightly the first line of text of each text block fits against the top of the block. Any new percentage that you type in this field is the default percentage for all new text flows.

The Hyphenation panel

In the Hyphenation panel, you can specify when to break text with hyphens.

To turn hyphenation on or off:

Choose Format > Hyphenation, or press Command + Shift + Hyphen (Mac OS) or Control + Shift + F9 (Windows). Hyphenation is on when a checkmark appears next to the word "Hyphenation" in the Format menu. Hyphenation is off when no checkmark appears next to "Hyphenation."



To specify settings in the Hyphenation panel:

Choose Document > Document Settings, and select Hyphenation. Then specify the following options.

Note: Any changes you make to the Hyphenation settings affect every text flow in the document.

Hyphenation settings Specify the following hyphenation rules:

• **Minimum breakable word** Type the smallest number of characters you want a word to have before Creator is allowed to hyphenate it.

• **Minimum letters before break** Type the smallest number of characters you want before a hyphenation break.

• **Minimum letters after break** Type the smallest number of characters you want to allow after a hyphenation break.

• **Consecutive hyphens allowed** Type the number of consecutive lines that you want hyphens to appear in. If you select the unlimited option, hyphens can appear

in every line on a page.

• **Break capitalized words** Select this option to let hyphenation apply to capitalized words.

Exceptions Make the desired exceptions to the hyphenation dictionaries that come with Creator. For example, you can define how you want certain words hyphenated. Or you can exempt certain words from hyphenation altogether.

• **Word** Use this field to modify hyphenation rules for certain words. Notice that US English is the default language, but you can choose a different language from the Language menu.

To apply special hyphenation rules to a word:

1 Type a word in the Word field.

2 Click Break. Creator displays the word with its hyphenation breaks according to Creator's hyphenation dictionaries.

3 Delete or add hyphens as needed.

4 Click Add. The hyphenated word appears.

To exempt a word from the hyphenation rules:

1 Type a word in the Word field.

2 Click Add. The non-hyphenated word appears in the scroll area.

To change the hyphenation rules for a word in the scroll area:

1 Select a word from the scroll area.

2 Click Break. Creator displays the word with its hyphenation breaks.

3 Delete or add hyphens as needed.

4 Click Replace. The word in the scroll area changes to reflect the new hyphenation rules.

To delete a word from the scroll area:

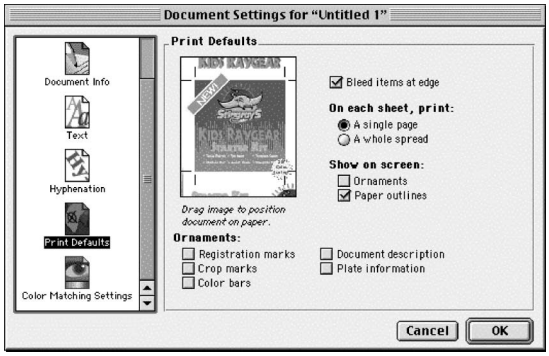
1 Select a word from the scroll area. The word appears in the Word field.

2 Click Delete.

The Print Defaults panel

In the Print Defaults panel, you can specify how the document will appear on a printout.

Tip: *For a detailed discussion on printing, see Chapter 16, "Printing Documents and Exporting PDF Files."*



To specify settings in the Print Defaults panel:

Choose Document > Document Settings, and select Print Defaults. Then specify the following options.

Drag image to position document on paper
Position the pointer over the image so that the pointer turns into the scrolling hand tool. Hold down the mouse and drag the image to the preferred position. The image that appears in the Print Defaults panel simulates what appears when you print your document.

Before dragging

After dragging

Bleed items at edge Select this option to print parts of items that overlap the document border, or that exist in the pasteboard not overlapping the document border. If this option is not selected, Creator prints only those parts of elements that are in the document area. Parts of elements that are not in the document area appear dimmed.

On each sheet, print Click one of the following radio buttons:

- **A single page** Click this radio button to print each document page on a separate sheet of paper. Any part of an element that overlaps a facing page does not appear on the printout.
- **A whole spread** Click this radio button to print an entire spread on a single sheet of paper. Selecting this option lets you print elements outside of the margins.

Show on screen Specify whether you want to view ornaments and paper outlines on screen.

- **Ornaments** Select this option to view the placement of all ornaments (registration marks, crop marks, color bars, document description, and plate information) in the document window.
- **Paper outlines** Select this option to display the printable area and paper size outlines. Deselecting this option hides these outlines.

Ornaments Specify the page ornaments you want to appear on the printout. You may find page ornaments helpful when printing separations. There are five ornament options:

Note: *Ornaments appear outside of the document area, and won't appear if the paper size that you selected for your printer is the same size or smaller than the size of your document.*

- **Registration marks** Select this option when printing color separations. This option places Registration Marks on a page to aid in lining up the color separations for perfect alignment.

Note: *Creator prints GATF (Graphic Arts Technical Foundation) control targets on certain corners. These 1/2 inch pinwheels help measure image resolution during plate production and plate degradation, dot doubling, grain, and slurring during printing.*

- **Crop marks** Select this option to print a document on a sheet of paper that is larger than the document. The crop marks show where the paper needs trimming.

Note: *You may also want to select the Crop marks option when tiling a page or a spread.*

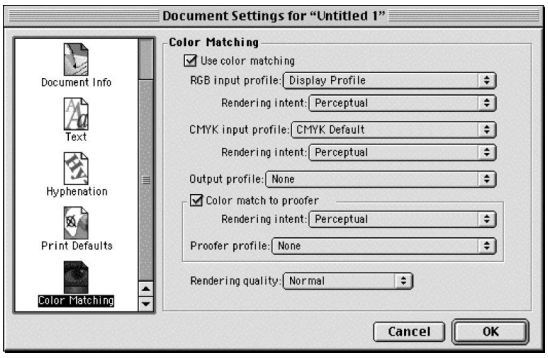
- **Color bars** Select this option to place four rectangles at the bottom of each color separation plate, and to place color and gray ramps on the left and right sides for calibration purposes. Each rectangle represents one of the four separation components: black, cyan, magenta, and yellow—in that order. On the black separation, the first rectangle is colored black while the other rectangles are white. On the cyan separation, the second rectangle is colored black while the other rectangles are white, and so on.
- **Document description** Select this option to print the text from the Document Description field in the Document Info panel. This text appears at the top of the printout.
- **Plate information** Select this option to print the document name and the plate name. These items appear at the top of the printout.

The Document Settings Color Matching panel (Mac OS only)

In the Color Matching Settings panel, you can turn on color matching for the active document, and then specify the color matching settings. Color matching allows you to closely match colors among devices such as monitors, scanners, and printers.

The color matching settings in the Document Settings dialog box utilizes ColorSync for the current document only. Color matching settings affect how you see the color on the Colors palette, allow you to make profile changes to graphics in File Utilities, and allow you to add a profile to an exported graphic.

Tip: *You can create and apply color matching settings to all future documents. To do this, perform three steps: First, open a new document and specify the color matching settings. Second, choose File > Save Default Document Settings. Third, select the "Use Default Document Settings file" in the New Document dialog box.*



Color Matching panel (Color matching is turned on.)

Note*: If color matching is not turned on, certain color matching settings are disabled in Creator. For example, the color matching menus in File Utilities are dimmed, and the color matching panel in the Graphic Info dialog box does not exist.*

To turn on color matching and color match to proofer:

1 Choose Document > Document Settings, and select Color Matching Settings.

2 Select the Use color matching option to turn on color matching.

3 Select the Color match to proofer option to color match graphics that you export to a proofer. Select this option if your proofer is a different printer than your final printer.

Tip: *When printing is needed for the final printer, do one of the following:*

- *Deselect the Color match to proofer option in the Color Matching Settings panel in the Document Settings dialog box.*
- *Deselect the Color match to proofer option in the Profile Settings dialog box. (Choose File > Print > MultiAd Creator > Profile Settings.) This option may be more convenient because the "Color match to proofer" setting turns back on after printing.*

To specify color matching settings:

Note about generic and custom profiles*: Many manufacturers of scanners, monitors, and printers now include generic profiles with their products; these generic profiles enable you to get reasonably good color matching with a minimum of effort. For better results (or for devices that have not been profiled), you should create your own custom profiles when you calibrate your scanner, camera, or monitor.*

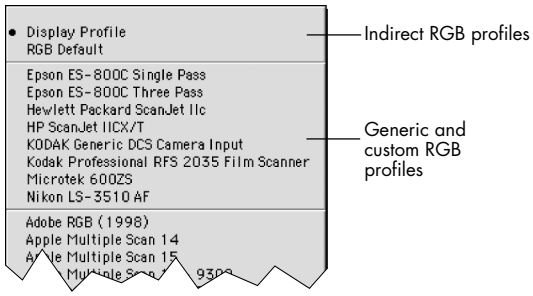
1 For the **RGB input profile** menu, do one of the following:

Note*: The profile that you choose from this menu applies to importing RGB graphics only if you specify Document RGB Input Profile as a preference setting. (Choose Edit > Preferences, and select Color Matching. Then choose Document RGB Input Profile from the RGB menu.)*

- Choose a custom RGB profile. This will maximize color matching.

• Choose a generic RGB profile. This will provide reasonably good color matching.

• Choose one of the indirect RGB profiles: Display Profile or RGB Default. Display Profile color matches your graphics with the profile listed in the ColorSync dialog box. (To display the ColorSync dialog box, choose Apple Menu > Control Panels > ColorSync.) RGB Default is the system's RGB color system.



Note: *Custom RGB profiles are listed only if the user has created them.*

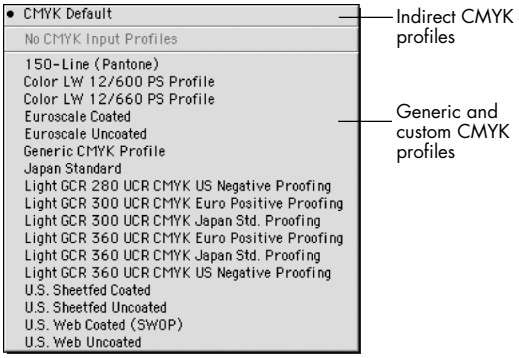
2 For the **CMYK input profile** menu, do one of the following:

Note: *The profile that you choose from this menu applies to importing CMYK graphics only if you specify Document CMYK Input Profile as a preference setting. (Choose Edit > Preferences, and select Color Matching. Then choose Document CMYK Input Profile from the CMYK menu.)*

• Choose a custom CMYK profile. This will maximize color matching.

• Choose a generic CMYK profile. This will provide reasonably good color matching.

• Choose the indirect CMYK profile (CMYK Default). This is the system's CMYK color system, as specified in Apple > Control Panels > ColorSync.



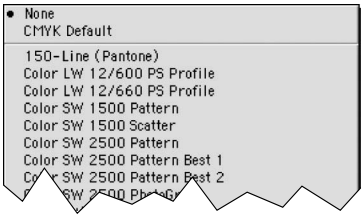
Note: *Custom profiles are listed only if the user has created them.*

3 For the **Output profile** menu, choose a profile to apply when you print to your final printer. Do one of the following:

• Choose a custom profile. This will maximize color matching.

• Choose a generic profile. This will provide reasonably good color matching.

• Choose None or the indirect CMYK profile (CMYK Default). The later is the system's CMYK color system, as specified in Apple > Control Panels > ColorSync.



Note: *Custom profiles are listed only if the user has created them.*

4 For the **Proofer profile** menu, choose a profile to apply when you print to a proofer. The choices are the same as for the Output profile menu.

Note: *If you did not select the Color match to proofer option, the proofer profile is turned off. Your monitor no longer color matches to your proofer.*

5 For each **Rendering intent** menu, choose a Rendering intent that specifies how you wish to lose colors as the gamut information passes between devices. If you're unsure which rendering intent is best for your profiles, choose "Set to Profile's Default."

There are four rendering intents to choose from:

• Perceptual—This intent is best for scanned images. The perceptual option compresses one device's gamut into another device's color space. Use this when one or more colors from the original image are out of the gamut available on a destination device. This rendering intent preserves the visual relationship between colors by shrinking the entire color space.

• Relative Colorimetric—This intent is best suited for logo images, and it is useful for preserving the look of spot colors. It rounds a color to its closest equivalent on the target color space. Relative Colorimetric compares the white point, or extreme highlight, of the source color space to that of the destination color space and shifts all colors accordingly. Colors that are within range of the target device's gamut are not affected. Sometimes clipping may happen, causing different colors from the source to appear the same on the target device.

• Saturation—This intent is primarily designed for business graphics such as pie charts and bar graphs; the exact relationship between colors is not as crucial as how vivid they look. Use this approach to preserve the vividness of the colors as they are transferred between devices.

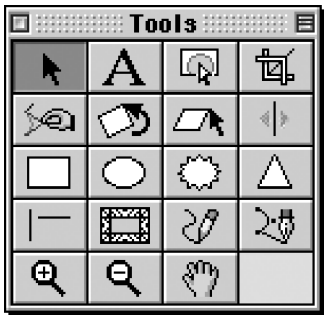
• Absolute Colorimetric—This idealized intent is primarily used for proofing colors on different kinds of ink and paper. This intent uses a large color range that does not adjust the gamuts between devices. Only colors within all the devices' gamuts are accurately matched; colors outside of the devices' color gamuts are clipped. For example, use this intent if you need to see newsprint displayed against the yellowness of newspaper.

6 Choose Draft, Normal, or Best from the Rendering quality menu. The option you choose determines the quality of the printout. The Draft and Normal options give you a performance boost—letting you print your documents faster.

Note: *For more information on color matching, see Chapter 15, "Using Color Management (Mac OS)."*

Chapter 19: Using the Tools Palette

In this chapter, you will learn how to draw shapes, lines, and borders with the eight Creator drawing tools, which you can select from the Tools palette. You will also learn how to use the Reshape tool, which you can use to edit such shapes as rectangles, starbursts, and paths.



Tools palette

To select a tool:

Do one of the following:

- Click a tool icon on the Tools palette.
- Press a tool selection key. See the *MultiAd Creator 6.0 Quick Reference Card* for a complete list of the tool selection keys.

Using tool selection keys

Below is a list of the tool selection keys for the Creator drawing tools and the Reshape tool. To use these keys, no text block can be active.

Tool desired	Press
Arrow tool	A
Text tool	T
Containment tool	C
Crop tool	X
Reshape tool	M
Rotate tool	R
Skew tool	K
Flip tool	F
Rectangle tool	Q
Oval tool	O
Starburst tool	S
Regular polygon tool	N
Line tool	L
Border tool	B
Freehand Drawing tool	D
Cubic Bézier Path tool	P
Zoom In tool	Z
Zoom Out tool	U
Hand tool	H

Note: *If a text block is active, you can press Enter (numeric keypad) to select the Arrow tool. From then on, pressing Enter toggles between the Arrow tool and the Text tool.*

The Arrow tool

The Arrow tool ( ) has the greatest number of uses and is probably the tool you will use most frequently. You can use the Arrow tool to select, reposition, resize, duplicate, and delete elements in the document window.

Selecting elements

You can use the Arrow tool to select one or more elements.

To select an element:

1 Select the Arrow tool.

2 Do one of the following:

- Click an element on your spread.
- Drag a selection rectangle around part or all of an element.

Selection handles appear at the corners and sides of the selected element—unless it is a line element, which has selection handles only at its two endpoints.

Shape element

Line element

Graphic element

To select the frontmost element in a stack:

With no elements selected, press Tab.

To select the next deepest element in a stack:

With any element selected, press Tab.

Continued pressing of the Tab key eventually selects the deepest element. After you select the deepest element, the next press of the Tab key selects nothing. Pressing the Tab key again selects the frontmost element in the stack.

To select the previous element:

With any element selected, press Option + Tab (Mac OS) or Shift + Tab (Windows).

To select an element covered by another element:

1 Select the Arrow tool.

2 Position the pointer on top of the element that is hidden by another element.

3 Hold down the mouse button, and press Tab to "click through" and select the hidden element.

To select multiple elements:

1 Select the Arrow tool.

2 Do one of the following:

- Choose Edit > Select All to select all the elements on the spread.
- Drag a selection rectangle around the desired elements. As you drag, all elements that overlap the rectangle become selected.
- Hold down Shift as you click each element (shift-click). To remove an element from your selection, shift-click it again.
- Hold down Shift (Mac OS) or Ctrl (Windows) and press Tab to add the next deepest element to the selection.
- Hold down Shift + Option (Mac OS) or Shift + Ctrl (Windows) and press Tab to add the previous element to the selection.

To temporarily change the anchor element of a multiple selection:

Hold down Shift as you press Tab or click each element. The first element selected becomes the temporary anchor element of the selection.

Moving elements

You can move elements by dragging or nudging them in the document window. You can also use the Specifications palette to move elements. For more information, see Chapter 24, "Using the Specifications Palette."

To move an element by dragging:

1 Select the Arrow tool.

2 Drag the element to the desired location. To restrict the drag to a vertical, horizontal, or 45 degree diagonal direction, hold down Shift while dragging.

Note: *Do not drag an element by its selection handles. If you do this, the element resizes. If you accidentally resize an element, choose Edit > Undo to restore the element to its previous size.*

To nudge an element slowly:

1 Select an element.

2 Press the left, right, up, or down arrow key.

To nudge an element faster:

1 Select an element.

2 Press Shift + the left, right, up, or down arrow key.

Resizing elements

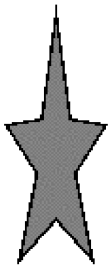
You can use the Arrow tool or keyboard commands to resize elements in a document window. You can also use the Specifications palette to resize elements. For more information, see Chapter 24, "Using the Specifications Palette."

To resize an element:

1 Select an element with the Arrow tool. Selection handles appear on the sides and corners of the element.

2 Drag a selection handle in any direction. Notice that the pointer changes to pinching fingers (Mac OS) or double arrows (Windows).

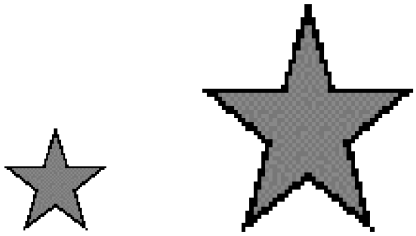
When you release the mouse button, the element is resized.



To resize an element proportionally:

1 Select an element with the Arrow tool.

2 Hold down Shift while dragging a corner selection handle.



Before and after resizing an element proportionally

To scale rectangle corners:

1 Using the Arrow tool, select a rectangle with rounded corners.

2 Hold down Command (Mac OS) or Alt (Windows) while dragging any selection handle. Start the drag before you press the modifier key.

Original rectangle *Rectangle resized with scaled corners*

If you were to resize the rectangle without scaling the corners, you would get the following result.

Original rectangle *Rectangle resized without scaled corners*

To resize multiple elements:

1 Select the desired elements.

2 Choose Arrange > Group to group the elements together.

3 Resize the grouped elements as you would a single element.

4 Choose Arrange > Ungroup to ungroup the elements.

Using the Arrow tool to make duplicate elements

You can use the Arrow tool to make duplicate elements in the active document window, in another Creator document window, in the Finder (Mac OS) or Clipboard (Windows), or in another application.

To make a duplicate element in the active document window:

1 Select the Arrow tool.

2 Hold down Option (Mac OS) or Ctrl (Windows) while dragging the element to the desired location. A duplicate element appears when you release the mouse.

To place a duplicate element in another Creator document:

1 Select the Arrow tool.

2 Drag an element to the desired location in another Creator document window. A duplicate element appears where you release the mouse. There's no need to hold down Option (Mac OS) or Ctrl (Windows) in this case.

To place a duplicate element in another application (Mac OS only):

1 Select the Arrow tool.

2 Drag an element to a document in another application. This places a PICT file of the selected element in the application.

To make a clipping file (Mac OS only):

1 Select the Arrow tool.

2 Drag the element to the desired location in the Finder. This action creates a "clipping file" of the selected element in the Finder.

Note: *Clipping files retain element information as independent files so you can drag them into other applications. Dragging an element from the document window to the Finder Trash deletes the element. However, a clipping file remains in the Trash—until you empty it—should you need to use the element at a later time.*

Deleting elements

You can delete one or more elements at any time in the active document window.

To delete elements:

1 Select the desired elements.

2 Click Delete (Mac OS) or Backspace (Windows).

To restore a deleted element:

Do one of the following:

- Choose Edit > Undo.
- Press Command + Z (Mac OS) or Ctrl + Z (Windows).
- Click the Undo button on the default toolbar (Windows).

The Text tool

The Text tool (A) lets you create and resize text blocks in the document window. It also lets you create and edit the text that you place inside the text blocks. Once you create a text block, you can use the other tools in the Tools palette to move it, reshape it, flip it, skew it, and so on, just as you can with any other element. Creator treats all objects as elements

To select the Text tool:

Do one of the following:

- Click the Text tool icon (A) in the Tools palette.
- Press the Text tool selection key. (Press T when no text block is active).

Tip: *To toggle between the Text tool and the Arrow tool, press Enter (numeric keypad).*

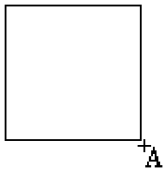
Creating a text block

You can use the Text tool to create a text block. If, however, you paste text in a document without first creating a text block, Creator will automatically create a text block for you.

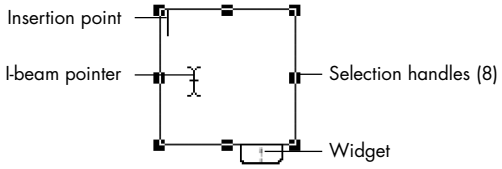
To create a text block:

1 Select the Text tool. The pointer turns into +A when you move it into the document window.

2 Drag diagonally in the document window to create a new text block. To constrain the text block to a square, hold down Shift as you drag.



When you release the mouse button, the text block appears. It has the following characteristics:



Insertion point A blinking vertical line that appears wherever the alignment (left, right, center) is set in the text block. When you begin typing, text appears at the blinking insertion point.

I-beam pointer Appears when you position the +A inside the text block. It lets you change the location of the insertion point and highlight text. The I-beam pointer moves on screen when you move the mouse.

Selection handles Let you resize a text block in the same way you resize any other element. Selection

handles surround a text block when it is selected with the Text tool. A text block has eight selection handles.

Widget A box in the lower right corner of the text block that provides information about text flow. If you create a text block large enough to display all of the text you place in it, an exclamation mark (!) appears in the widget. If more text exists than can be viewed in the text block, the widget contains an ellipsis (...).

If you create two or more linked text blocks, the widget on each block displays a number representing the text block sequence. Text flows from block 1, to block 2, to block 3, and so on. When you have displayed all the text, the widget on the last block displays an exclamation mark (!).

Placing text in a text block

When you begin typing, the text appears at the blinking insertion point. You can copy text from other text blocks, or other documents, and paste it into the new text block. You can also import text or drag and drop a text file. Text typed directly into a new text block assumes the attributes (e.g., font, size, alignment) chosen in the Text panel of the Document Settings dialog box.

To place text in a text block:

1 Select a text block with the Text tool. A blinking insertion point appears in the upper left corner of the text block.

2 Do one of the following:

- Begin typing your own text.
- Paste text that you copied from another text block, document, or application.
- Import a text file. To do this, choose File > Import Text, or press Command + J (Mac OS) or Ctrl + J (Windows). For more information on importing text files, see "Importing text files" on page 88.
- Select text in another application, and drag it to a Creator document. This technique is known as drag and drop.

Flowing text and linking text blocks

If a text block is not large enough to display all the text you placed in it, its widget contains an ellipsis (...). To display the extra text, you can either resize the text block or flow it into a new text block. If you flow the extra text into a new text block, the new text block is automatically linked to the first text block.

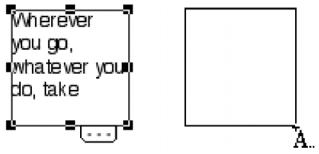
To flow text into another text block:

1 Using the Text tool, select a text block whose widget contains an ellipsis (...). The ellipsis signifies that more text exists than can be viewed in the text block.

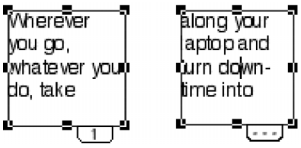
2 Click the widget.

The arrow pointer turns into A with an ellipsis, signifying that the tool is ready to make a continuation text block.

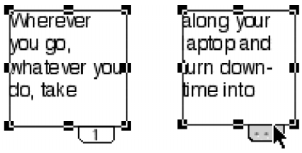
3 Drag the pointer to create a second text block.



4 Release the mouse button. The excess text flows into the new text block. The widget on the first text block changes from an ellipsis (...) to a 1. In this example, the widget on the second text block is an ellipsis (...), signifying that there is still more text than can be viewed in the two text blocks.



5 Click the widget on the second text block.



6 Drag the pointer to create a third text block.

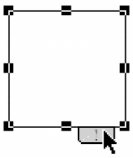
7 Release the mouse button. The excess text flows into the new text block. The widget on the second text block changes from an ellipsis (...) to a 2. The widget on the third text block is an exclamation mark (!), signifying that there is no more text to display.

Creating linked text blocks before adding text

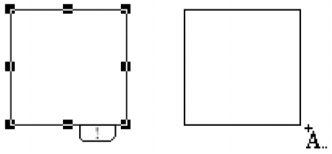
There is another way to create a text flow with multiple text blocks. You can first create two or more linked text blocks, and then add the text.

To create linked text blocks:

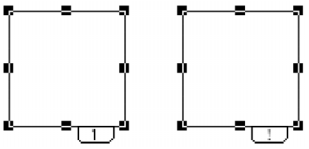
1 Create a text block and click its widget.



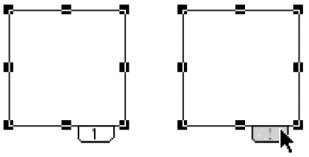
The arrow pointer turns into with an ellipsis, signifying in this case that the next text block your create will be linked to the first one.



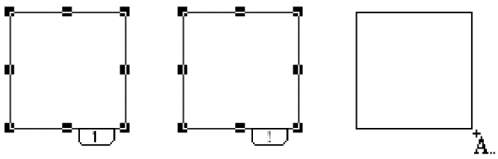
2 Drag the pointer to create a second text block.



3 Release the mouse button. The widget on the first text block changes from an ellipsis (...) to a 1. The widget on the second text block is an exclamation mark (!), signifying that it is the last text block in the link.



4 Repeat these steps until you create the desired number of text blocks.



To place text in linked text blocks:

Place text in the first text block by choosing one of the methods described in "Placing text in a text block." If the first text block is too small to display all of the text, the text automatically flows into the other text blocks.

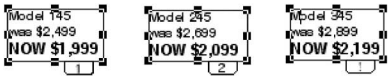
Of course, if the text blocks are not large enough to display all of the text (i.e., the widget on the last text block contains an ellipsis), you will need to flow the extra text into a new text block. See the previous section, "Flowing text and linking text blocks."

Adding a text block in the middle of a text flow

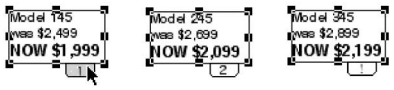
There may come a time when you want to manipulate a previously created text flow. Creator makes it easy to make this type of change.

To add a text block in the middle of a text flow:

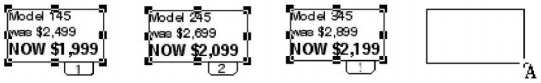
1 Flow text into three text blocks. Notice that the widgets for the first, second, and third text blocks are 1, 2, and !, respectively.



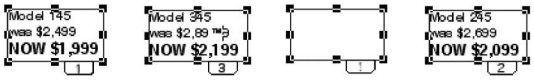
2 Click the widget on the first text block.



3 Draw another text block.



4 Release the mouse button. The new text block has the number 2 in its widget, signifying that it is the second text block. The text block whose widget used to have the number 2 now has the number 3.



Note: *You can delete a text block from a flow and the text will reflow into the remaining blocks. Deleting a text block doesn't delete the text contained in it unless it is the only text block in the flow.*

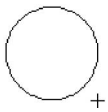
Creating, linking, and resizing text blocks of different shapes

Up to now, you have dealt only with square text blocks. However, Creator lets you make text blocks out of any shape. You can make ovals, starbursts, and even freehand drawings into text shapes. Creator also lets you create sequences of text shapes, so that text flows from one shape into another.

To create a text shape:

1 Select a drawing tool from the Tools palette.

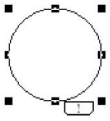
2 Drag in the document window to draw an element (e.g., oval).



3 Select the Text tool.

4 Hold down Option (Mac OS) or Ctrl (Windows) while clicking the shape you have drawn. Notice that your pointer changes into A.

After you Option-click (Mac OS) or Ctrl-click (Windows) an element with the Text tool, the element becomes a text shape. You can identify a text shape by the widget that appears when you click the shape with the Text tool.

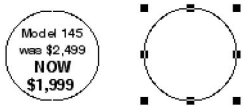


5 Type or import the desired text into the text shape. In this example, an ellipsis appears in the widget, signifying that more text exists than can be viewed in the text block

To link text shapes:

1 Select a drawing tool from the Tools palette.

2 Draw an element (e.g., oval) next to the text shape that you created in the example above.



3 Select the Text tool.

4 Click the widget on the first oval.

The arrow pointer turns into A with an ellipsis, when you move it outside of the widget.

5 Option-click (Mac OS) or Ctrl-click (Windows) the second oval to make it a text shape. The overflowed text from the first oval flows into the second oval.

6 Draw a third oval, and flow the excess text into it from the second oval.

To add a text shape in the middle of a text flow:

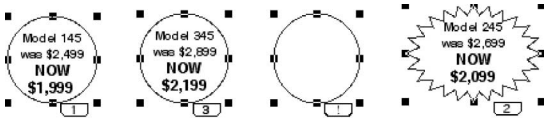
1 Create three text shapes that are linked. Notice that the widgets for the first, second, and third text shapes are 1, 2, and !, respectively.

2 Draw another shape element. This time draw a starburst.

3 Click the widget on the first text block.

4 Option-click (Mac OS) or Ctrl-click (Windows) the starburst.

Notice that the starburst has the number 2 in its widget, signifying that it is the second text shape. The oval whose widget used to have the number 2 now has the number 3.



Resizing text blocks

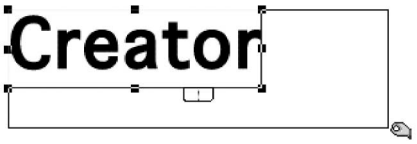
You can resize a text block so that the text either remains unchanged or resizes proportionally with the text block. When resizing a text block, you can select it with the Arrow tool or the Text tool.

To resize a text block:

1 Using the Text tool or the Arrow tool, select a text block.

2 Position the pointer over a selection handle on a text block. The pointer changes to pinching fingers (Mac OS) or a double-arrow (Windows).

3 Drag a selection handle in any direction. To resize the text block proportionally, hold down Shift as you drag a corner selection handle.



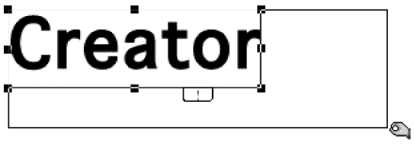
4 Release the mouse button. Notice that the text inside the text block remains unchanged.

To resize text inside a text block proportionally:

1 Using the Text tool or the Arrow tool, select a text block.

2 Drag a corner selection handle while holding down Command + Shift (Mac OS) or Alt + Shift (Windows).

Note: *Start the drag before you press the modifier key.*



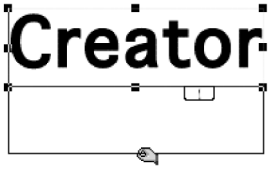
3 Release the mouse button. Notice that the text inside the text block is resized at the same proportion as the text block.

To scale text inside a text block:

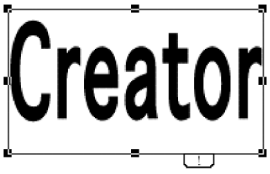
1 Using the Text tool or the Arrow tool, select a text block.

2 Hold down Command (Mac OS) or Alt (Windows) while dragging any selection handle.

Note: *Start the drag before you press the modifier key.*



3 Release the mouse button. Notice that the text inside the text block is stretched relative to the resizing of the text block.



Modifying text blocks in other ways

In addition to resizing a text block, you can modify it in many other ways just as you can with any other element. Remember that when you treat a text block as an element, you must select it with the Arrow tool. For more information, see Chapter 10, "Modifying Elements."

Editing text in a text block

Whenever you make a text block active for editing (by selecting the Text tool and clicking in the block), you make all linked blocks active because they all contain different parts of the same text flow. You can make only one text flow active for editing at a time.

To select text:

1 Select the Text tool and move the pointer into a text block. The pointer becomes an I-beam.

2 Do one of the following:

• Hold down the mouse and drag the I-beam over the desired characters or words.

- Double-click to select a word.
- Triple-click to select a line.
- Quadruple-click to select a paragraph.
- Choose Edit > Select All to select all of the text in the linked text blocks.

To deselect text:

Do one of the following:

- Click outside the text block.
- Select a different tool in the Tools palette.

To edit text in a text block:

1 Select the Text tool and move the pointer into a text block. The pointer becomes an I-beam.

2 Click in the text block to make it active for editing.

Note: *If the text overlaps other elements, the text block is shown in front and appears opaque so you can edit the text more easily. Clicking in a text block activates other linked blocks, too.*

3 Click where you want to start typing or drag the pointer over text you want to replace.

4 Start typing. Text typed directly into a new text block assumes the attributes (font, size, alignment, etc.) chosen in the Text panel of the Document Settings dialog box.

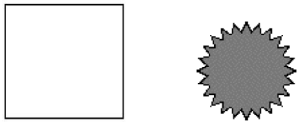
Note: *For more information on Creator's typographical features, see Chapter 8, "Working with Typography."*

The Containment tool

The Containment tool ( ) lets you place one element inside another. The container acts like a picture frame for the element it holds. Any part of the contained element that extends beyond the container's bounds cannot be seen. In this respect, containing an element is similar to cropping, except you can place any element—not just graphics—inside a container. Creator's Mask Graphic function, for example, simply contains a graphic inside a path container.

To contain an element:

1 Draw two elements.

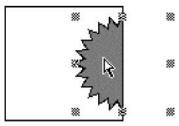


Note: *The second element has a 50% gray fill for illustration purposes.*

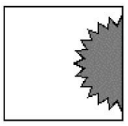
2 Select the Containment tool. The pointer turns into an outlined arrow ( ) when you move it into the document window.

3 Select one element and drag it onto the other element (the container). Notice that the container's border becomes highlighted as you move the selected element over it.

4 Release the mouse button to place the selected element (or part of the selected element) inside the frame of the stationary element.

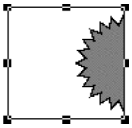


5 Click outside the container to deselect the contained element.

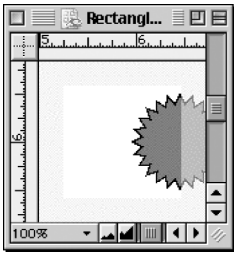


To contain an element inside another contained element:

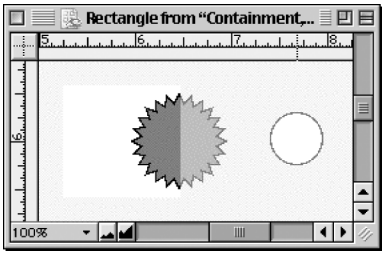
1 Using the Arrow tool, select the container in the example above.



2 Choose Elements > Open Element. This opens a window that allows you to manipulate the contained element.



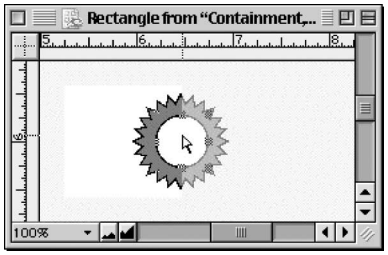
3 Draw a new element in the Open Element window. You may have to make the window a little larger to make room for the new element.



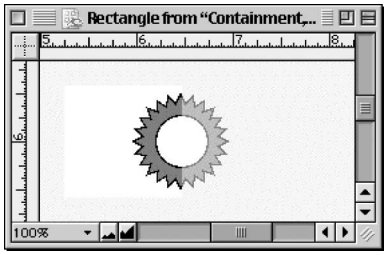
4 Select the Containment tool.

5 Select the new element and drag it into the contained element.

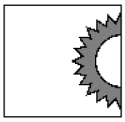
6 Release the mouse button. The new element is now contained within the other contained element.



7 Click outside the container to deselect the contained element.



8 Click the close box on the Open Element window to return to the document window. You now have three layers of contained elements.



Note: *You can also select grouped elements and individually edit each element in the Open Element window. Notice that when you close the Open Element window, the elements remain grouped.*

To remove an element from a container:

1 Select the Containment tool.

2 Select the contained element and drag it out of its container. Notice that the frame of the container becomes highlighted when you select the contained element.

To remove elements contained more than one level deep:

Do one of the following:

• Using the Containment tool, drag each contained element out of its container.

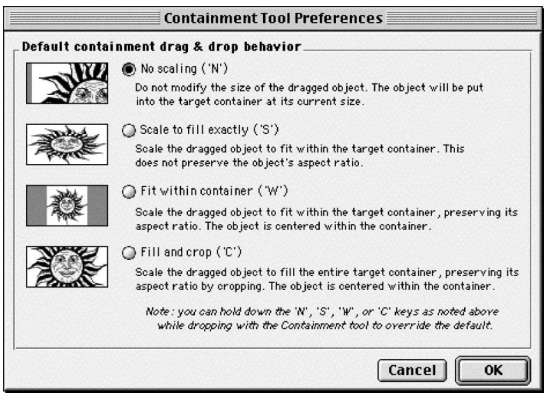
• Choose Open Element for each container, then drag or cut and paste the desired contained element onto the main document window.

Setting and overriding the default Containment tool preference

Creator lets you modify the size and scale of the elements you place in containers.

To specify the default Containment tool preference:

1 Double-click the Containment tool on the Tools palette. The Containment Tool Preferences dialog box appears.



2 Select one of the following options as your default Containment tool preference:

No scaling Select this option to place an element in a container at the element's current size. Creator uses the No scaling radio button as its default setting.

Scale to fill exactly Select this option to center and resize an element so it fits snugly in its container.

Fit within container Select this option to center and scale a selected element proportionally so that it fits within its container.

Fill and crop Select this option to center and scale an element proportionally so that it fills its container.

To override the default Containment tool preference:

Use one of the following four keyboard shortcuts to override the default Containment tool preference. In each case, you must select the Containment tool and start the drag before you press the modifier key.

• To use "No scaling" when another preference option is the default, hold down the N key while dragging the selected element into a container.

• To use "Scale to fill exactly" when another preference option is the default, hold down the S key while dragging the selected element into a container.

• To use "Fit within container" when another preference option is the default, hold down the W key while dragging the selected element into a container.

• To use "Fill and crop" when another preference option is the default, hold down the C key while dragging the selected element into a container.

The Crop tool

The Crop tool ( ) lets you crop graphic images (TIFF, EPS, GIF, and JPEG images). It lets you pare the edges of a graphic, like taking scissors and cutting off one or more of its sides. Cropping doesn't alter or resize the graphic in any way; it only alters your view of the graphic. The remaining image doesn't get any smaller in scale, but it fits in a smaller area. For example, you might crop out extra white space at the top of a graphic or crop unwanted text from the bottom of a picture.

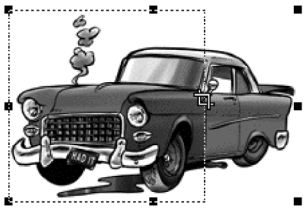
To crop an image:

1 Select the Crop tool.

2 Select the imported graphic you want to crop.

3 Position the center of the Crop tool directly over one of the image's selection handles. Notice that the Crop tool clamps down.

4 Drag to crop the graphic.



5 Release the mouse button to complete the crop.

6 To reposition the graphic inside the cropped area, move the Crop tool over the graphic so that it turns into a four-way arrow ( ). Then drag the graphic to the desired location. In the illustration below, the graphic is dragged to the left.

Before repositioning graphic

After repositioning graphic

The Reshape tool

You can use the Reshape tool ( ) to edit path elements that are created by the Cubic Bézier Path tool, the Regular Polygon tool, or the Freehand Drawing tool.

Note: *You can also use the Reshape tool to reshape rectangles and starburts. See "Reshaping the corners of a rectangle" on page 121, and "Reshaping Starbursts" on page 124.*

Displaying control points

When you select a path element with the Reshape tool, reshape handles known as control points appear.

Selecting a path element with the Reshape tool

Control points connect one path segment to another path segment. For an open path, the starting and ending control points are called endpoints. You can drag the control points to reshape a path element.

Displaying direction points and direction lines

When you select a control point on a curve, a direction line and one or two direction points appear.

Selecting a control point on a curve

Direction points appear when you select a control point on a curve. They are connected to their associated control point by a direction line. You can drag a direction point to reshape a curved path segment.

A direction line also appears when you select a control point on a curve. The angle and length of a direction line determines the shape and size of a curved segment.

To select a control point:

Do one of the following:

- Position the pointer over a control point so that the pointer turns into a Closed Hand pointer.
- Draw a selection rectangle around a control point.

The control point becomes highlighted.

Tip: To select multiple control points, shift-click the desired control points or draw a selection rectangle around them.

To drag a control point:

1 Select a path element with the Reshape tool.

2 Position the pointer over a control point so that the pointer turns into a Closed Hand pointer.

3 Drag the control point to the desired position.

4 Release the mouse.

Tip: To drag a group of control points, draw a selection rectangle around them and drag them to the desired position.

To add a control point:

1 Select a path element with the Reshape tool.

2 Position the pointer where you want the new control point, and hold down Option (Mac OS) or Ctrl (Windows).

3 Click the mouse. A new control point appears.

To delete a control point:

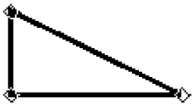
1 Select a path element with the Reshape tool.

2 Select the control point you want to delete.

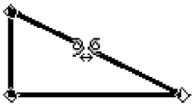
3 Press Delete. The control point disappears.

To delete a segment from a closed path:

1 Select a path element with the Reshape tool.



2 Place the pointer over the segment you want to delete, and hold down Option + Shift (Mac OS) or Ctrl + Shift (Windows).

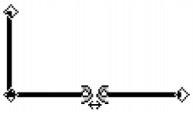


3 Click the mouse. The segment disappears.

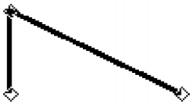
To delete a segment from an open path:

1 Select a path element with the Reshape tool.

2 Place the pointer over the segment you want to delete, and hold down Option + Shift (Mac OS) or Ctrl + Shift (Windows).

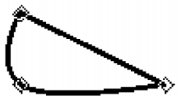


3 Click the mouse. The segment disappears, and a new segment is automatically drawn between the endpoints.

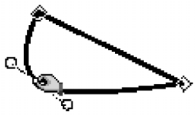


To drag a single direction point:

1 Select a path element with the Reshape tool.



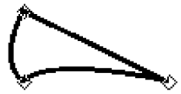
2 Select a control point on a curve to display the direction line and direction points.



3 Place the pointer over a direction point and hold down Option (Mac OS) or Ctrl (Window).

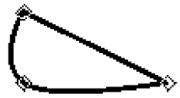
4 Drag the direction point.

5 Release the mouse. The path is reshaped.

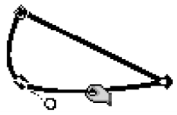


Another way to drag a single direction point:

1 Select a path element with the Reshape tool.

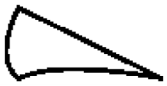


2 Select a curved segment to activate the direction point on that side.



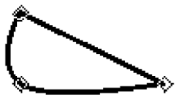
3 Drag the direction point.

4 Release the mouse. The path is reshaped.

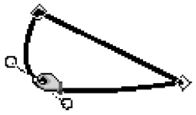


To drag both direction points:

1 Select a path element with the Reshape tool.

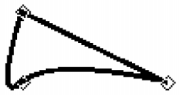


2 Select a control point on a curve to display the direction line and direction points.



3 Drag one of the direction points to the desired location. Both points move symmetrically.

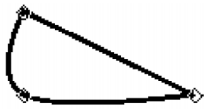
4 Release the mouse. The path is reshaped.



Note: *When you drag a single control point, the two curved segments meet at a point. When you drag both control points, the two curved segments meet smoothly.*

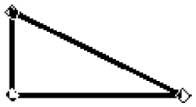
To turn a curve into an angle:

1 Using the Reshape tool, select a path element that contains a control point on a curve.



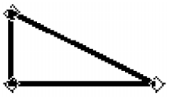
2 Place the pointer over the control point and hold down Option (Mac OS) or Ctrl (Windows).

3 Click the mouse. This eliminates the direction points.

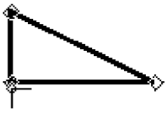


To turn an angle into a curve:

1 Using the Reshape tool, select a path element.

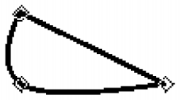


2 Place the pointer over a control point that connects two straight path segments, and hold down Option (Mac OS) or Ctrl (Windows).



3 Drag the control point so that the angle turns into a curve (The other direction point always moves symmetrically).

4 Release the mouse.



The Rotate tool

The Rotate tool ( ) lets you rotate elements in any direction. You can rotate any element in the document window, including text blocks. However, you can rotate only one element at a time with the Rotate tool. If you need to rotate two or more elements at the same time, you must first group them and then rotate them.

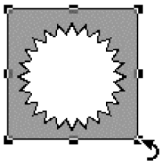
When you use the Rotate tool to rotate masked graphics or elements drawn in Creator, you see the actual outline of the element being rotated. When rotating unmasked placed graphics, you see the bounding box being rotated.

To rotate an element:

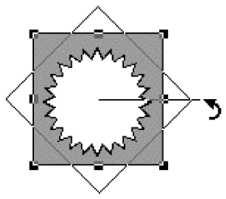
1 Select the Rotate tool from the Tools palette. The pointer turns into a curved arrow ( ) when you move it into the document window.

2 Select the element you want to rotate.

3 Position the curved arrow on any part of the element or on one of its selection handles.

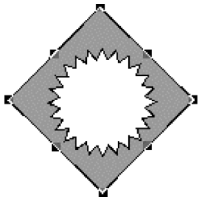


4 Drag in the direction you want the element to rotate. The element rotates around its center.



Tip: *Hold down Shift while rotating to constrain the rotation to 15-degree increments.*

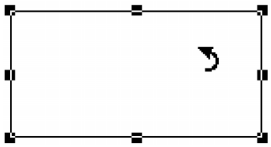
5 Release the mouse button.



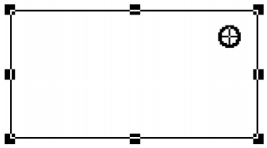
To set the center of rotation:

Creator lets you establish an element's point of rotation. In this way, you can rotate elements around their corners, or any other point.

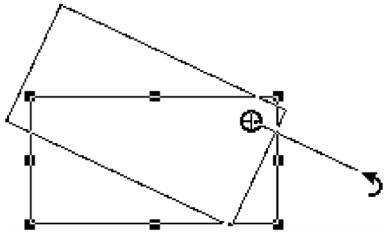
1 Select an element with the Rotate tool.



2 Hold down Command + Option + Shift (Mac OS) or Ctrl + Shift (Windows), and click the point you wish to rotate the element around. Creator places a target at the selected point.



3 Drag in the direction you want the element to rotate. Notice that the element rotates around the target.



Tip: *Hold down Shift while rotating to constrain the rotation to 15 degree increments.*

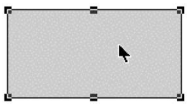
The Skew tool

The Skew tool () lets you skew any element except for lines. You can skew only one element at a time. If you wish to skew two or more elements at the same time, you need to group them and then skew them.

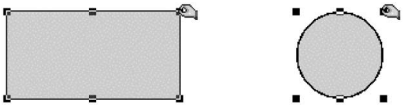
To skew an element:

1 Select the Skew tool from the Tools palette. The pointer turns into a slanted arrow () when you move it into the document window.

2 Select the element you wish to skew. Notice there are no selection handles on the sides of the selected element.

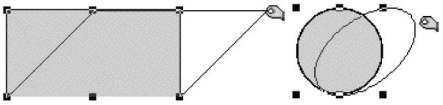


3 Position the slanted arrow pointer on one of the selection handles. The pointer turns into a hand with pinching fingers.



4 Drag in the direction you want the element to skew.

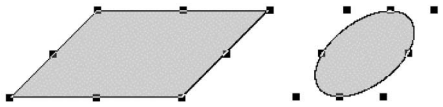
Tip: *Hold down Shift while skewing to constrain the skew to 15 degree increments.*



Skewing a rectangle 45 degrees

Skewing an oval 30 degrees

5 Release the mouse button.



The Flip tool

The Flip tool ( ) lets you flip any element in any direction. However, you can flip only one element at a time. If you need to flip two or more elements at the same time, you must first group them and then flip them. You can also use the Arrangement palette to flip an element horizontally or vertically. For more information, see Chapter 23, "Using the Arrangement Palette."

When you use the Flip tool to flip masked graphics or elements drawn in Creator, you see the actual outline of the element being flipped. When flipping unmasked, placed graphics, you see the bounding box being flipped.

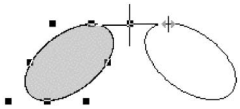
To flip an element:

1 Select the Flip tool from the Tools palette. The pointer turns into the Flip tool icon ( ) when you move it into the document window.

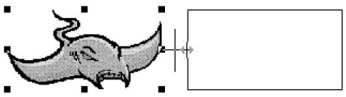
2 Select the element you wish to flip.

3 Position the pointer on any part of the element or on one of its selection handles.

4 Drag in the direction you want the element to flip. Dragging automatically flips the element.



Flipping an oval element



Flipping an unmasked graphic

5 Release the mouse button.

The Rectangle tool

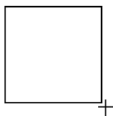
The Rectangle tool ( ) lets you create custom squares and rectangles. If you have your rulers and guides displayed, you can use them to help you size these elements.

To draw with the Rectangle tool:

1 Select the Rectangle tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

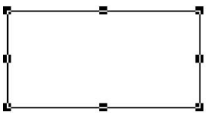
2 Drag the crosshair pointer across the screen to draw a square or rectangle. To constrain a rectangle to a square, hold down Shift while dragging.

Drawing a rectangle

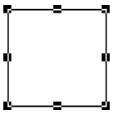


Drawing a square

3 Release the mouse to create the new rectangle or square. Notice that Creator automatically selects the element.



Completed rectangle



Completed Square

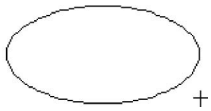
The Oval tool

The Oval tool ( ) lets you create custom circles and ovals.

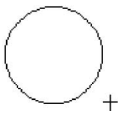
To draw with the Oval tool:

1 Select the Oval tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

2 Drag the crosshair pointer across the screen to draw an oval. To constrain an oval to a circle, hold down Shift while dragging.

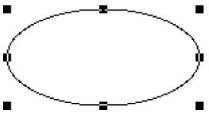


Drawing an oval

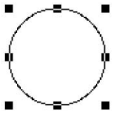


Drawing a circle

3 Release the mouse to create the new oval. Notice that Creator automatically selects the element.



Completed oval



Completed circle

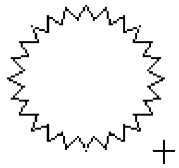
The Starburst tool

The Starburst tool ( ) lets you create custom starbursts.

To draw with the Starburst tool:

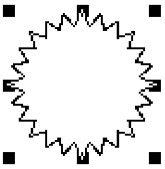
1 Select the Starburst tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

2 Drag the crosshair pointer across the screen to draw a starburst. To draw the starburst with a proportional height and width, hold down Shift while dragging.



Drawing a starburst

3 Release the mouse button to create a new starburst. Notice that Creator automatically selects the element.



Completed starburst

The Regular Polygon tool

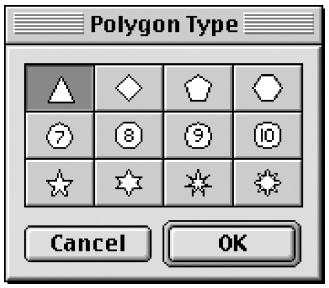
The Regular Polygon tool ( ) lets you create custom polygons. The polygons you create with the Regular Polygon tool are also path elements, just like those created with the Cubic Bézier Path tool or the Freehand Drawing tool.

Note: *Control points appear on a path element drawn by the Polygon tool only when you select the element with the Reshape tool.*

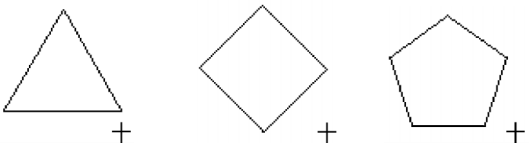
To draw with the Regular Polygon tool:

1 Select the Regular Polygon tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

2 To choose which polygon to draw, double-click the Regular Polygon tool on the Tools palette. The Polygon Type dialog box appears. Then select a Polygon tool icon and click OK.

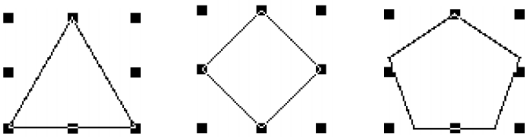


3 Drag the crosshair pointer across the screen to draw a polygon. To draw the polygon with sides of equal lengths, hold down Shift while dragging.



Drawing three types of polygons

4 Release the mouse button to create the new polygon. Notice that Creator automatically selects the element.



Three completed polygons

The Line tool

The Line tool ( ) lets you create custom circles and ovals.

To draw with the Line tool:

1 Select the Line tool from the Tools palette. The pointer turns into a crosshair pointer (+) when you move it into the document window.

2 Drag the crosshair pointer across the screen to draw a line. Holding down Shift while dragging constrains the angle of the line to increments of 15 degrees.

Drawing three types of lines

3 Release the mouse button to create the new line. Notice that Creator automatically selects the element.

Three completed lines

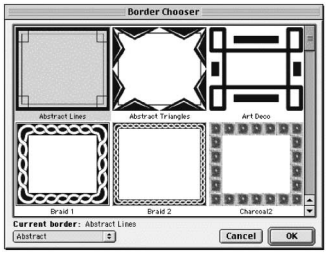
The Border tool

You can use the Border tool ( ) to use Creator border files in your document.

Tip for Mac OS users: *To create new borders, use the Border Editor. For more information on this application, see The MultiAd Creator 6 Border Editor 1.0 User Guide (PDF file).*

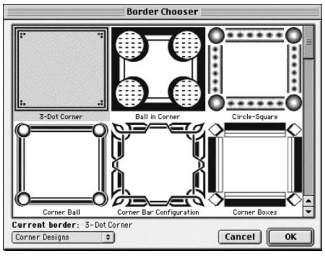
To create a border with the Border tool:

1 Double-click the Border tool on the Tools palette. The Border Chooser dialog box appears.

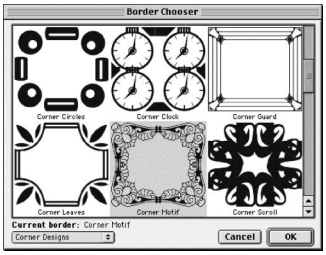


2 Choose a folder of border files from the menu at the bottom left of the dialog box. For this example, choose Corner Designs.

A preview of each border file in the folder appears in the scroll area.

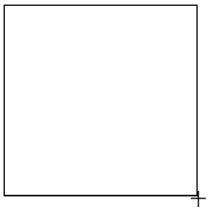


3 Select a border file. For this example, scroll down and select Corner Motiff.



4 Click OK. Notice that the pointer turns into a crosshair pointer (+) when you move it into the document window.

5 Drag to draw the border, and release the mouse just as you did in the example above.



The Freehand Drawing tool

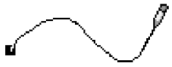
The Freehand Drawing tool ( ) lets you make freeform lines and open or closed shapes. The lines and shapes you create with the Freehand Drawing tool are also called path elements.

To draw with the Freehand Drawing tool:

1 Select the Freehand Drawing tool from the Tools palette. The pointer turns into a pencil when you move it into the document window.

2 Position the Freehand Drawing tool where you want the line or shape to begin, and click to create the endpoint.

3 Hold down the mouse and drag to create a freeform line or shape.

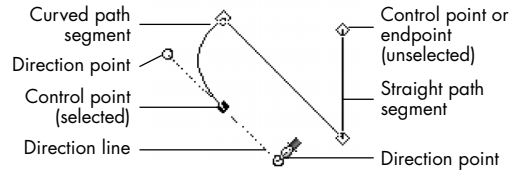


4 Release the mouse button to create the new line or shape. Notice that Creator automatically selects the element.

Note: *Paths created with either the Cubic Bézier Path tool or the Freehand Drawing tool are the same kind of path, and are reshaped identically with the Reshape tool. Freehand paths, because of small variations in smoothness and direction, tend to have many more control points than paths created with the Cubic Bézier Path tool, but the two paths are not fundamentally different.*

The Cubic Bézier Path tool

The Cubic Bézier Path tool ( ) now produces industry standard, more precise cubic bézier curves instead of the Creator2 quadratic bézier curves.



A path being drawn with the Cubic Bézier Path tool

Control points Connect one path segment to another path segment. When using the Path tool, you create a control point every time you click the mouse. For an open path, the starting and ending control points are called endpoints.

Direction line A dotted line that appears as you drag the mouse to create or reshape a curved segment. It also appears when you select a control point on a curve with the Reshape tool. The angle and length of a direction line determines the shape and size of a curved segment.

Direction points Connected to their associated control point by a direction line. When you drag the mouse to create or reshape a curved segment, the Path tool is positioned over one of the direction points. These points, as their name implies, affect the direction of a curved segment.

Straight path segment Created by clicking where you want the straight segment to begin, and then clicking where you want the segment to end. You can hold down Shift to make the line correspond to horizontal, vertical, or 45 degree angles. Do not drag the mouse while creating straight segments.

Curved path segment Created by clicking where you want the curved segment to begin, and then dragging the mouse to set the slope of the curve. A direction line and direction points appear as you create a curved segment.

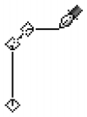
Drawing a path

1 Select the Cubic Bézier Path tool.

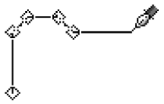
2 Position the Path tool where you want a straight segment to begin, and click to create the first control point.

3 Position the Path tool (do not hold down the mouse button) where you want the first straight segment to end, and click to create the second control point. Shift-click to constrain the angle of the line to increments of 45 degrees.

4 Position the Path tool where you want the second straight segment to end, and click to create a third control point.

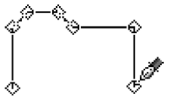


5 Continue to create the desired number of straight segments.

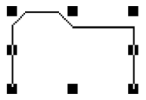


To finish drawing an open path:

Position the Path tool where you want the last control point, and double-click the mouse (or select a different tool).

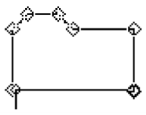


Selection handles appear on the path element.



To finish drawing a closed path:

Position the Path tool over the first control point. The Path tool changes to a . Then click the mouse.



Selection handles appear on the path element.

To draw curved segments:

1 Select the Path tool.

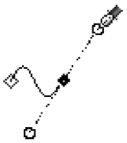
2 Position the Path tool where you want a curved segment to begin and drag to set the slope of the curved segment. The direction line and direction points appear as you drag.

3 Release the mouse.

4 Position the Path tool where you want the curved segment to end, and click to create the second control point. You now have a "C"-shaped curve.

5 To create an "S"-shaped curve, drag to the other side of the line defined by the control points.

6 Then drag back across the line defined by the control points.

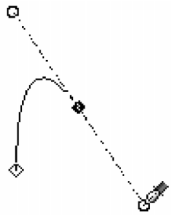


Another way to draw a "C"-shaped curve:

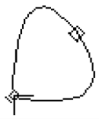
1 Position the Path tool where you want a curved segment to begin and click to create the first control point.

2 Position the Path tool where you want to create the second control point (do not drag).

3 Click to create the second control point, and drag to set the slope of the curved segment. The direction line and direction points appear as you drag.



4 Release the mouse button, and position the pointer where you want to complete the curve. If you position the Path tool over the first control point, the Path tool changes to a .



5 Double-click to complete the element.

Note: *You can combine the techniques described in the previous sections to make a path made up of both straight and curved segments.*

The Zoom In tool

The Zoom In tool ( ) allows you to enlarge the view of elements and text in the document window. The zoom percentage appears in the bottom left corner of the document window.

To enlarge the view with the Zoom In tool:

Do one of the following:

- Select the Zoom In tool from the Tools palette, and click the center of the area you want to enlarge.
- Hold down Command + Shift (Mac OS) or Ctrl + Alt + Shift (Windows) to temporarily activate the Zoom In tool, and click the center of the area you want to enlarge.

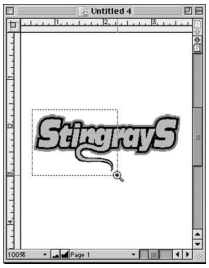
Each click enlarges the view to the next preset percentage.

View Scale at 100%

View Scale at 150%

To enlarge the view by dragging:

- Select the Zoom In tool and draw a selection rectangle around the area you want to enlarge. The area you select fills the document window.



Before enlarging the view by dragging

After enlarging the view by dragging

The Zoom Out tool

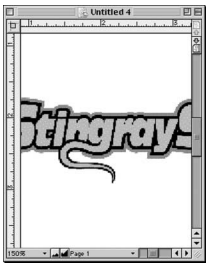
The Zoom Out tool ( ) allows you to reduce the view of elements and text in the document window. The zoom percentage appears in the bottom left corner of the document window.

To reduce the view with the Zoom Out tool:

Do one of the following:

- Select the Zoom Out tool from the Tools palette, and click the center of the area you want to reduce.
- Hold down Command + Option (Mac OS) or Ctrl + Alt (Windows) to temporarily activate the Zoom Out tool, and click the center of the area you want to reduce.

Each click reduces the view to the next lowest preset percentage.



Before reducing the view

After reducing the view

The Hand tool

The Hand tool ( ) allows you to scroll the view in any direction inside the document window. With the Hand tool, you can view images currently outside the visible window without using the scroll bars.

To use the Hand tool:

1 Do one of the following:

- Select the Hand tool ( ) from the Tools palette.
- With no active Text blocks, press H.
- Hold down Command (Mac OS) or Alt (Windows).

2 Position the Hand tool anywhere on the screen and drag in any direction. Notice that the contents of the entire window move, not just selected elements.

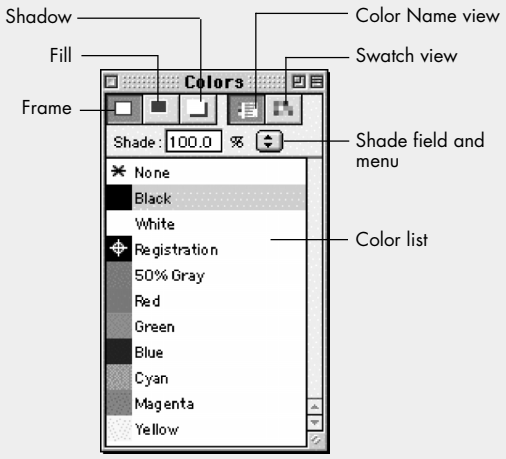
Chapter 20: Using the Colors Palette

The Colors palette lets you assign colors to the frame, fill, and shadow of selected elements and to the text color, outline fill, and shadow of selected text. The palette also lets you adjust the shade of colors.

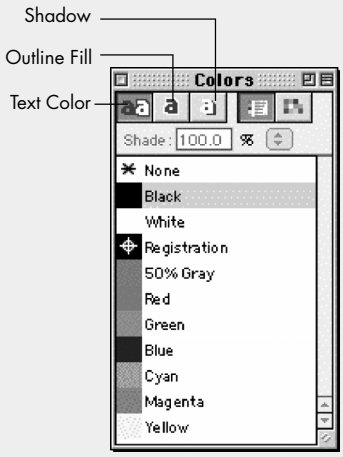
The color list in the Colors palette may vary from one document to another. This color list also appears in the Colors dialog box (Document > Colors). For more information, see Chapter 13, "Creating and Modifying Colors."

Looking at the Colors palette

The controls for assigning colors are in the form of icons, which change their appearance depending on whether you are working with elements or text. There are also controls for shading colors and viewing the color list.



Element selected



Text selected

Frame ( ), Fill ( ), and Shadow ( ) icons for elements Let you assign colors to the frame, fill, and shadow of selected elements, and colorize certain types of graphics.

Text Color ( ), Outline Fill ( ), and Shadow ( ) icons for text Let you assign colors to the text color, outline fill, and shadow of selected text.

Color Name view ( ) and Swatch view ( ) icons Let you switch between the Color Name view and the Swatch view of the Color list.

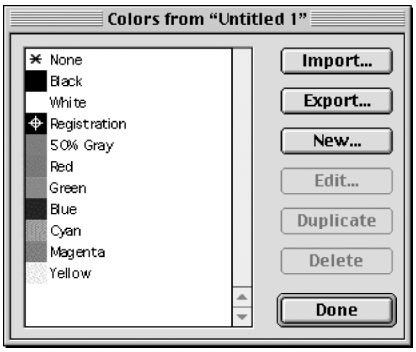
Shade field and menu Let you change the shade of a selected color. To change the shade, type a value in the Shade field, or choose a value from the menu.

Color list Contains all the colors available to the active document.

To change the order of colors in the color list:

Note: You cannot change the order of the first four colors in the color list (None, Black, White, and Registration).

1 Choose Document > Colors. The Colors dialog box appears.



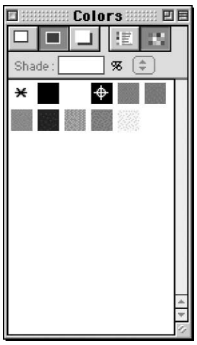
Colors dialog box

2 Select a color and drag it to the desired position on the color list. When you drag a color, a highlighted line appears in place of the selected color. The change appears in the Colors dialog box and on the Colors palette.

Note: You can also rearrange colors directly on the Colors palette in Mac OS only.

To display the swatch view of the color list on the colors palette:

Click the swatch view icon ( ).



Colors palette, swatch view

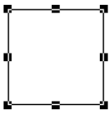
Applying colors to elements and text

You can use the Frame, Fill, and Shadow icons to assign colors to selected elements, and use the Text Color, Outline Fill, and Shadow icons to assign colors to selected text.

To assign colors to an element:

1 Select an element with the Arrow tool ( ).

Note: *Be sure to select a non-graphic element. For placed graphics, see the section below, "Colorizing placed graphics."*

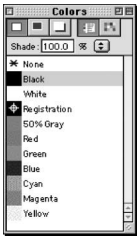


2 In the Colors palette, do one or more of the following:

• To specify the color of the element's frame, click the Frame icon ( ) and select a color from the Color list.

• To specify the color of the element's fill, click the Fill icon ( ) and select a color from the Color list.

• To specify the color of the element's shadow, click the Shadow icon ( ) and select a color from the Color list.

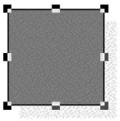


Frame icon selected

Fill icon selected

Shadow icon selected

The element should now look like this:



Tip: *To learn how to assign textures and gradients to elements, see Chapter 14, "Applying Colors, Textures, and Gradients."*

To assign colors to text:

1 Select some text with the Text tool.

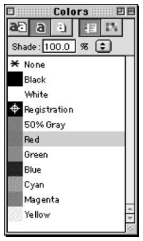
2 In the Colors palette, do one or more of the following:

• To specify the text color of the selected text, click the Text Color icon ( ) and select a color from the Color list.

• To specify the color of the outline fill of the selected text, click the Outline Fill icon ( ) and select a color from the Color list.

• To specify the color of the shadow of the selected text, click the Shadow icon ( ) and select a color from the Color list.

Text Color icon selected



Outline Fill icon selected

Shadow icon selected

The text should now look like this:

Note: *Assigning a color to the Outline Fill of text automatically activates the Outline Style (and puts a checkmark next to the word "Outline" in the Style menu). Similarly, assigning a color to the Shadow of text automatically activates the Shadow style (and puts a checkmark next to the word "Shadow" in the Style menu). Selecting None for Outline Fill or Shadow deactivates the corresponding style.*

To adjust the shade of colors assigned to elements and text:

1 Select the desired element or text.

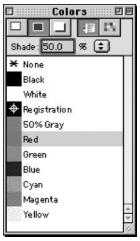
2 In the Colors palette, do one of the following:

• For elements, click the Frame, Fill, or Shadow icon. The shade percentage of the color assigned to the frame, fill, or shadow appears in the Shade field.

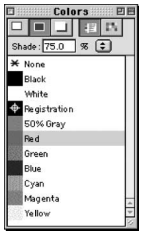
• For text, click the Text Color, Outline Fill, or Shadow icon. The shade percentage of the color assigned to the text color, outline fill, or shadow appears in the Shade field.

3 Type a percentage in the Shade field, or choose a preset percentage from the menu. The lower the percentage, the lighter the color. The default percentage for all colors is 100%.

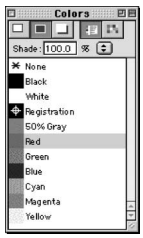
For this example, apply a 50% shade to the color of the fill of an element.



Fill icon selected 50% Shade (Red)



Fill icon selected 75% Shade (Red)



Fill icon selected 100% Shade (Red)

Colorizing placed graphics

You can use the Colors palette to colorize the foreground and background of placed grayscale or monochrome images. You cannot assign colors to placed color images.

Note: *You can apply a color, texture, or gradient to the shadow of a placed graphic, just as you can with any other element.*

To colorize a placed graphic:

1 Select a grayscale or monochrome image.

2 In the Colors palette, do one or more of the following:

• Click the Frame icon to specify the color of the foreground of the image.

• Click the Fill icon to specify the color of the background of the image.

3 Select a color from the color list in the Colors palette.

Note: *For a graphic that can have only a foreground color, you can use either the Frame icon or Fill icon to specify the foreground color.*

Rules for colorizing placed graphics

The following rules are for colorizing bitmap images.

Rules for colorizing monochrome EPS images

• Monochrome EPS images can only be foreground colorized.

• If the EPS image is made in Photoshop, the Transparent Whites option must be activated within Photoshop.

Rules for colorizing one-bit TIFF, GIF, and Photoshop native format images

• One-bit TIFF, GIF, MacPaint, and Photoshop native format images can be both foreground and background colorized.

• You may choose "None" as a background or a foreground color for these one-bit images; other images can then be seen through areas that have this transparent "None" color.

Rules for colorizing grayscale TIFF and Photoshop native format images

• Grayscale TIFF and Photoshop native format images can only be foreground colorized. The color you choose for the foreground color will be transformed into an equivalent gray shade.

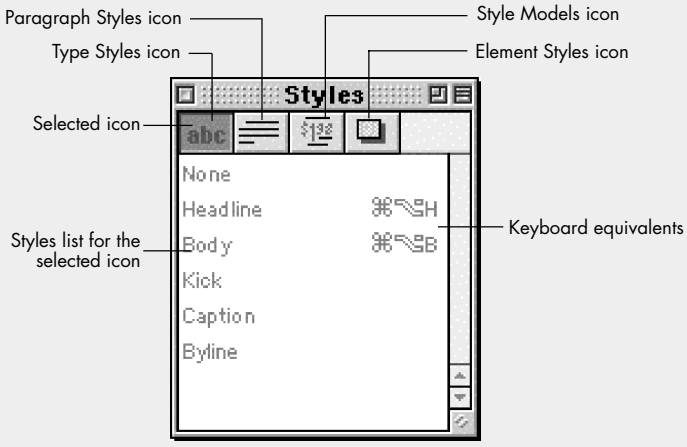
• "None" cannot be used as a foreground color.

Chapter 21: Using the Styles Palette

The Styles palette lets you assign previously created text styles or element styles to the selected text or elements in your document. You can use text and element styles to make global format changes to your document. These styles can also help you maintain a consistent and professional appearance to your document, and can speed up your workflow significantly.

Looking at the Styles palette

The Styles palette contains lists of previously created text styles (type styles, paragraph styles, and style models) and element styles. Simply click the appropriate icon to display a list of styles. Each style in each list shows its keyboard equivalent, if it has one.



Text styles Lets you format the appearance of characters, words, and lines in a document. Creator has the following three text styles:

- **Type styles** Assign character formatting attributes to selected text. Examples include font type, font size, and leading.
- **Paragraph styles** Assign paragraph formatting attributes to selected text. Examples include margins, tabs, hyphenation, alignment, and spacing. A paragraph style can include, but doesn't have to include, a type style.

Style models Assign multiple sets of formatting instructions to text. You can create style models from formatted text or from existing type and paragraph styles. Style models can help you format things like the appearance of tabulated lists.

Element styles Assign element formatting attributes to selected elements. Examples include frame size, colors, textures, gradients, and shadows.

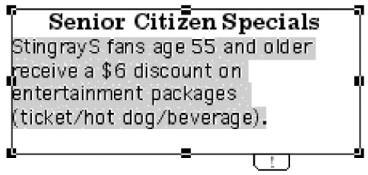
Assigning text styles

This section shows you how to assign previously created text styles to any text in your document. For information on creating and modifying text styles, see "Using text styles" on page 109.

To assign a type style:

1 Select the text you want to assign a type style. To assign a type style to text that has not yet been typed, click an insertion point where you wish to begin typing.

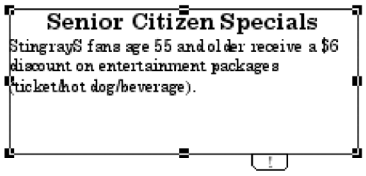
For this example, select the following text:



2 Click the Type Style icon ( ) on the Styles palette to display a list of previously created type styles. Notice that the selected text has no type style assigned to it.

3 Select a type style from the list. For this example, select "Body Text, Type Style."

This type style assigns a 10-point Century Schoolbook font to the selected text.



To assign a paragraph style:

1 Select the paragraph or paragraphs you want to assign a paragraph style.

- To apply a paragraph style to just one paragraph in a block, click the text insertion pointer anywhere in that paragraph.
- To apply a paragraph style to all the paragraphs in a block, press Command + A (Mac OS) or Ctrl + A (Windows).
- To apply a paragraph style to selected paragraphs, select at least one character in each paragraph in a continuous selection operation.
- To apply a paragraph style to text that has not yet been typed, click the text insertion pointer where you wish to begin typing.

For this example, select the following paragraph:

2 Click the Paragraph Style icon ( ) on the Styles palette to display a list of previously created paragraph styles. Notice that the selected paragraph has no paragraph style assigned to it.

3 Select a paragraph style from the list. For this example, select "Body Text, Para Style."

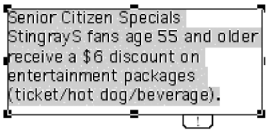
This style assigns a center alignment to the selected paragraph. It also assigns a 12-point space after the paragraph.

Note: If the paragraph style includes a type style, both character and paragraph formatting attributes are assigned to the selected paragraph.

To assign a style model:

1 Select the text you wish to assign a style model. To assign a style model to text that has not yet been typed, click an insertion point where you wish to begin typing.

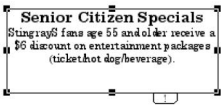
For this example, select the following unformatted text.



2 Click the Style Model icon ( ) on the Styles palette to display the list of previously created style models.

3 Select a style model from the list.

For this example, select "Benefits Style Model." This style model assigns two sets of previously created type and paragraph styles to the selected text.



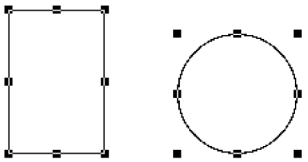
Assigning element styles

This section shows you how to assign previously created element styles to one or more elements in your document. For information on creating and modifying element styles, see "Using element styles" on page 170,

To assign an element style:

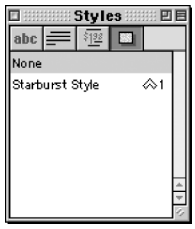
1 Select the element or elements you wish to assign an element style.

For this example, select a rectangle and an oval.



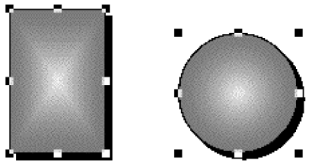
2 Click the Element Styles icon ( ) on the Styles palette to display the list of previously created element

styles. Notice the selected elements have no element style assigned to them.



3 Select an element style from the list. For this example, select "Gradient Style" or use its keyboard shortcut (press Control + 2).

This style assigns a red and yellow gradient fill and a 1/16" black shadow to selected elements.



Removing styles

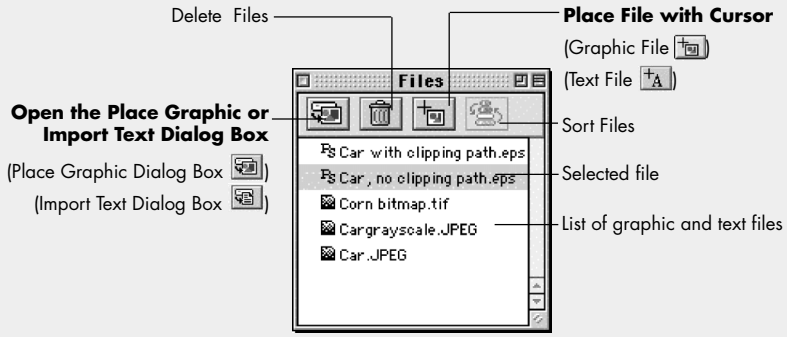
Selecting "None" on the Styles palette breaks the link between text and its assigned style, or between an element and its assigned style. When you select "None," the formatting of the text or element does not change. However, if you later change the style, the changes to the style will not be reflected in the text or element that is no longer linked to the style.

Chapter 22: Using the Files Palette

The Files palette lets you create a list of frequently used graphic files or text files for easy reference and quick use. Using the Files palette can accelerate the creation of documents containing lots of graphics. You can add files to or delete files from the Files palette at any time, and you can sort files in alphabetical order to make it easy to locate them. Files added to the Files palette are linked to the actual files.

Looking at the Files palette

The top of the Files palette contains four icons. These icons let you take advantage of every task the Files palette can perform. These icons are arranged from left to right: Open, Delete, Place, and Sort.



Open the Place Graphic Dialog Box ( ) appears if the Arrow tool is selected. Click this icon to open the Place Graphic directory dialog box, which you can use to add graphic files to the Files palette.

Open the Import Text Dialog Box ( ) appears if the Text tool is selected. Click this icon to open the Import Text directory dialog box, which you can use to add text files to the Files palette.

Place Graphic File with Cursor ( ) appears if a graphic file is selected from the list of files in the Files palette. Click this icon to place a graphic on a spread.

Place Text File with Cursor ( ) appears if a text file is selected from the list of files in the Files palette. Click this icon to place a text file on a spread.

Delete Files ( ) Lets you remove one or more files from the Files palette.

Sort Files ( ) Lets you sort files in alphabetical order on the Files palette.

Note: *You can also drag a graphic or text file to the document window.*

Note: *When a file is added to the Files palette, the file name is preceded with a symbol in order to identify the type of file it is: (EPS files); (TIFF, GIF and other graphic files); and (Text files). For a description of the types of graphic and text files that Creator supports, see Appendix A.*

Using the Files palette

The Files palette makes it easy to create a list of graphic and text files and then place them on your document.

Adding files to the Files palette

You can add files to the Files palette by using the Place Graphic or Place Text dialog box, or you can add files directly to the Files palette from the desktop (Mac OS only).

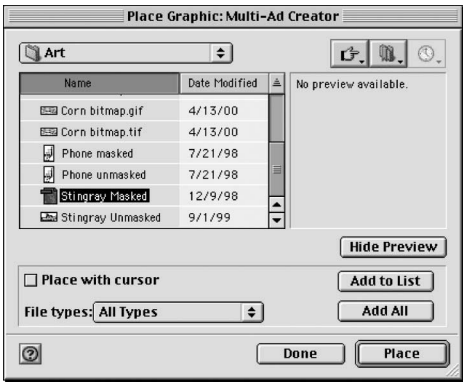
To add graphic files to the Files palette:

1 Select the Arrow tool from the Tools palette. The Open the Place Graphic Dialog Box icon ( ) becomes available on the Files palette.

2 Click the Open the Place Graphic Dialog Box icon ( ). The Place Graphic dialog box appears.

Note: *Choosing File > Place Graphic also opens the Place Graphic directory dialog box.*

3 Locate and select the desired graphic file.



4 Do one of the following:

- Click the Add to List button to add the selected graphic to the Files palette.
- Click the Add All button to add all the graphics in the folder to the Files palette.

Note: *You can place a graphic directly into a document with or without using the Place With Cursor option. For more information, see Chapter 11, "Importing Graphics."*

5 Click Done. The selected graphic file or files appear on the Files palette.

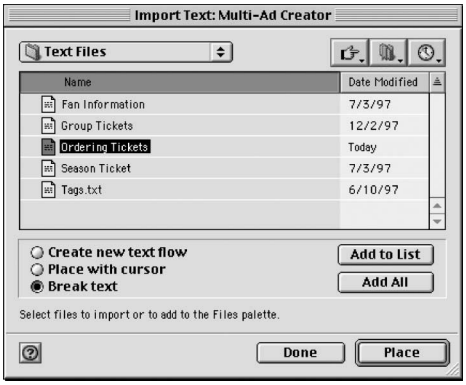
To add text files to the Files palette:

1 Select the Text tool from the Tools palette. The Open the Import Text Dialog Box icon ( ) becomes available on the Files palette.

2 Click the Open the Import Text Dialog Box icon ( ). The Import Text directory dialog box appears.

Note: *Choosing File > Import Text also opens the Import Text directory dialog box.*

3 Locate and select the desired text file.



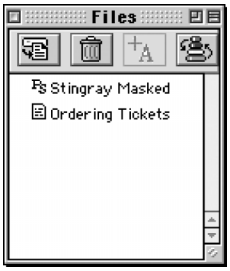
4 Do one of the following:

• Click the Add to List button to add the selected text file to the Files palette.

• Click the Add All button to add all the text files in the folder to the Files palette.

Note: *To place text directly into a document, you can select one of the three radio buttons to designate how you would like the text placed into the document, and then click the Place button. For more information, see "Importing text" on page 88.*

5 Click Done. The selected text file or files appear on the Files palette.



To add files to the Files palette from the desktop (Mac OS only):

1 Make sure the "Keep Files palette visible while in background" option is selected in the General panel of the Preferences dialog box. (Choose Edit > Preferences, and select General to display the General panel.)

2 Drag the desired graphic or text file from the desktop to the Files palette.

Placing graphics and text on a spread

The Files palette provides you with several ways to place graphics and text on a spread.

To place a graphic on a spread using the Place Graphic File with Cursor icon:

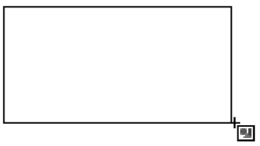
1 Select a graphic file from the list of files in the Files palette. The Place Graphic File with Cursor icon ( ) becomes available.

2 Click the Place Graphic File with Cursor icon ( ). The cursor changes into a crosshair with a graphics symbol as you move it into the document window.

3 Do one of the following:

• Click anywhere on the spread. The graphic appears where you clicked.

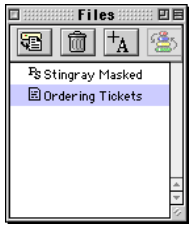
• Drag a selection rectangle for the file's contents to appear in. Hold down Shift as you drag to maintain the original proportions of the graphic.



The graphic appears when you let go of the mouse button.

To place text on a spread using the Place Text File with Cursor icon:

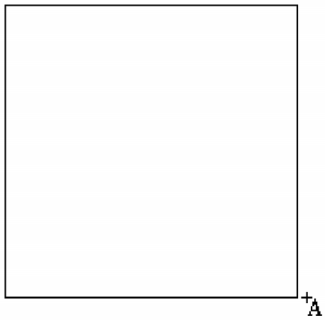
1 Select a text file from the list of files in the Files palette. The Place Text File with Cursor icon ( ) becomes available.



2 Click the Place Text File with Cursor icon ( ). The cursor changes into a crosshair with a text symbol as you move it into the document window.

3 Do one of the following:

- Click anywhere on the spread. The text appears where you clicked.
- Drag a selection rectangle for the file's contents to appear in. Hold down Shift as you drag to maintain the original proportions of the text.



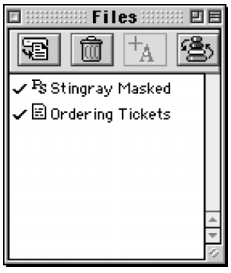
The text appears when you let go of the mouse button.

Other ways to place text or graphics on a spread:

Do one of the following:

- Drag the desired graphic or text file from the Files palette to the desired location on the spread. The text or graphic appears when you let go of the mouse button.
- Double-click the desired graphic or text file on the Files palette. The graphic or text is centered on the spread.

Note: *Once a file is placed on a spread, a checkmark appears before the placed file's icon.*



Deleting and sorting files

You can use the Delete icon ( ) and the Sort icon ( ) to delete files from and sort files on the Files palette.

To delete files from the Files palette:

1 Choose one of these three methods of selecting files:

- Click a file to select it.
- Shift-click or Shift-drag to select sequential files.
- Command-click (Mac OS) or Control-click (Windows) to select non-consecutive files.

2 Click the Delete icon ( ).

To sort files on the Files palette:

Do one of the following:

- Click the Sort icon ( ) to arrange all of the files on the File palette in ascending alphabetical order.
- Select one or more files and drag them to the desired location on the Files palette.

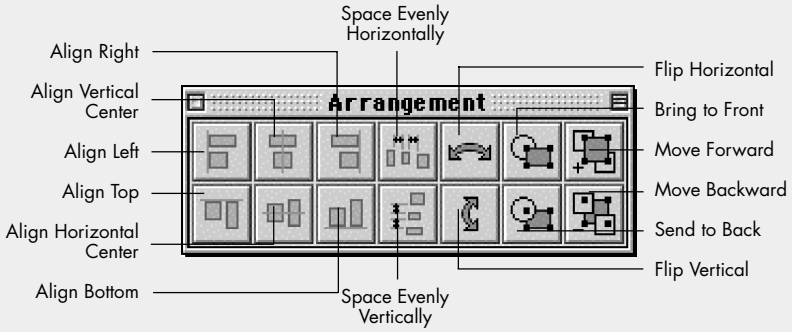
To sort files on the Files palette in reverse order:

Hold down Option (Mac OS) or Shift (Windows) and click the Sort icon ( ).

Chapter 23: Using the Arrangement Palette

Looking at the Arrangement palette

The Arrangement palette contains fourteen buttons for repositioning elements on a spread.



Using the Arrangement buttons

The Arrangement buttons can be categorized according to the following six types:

Horizontal Alignment buttons

Align Left Aligns selected elements to the left edge of the anchor element. If only one element is selected, it aligns it to the left edge of the page.

Align Horizontal Center Aligns selected elements to the horizontal axis of the anchor element. If only one element is selected, it aligns it to the horizontal center of the page.

Align Right Aligns selected elements to the right edge of the anchor element. If only one element is selected, it aligns it to the right edge of the page.

Vertical Alignment buttons

Align Top Aligns selected elements to the top edge of the anchor element. If only one element is selected, it aligns it to the top edge of the page.

Align Vertical Center Aligns selected elements to the horizontal axis of the anchor element. If only one element is selected, it aligns it to the vertical center of the page.

Align Bottom Aligns selected elements to the bottom edge of the anchor element. If only one element is selected, it aligns it to the bottom edge of the page.

Horizontal and Vertical Spacing buttons

Space Evenly Horizontally Places an equal amount of spacing between three or more selected elements along a horizontal axis.

Space Evenly Vertically Places an equal amount of spacing between three or more selected elements along a vertical axis.

Horizontal and Vertical Flip buttons

Flip Horizontal Flips a selected element or elements along their horizontal axis.

Flip Vertical Flips a selected element or elements along their vertical axis.

Bring to Front or Back buttons

Bring to Front Brings a selected element or elements to the front of a stack.

Send to Back Sends a selected element or elements to the back of a stack.

Move Forward or Backward buttons

Move Forward Moves a selected element or elements forward past the next element in a stack.

Move Backward Moves a selected element or elements backward past the next element in a stack.

Repositioning elements

You can reposition one or more elements using the buttons on the Arrangement palette. Arrangement buttons are dimmed when they are unavailable.

About stacking order

There is always a stacking order to the elements on a spread. The first element you create on a spread is the deepest element in the stack. The second element you create is the next deepest element in the stack, and so on. This stacking order determines which element is in front when two or more elements overlap each other.

You can change the stacking order of elements by using specified keyboard shortcuts, by choosing commands from the Arrange menu, or by selecting buttons on the Arrangement palette.

About anchor elements

Every selection of elements has an anchor element. The anchor element is the element to which other selected elements align when you use the Align commands from the Arrangement menu or the Align buttons on the Arrangement palette.

The manner by which you select elements determines the anchor element. The anchor element is the deepest element in a selection if you select elements using a selection rectangle or the Select All command. The anchor element is the first element selected if you select elements using any other method (e.g., shift-click, shift-tab).

To temporarily select an anchor element:

Shift-click an element that is not currently the anchor element.

To align elements horizontally to an anchor element:

1 Select at least two elements to align.

2 Click the button for the type of horizontal alignment you want: Align Left, Align Horizontal Center, or Align Right ( ). The elements align to the left edge, horizontal center, or right edge of the anchor element.

Before and after clicking Align Horizontal Center ( )
(Anchor element is the triangle.)

***Note:** If you select just one element, it aligns to the left edge, horizontal center, or right edge of the page.*

To align elements vertically to an anchor element:

1 Select at least two elements to align.

2 Click the button for the type of vertical alignment you want: Align Top, Align Vertical Center, or Align Bottom ( ). The elements align to the top edge, vertical center, or bottom edge of the anchor element.

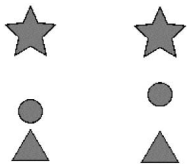
Before and after clicking Align Bottom ( )
(Anchor element is the triangle.)

Note: *If you select just one element, it aligns to the top edge, vertical center, or bottom edge of the page.*

To space elements evenly along a horizontal or vertical axis:

1 Select at least three elements to space evenly.

2 Click either the Space Evenly Horizontally ( ) or Space Evenly Vertically ( ) button. The elements are arranged so that there is an equal amount of space between them along either a horizontal or vertical axis.



Before and after clicking Space Evenly Vertically ( ).

To flip elements horizontally or vertically:

1 Select one or more elements that you wish to flip.

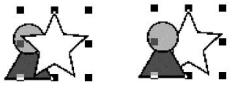
2 Click either the Flip Horizontal ( ) or Flip Vertical ( ) button. The element or elements are flipped horizontally or vertically.

Before and after clicking Flip Vertical ( ).

To move an element or elements to the front or back of a stack:

1 Select one or more elements. For this example, we'll select just one element.

2 Click either the Bring to Front ( ) or Send to Back ( ) button.



Before and after clicking Send to Back ( )
(The star becomes the anchor element in this stack.)

To move an element or elements forward or backward past the next element in a stack:

1 Select one or more elements. For this example, we'll select just one element.

2 Click either the Move Forward ( ) or Move Backward ( ) button.

Before and after clicking Move Backward ( )

Chapter 24: Using the Specifications Palette

The Specifications palette displays typographical information about selected text, or information about the size, position, and orientation of a selected element. The palette also has controls that allow you to change the specifications for text or an element. When text is selected, the palette displays a different set of specifications and controls than when an element is selected.

Text specifications

When text is selected, or when an insertion point is placed inside a text block, the Specifications palette displays typographical information such as font type, font size, leading, paragraph alignment, and type style. The controls for changing the typographical settings appear on the three rows of the palette. In addition, the palette can display two sets of keyboard shortcuts that let you change several types of settings without using the mouse.

To specify settings before typing text:

1 Using the text tool, draw a text box.

2 Specify the font, font size, leading, alignment, style, and other type settings on the Specifications palette.

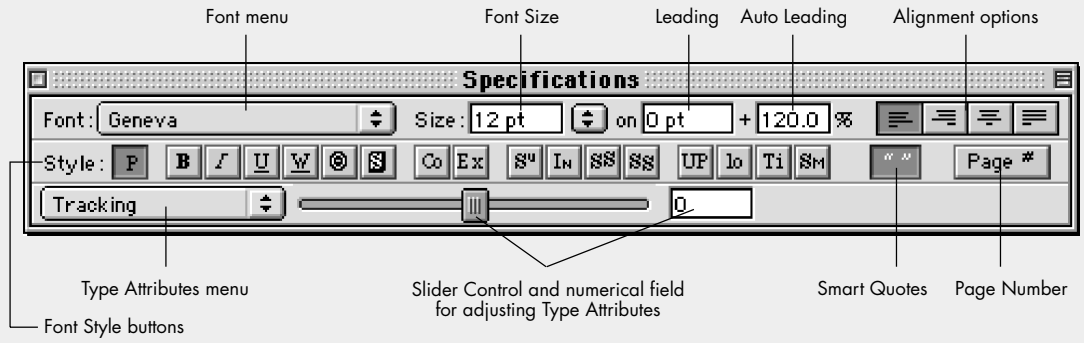
Changing font type, font size, and leading

You can use the Specifications palette to choose a different font for your document, which works the same as choosing a font from the Font menu. You can also choose a different font size or a different leading. These three controls appear on the first row of the Specifications palette.

To change a font:

1 Highlight the text to be assigned a new font.

2 Choose a new font from the Font menu.



Text Specifications Palette

To change font size:

1 Highlight the text to be resized.

2 Do one of the following:

- Type in a size in the Font Size field.
- Choose a size from the Font Size menu, which lists all available font sizes. You can modify this list in the Font Sizes panel in the Preferences dialog box.

To specify fixed leading:

1 Highlight the text to be assigned a fixed leading.

2 Type a value between 0 and 2000 in the Leading field.

3 Type **0** in the Auto Leading field.

4 Click Enter (numeric keyboard) or Tab.

To specify auto leading:

1 Highlight the text you wish to change.

2 Type **0** in the Leading field.

3 Type the desired percentage (e.g., 120%) in the Auto Leading field.

4 Click Enter (numeric keyboard) or Tab.

Note: *You can combine fixed leading with auto leading. For example, if you are using 10 point type with 0 fixed leading and 120% auto leading, you can add two points to the Leading field. This gives you the equivalent of 14 point leading. The Auto Leading field displays 12 point leading. However, if you want the equivalent of 14 point leading, simply type* **2** *in the fixed leading field.*

Changing paragraph alignment

The controls for changing paragraph alignment of text appear at the right top of the Specifications palette. The choices are align left, align right, center, or justify.

 **Align left** Aligns the left edge of every line in a paragraph, and leaves a ragged right edge.

 **Align right** Aligns the right edge of every line in a paragraph, and leaves a ragged left edge.

 **Center aligns** All lines in a paragraph so they appear horizontally centered in the text block. This leaves both the right and left edges of lines ragged. When you adjust the size of the text block, Creator adjusts lines so they remain centered.

 **Justify** Aligns both the left and right edges of lines in a paragraph. Justifying adds space between words to create clean, even left and right paragraph edges. Creator may even add some space between letters so the extra space between words doesn't appear severe. The last line in a justified paragraph stays ragged right.

To change alignment:

1 Select the paragraph to be re-aligned.

2 Select the Left, Right, Center, or Justify alignment button.

Changing font styles

The Specifications palette lets you use style buttons that apply special characteristics—or styles—to text. The font style buttons appear in the middle row of the Specifications palette. Notice the same style commands are also listed in the Style menu.

To change font style:

1 Highlight the text you wish to style.

2 Choose a style button from the second row of the Specifications palette.

P Plain

B Embolden

I Italic

U Underline

W Word Underline

Outline

S Shadow

Co Condensed

Ex Expanded

Superior

In Inferior

Superscript

Subscript

UP Upper Case

lo Lower Case

Ti Title Case

Sm Small Caps

Using "Smart Quotes"

Using Smart Quotes automatically converts typewriter quote marks (and apostrophes) to typographer open or closed quote marks (and apostrophes). This eliminates the foot/hour (') and inch/minute (") marks.

Smart Quotes places beginning (“) and end (”) quote characters in their proper place in a text string. The application chooses which quote to use based on the preceding quote character.

If you frequently use both quotation marks and inch marks in your document, you may wish to deselect the Smart Quotes option in the Text panel in the Document Settings dialog box. Then use the Smart Quotes button on the Specifications palette to switch between quotation marks and inch marks.

Tip: *Even if you have "Smart Quotes" deselected, you can use the following keyboard shortcuts to create open and closed quotes in an active text block.*

- *To create a single open quote (‘), press Option +] (Mac OS) or Alt + 0145 (Windows).*
- *To create a single closed quote (’), press Option + Shift +] (Mac OS) or Alt + Shift + 0146 (Windows).*
- *To create a double open quote (“), press Option + [(Mac OS) or Alt + 0147 (Windows).*
- *To create a double closed quote (”), press Option + Shift + [(Mac OS) or Alt + Shift + 0148 (Windows).*

To turn Smart Quotes on and off:

Click “” to turn Smart Quotes on or off. Smart Quotes on the Specifications palette override the Smart Quotes option in the Text panel in the Document Settings dialog box.

Inserting page numbers

You can use the Page Number button (Page #) to manually insert page numbers in your document. For more information on numbering and displaying page numbers, see “Numbering Pages” on page 36.

To insert a page number:

1 Draw a text block where you would like to insert a page number.

2 Click the Page Number button (Page #). The page number appears in the text block and assumes the type specifications designated on the Specifications palette.

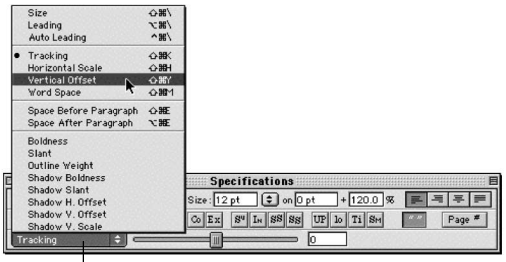
Using the Type Attributes menu and slider control

Other controls for adjusting type settings are located at the bottom row of the Specifications palette. This menu contains the commands and keyboard equivalents for several type attributes, a slider control that adjusts typographical values for the selected text, and a numerical field that displays typographical values for the selected text.

To adjust type settings with the Type Attributes menu and slider control:

1 Highlight the text to be adjusted.

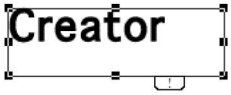
2 Choose an option from the Type Attributes menu at the bottom left of the Specifications palette. For this example, choose Vertical Offset.



Type Attributes menu

3 Do one of the following to change the setting of the type attribute:

- Drag the slider control at the bottom of the Specifications palette.
- Type a value in the field next to the slider.



Before adjusting Vertical Offset (Default is 0 points)

After adjusting Vertical Offset (-55 points)

Using keyboard shortcuts to adjust type settings

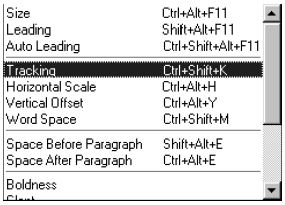
The Specifications palette displays two sets of keyboard shortcuts to enable you to adjust type settings without using the mouse.

To adjust type settings with keyboard shortcuts:

1 Highlight the desired text.

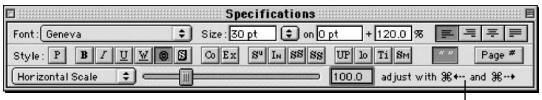
2 Use a keyboard shortcut to choose a type attribute. Keyboard shortcuts are listed in the Type Attributes menu at the bottom left of the Specifications palette.

Mac OS



Windows

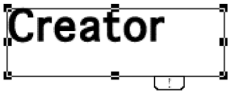
For example, if you press Shift + Command + H (Mac OS) or Ctrl + Alt + H (Windows), "Horizontal Scale" appears in the Type Attributes menu. The keyboard shortcuts for changing the horizontal scale appear at the bottom right of the palette.



Keyboard shortcuts for adjusting type attributes.

3 Adjust the text by doing one of the following:

- Press ⌘← or ⌘→ (Mac OS).
- Press Alt ← or Alt → (Windows).



Before adjusting Horizontal Scale (0%)

After adjusting Horizontal Scale (60%)

About type specification increments

The term "type specification increments" refers to the amount of change that occurs each time you press ⌘ ← or ⌘ → (Mac OS), or Alt ← or Alt → (Windows). Below are the default settings for each type attribute that has a keyboard shortcut. You can change these settings in the Text panel of the Preferences dialog box.

(Font) Size is changed in one point increments.

Leading is changed in one point increments.

Auto Leading is changed in increments of five percent.

Horizontal Scale is changed in increments of 20 percent.

Vertical Offset is changed in increments of five percent.

Tracking is changed in increments of 50 units per 1000 for each button click. Tracking values are measured in thousandths of an em. An em equals the point size of the font.

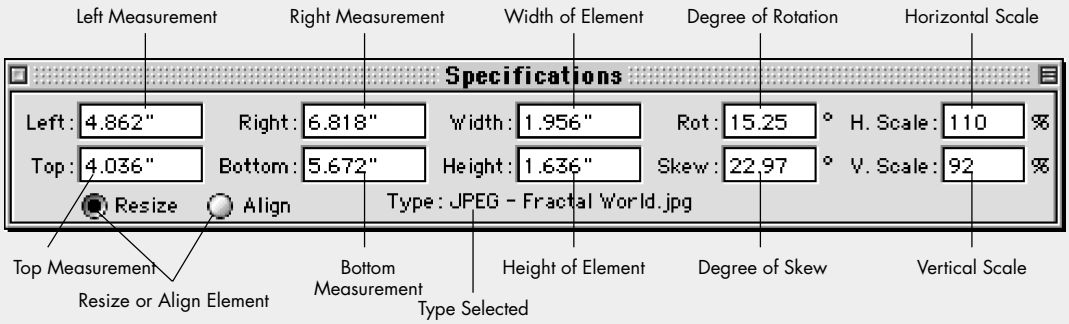
Word Space is changed in increments of five percent.

About the Type Attributes menu

All of the options appearing on the Type Attributes menu are discussed in detail in Chapter 8, "Working with Typography." See "Formatting characters" on page 93 or "Formatting paragraphs" on page 100.

Element specifications

The Element Specifications palette provides you with information about the size, position, and orientation of any selected element. This palette also lets you resize, move, or reorient an element simply by typing values in the appropriate fields. This method of manipulating an element offers you more precision than a drawing or modification tool.



Element Specifications Palette

The Specifications palette has the following fields and radio buttons:

Left This field represents the distance the left side of the element is from the left edge of the document.

Right This field represents the distance the right side of the element is from the left edge of the document.

Top This field represents the distance the top of the element is from the top edge of the document.

Bottom This field represents the distance the bottom of the element is from the top edge of the document.

Note: *The Left, Right, Top, and Bottom fields represent the distance an element is from the left and top edge of the document; they do not represent the distance an element is from the horizontal and vertical rulers. Therefore, these fields are unaffected if you change the zero point (the point where zeros on both rulers intersect).*

Width This field represents the width of the element.

Height This field represents the height of the element.

Rot This field represents the number of degrees the element is rotated.

Skew This field represents the number of degrees the element is skewed.

H. Scale This field represents the percentage a placed graphic is scaled horizontally.

V. Scale This field represents the percentage a placed graphic is scaled vertically.

Resize radio button When you select this radio button and type a new value in the Left, Right, Top, or Bottom field, the element is resized. Typing a new value in the Left field, for example, does not affect the value in the Right field. For more information, see the section below, "To resize an element using the Resize radio button."

Align radio button When you select this radio button and type a new value in the Left, Right, Top, or Bottom field, the element is repositioned. Typing a new value in the Left field, for example, changes the value in the Right field, because the element is repositioned and not resized. For more information, see the section below, "To reposition an element using the Align radio button."

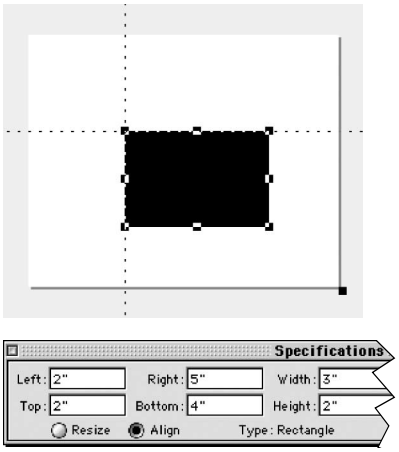
Repositioning and resizing elements

You can use the 10 fields to manipulate an element's size, position, or orientation in the document window. When working with the Left, Right, Top, or Bottom field, select the Resize or Align radio button to specify whether you want to reposition or resize an element. Notice how you get different results depending on whether you select the Resize radio button or the Align radio button.

To reposition an element using the Align radio button:

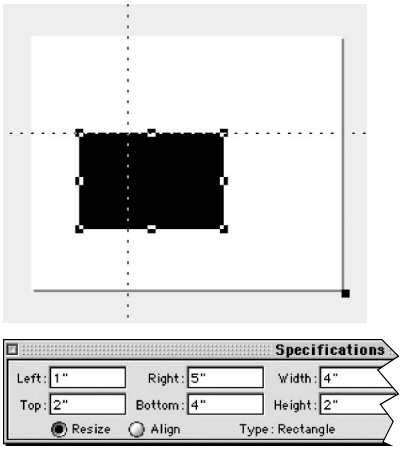
The following instructions show you how to reposition an element by selecting the Align radio button and typing a new value in the Left field. The instructions also apply to the Right, Top, or Bottom field.

1 Select an element.



2 Select the Align radio button and type **1**" in the Left field.

3 Press Return, Enter (numeric keyboard), or Tab. The entire element moves to the left, and the width does not change.

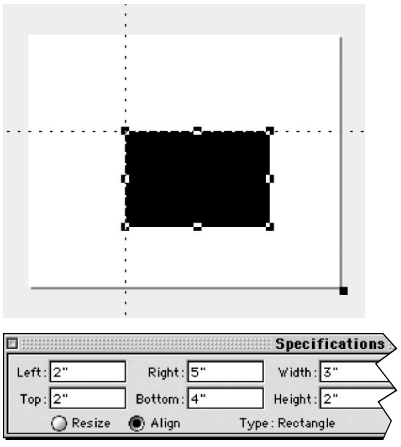


Align radio button selected
(Element moves left; width stays at 3".)

To resize an element using the Resize radio button:

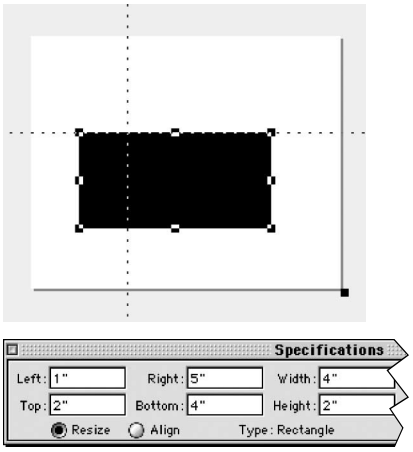
The following instructions show you how to reposition an element by selecting the Resize radio button and typing a new value in the Left field. The instructions also apply to the Right, Top, or Bottom field.

1 Select an element.



2 Select the Resize radio button and type **1**" in the Left field.

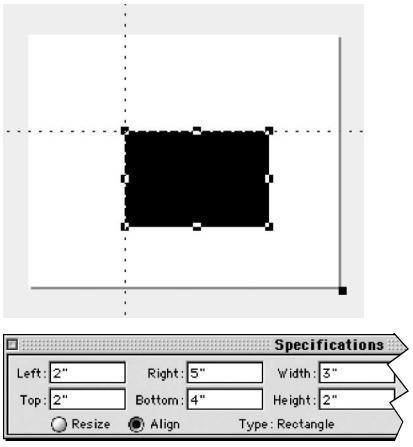
3 Press Return, Enter (numeric keyboard), or Tab. The left side of the element moves to the left, and the right side does not change. The width increases by 1".



Resize radio button selected
(Left side of element moves left; width increases to 4".)

To resize an element using the Width or Height field:

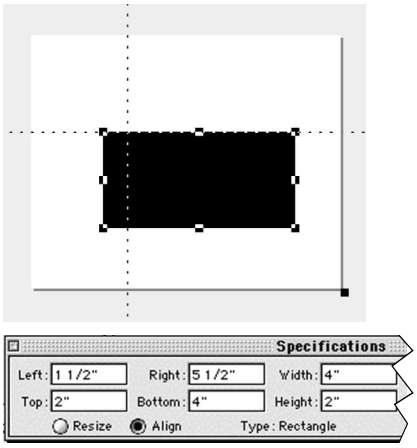
1 Select an element.



2 Type a new value in the Width or Height field. For this example, type **4**" in the Width field to increase the width of the element by 1".

3 Press Enter (numeric keyboard), Return, or Tab.

The left side of the element moves 1/2" closer to the left edge of the document; the right side of the element moves 1/2" farther from the left edge of the document. The changes are reflected in the Left and Right fields.

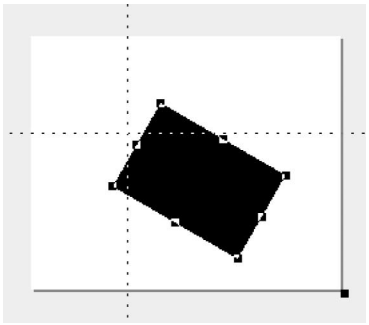


To rotate an element:

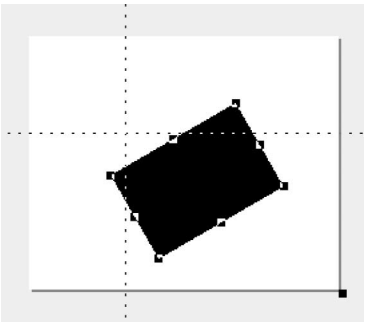
1 Select the same element used in the previous example.

2 Type the desired value in the Rotate field.

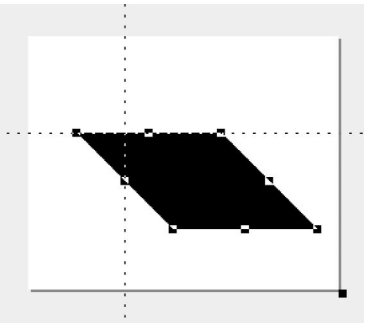
3 Press Return, Enter (numeric keyboard), or Tab.



Element rotated 30 degrees



Element rotated -30 degrees



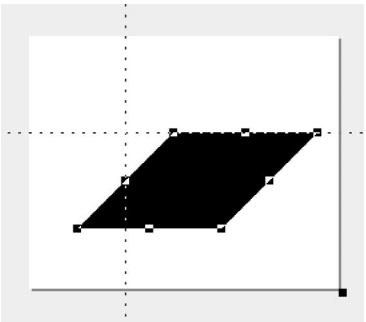
Element skewed -45 degrees

To skew an element:

1 Select the same element used in the previous example.

2 Type the desired value in the Skew field.

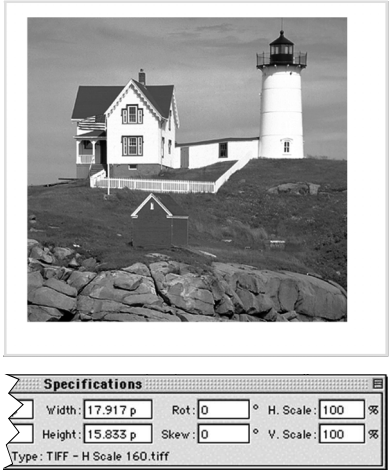
3 Press Return, Enter (numeric keyboard), or Tab.



Element skewed 45 degrees

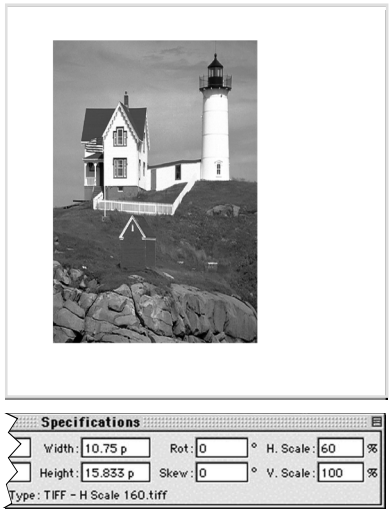
To scale a placed graphic:

1 Select an element.

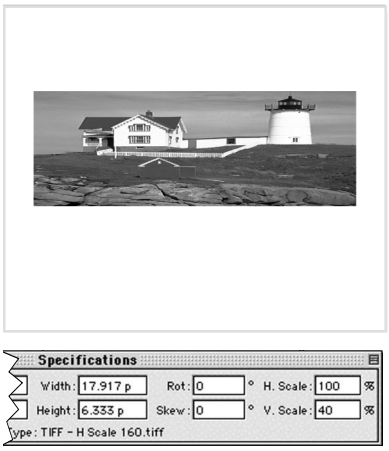


2 Type a value between 1 and 1000 in the Horizontal or Vertical Scale field.

3 Press Return, Enter (numeric keyboard), or Tab.



Horizontal Scale 60%



Vertical Scale 40%

Chapter 25: Using the Trapping Palette

Trapping is the intentional overlapping of adjacent colors to compensate for press misregistration—an unintentional gap between colors. When a printing press lays down different colors of ink, it does so in separate passes, and at each pass, the ink is unlikely to hit the paper at precisely the intended location. The paper that travels through sets of high-pressure rollers is subject to tension, heat, and moisture—all factors that can affect registration.

Trapping gives you control over how your printer places colors next to each other and avoids unwanted gaps between colors. Trapping allows you to overlap colors (either by choking or spreading), eliminate colors (knockout), or print one color over another (overprint).

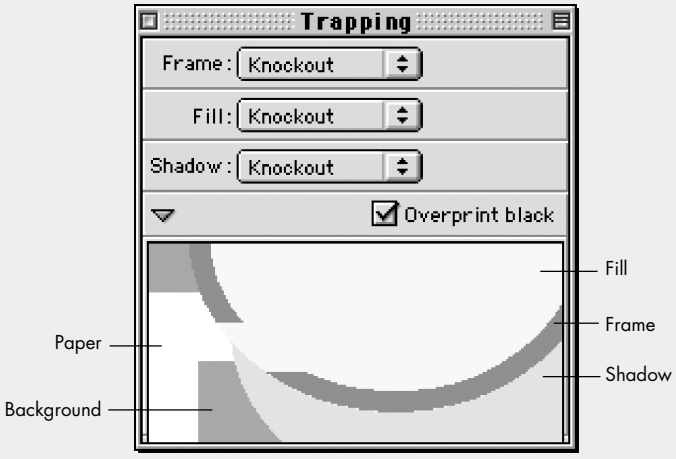
Tip: *Consult with your prepress service provider before trapping colors in your documents. Your prepress service provider can suggest which trapping settings are preferable and may even be able to suggest ways to eliminate the need for trapping altogether.*

To display the Trapping palette:

Choose Elements > Trapping or View > Trapping.

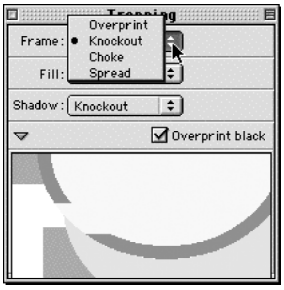
Looking at the Trapping palette

The Trapping palette lets you specify trapping settings for an element's frame color, fill color, and shadow color. Although you are not able to see actual trapping on a computer screen, the proxy area provides a visual representation of how the trapping settings work together.



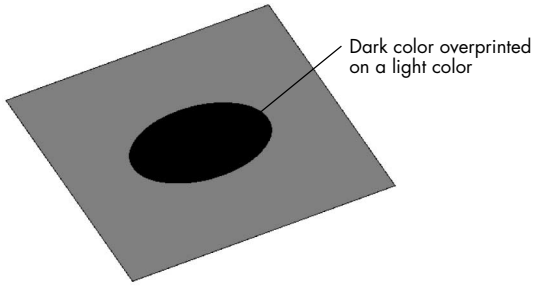
About the trapping options

When you select an element, the Frame, Fill, and Shadow menus become available. Each menu offers the following four options.

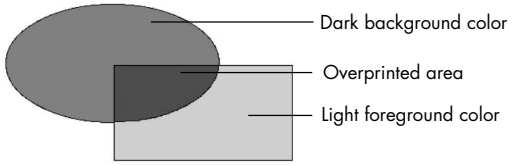


Overprint Choosing this option causes the color of the selected element to print over another color. In other words, overprint means that a color prints on an area of paper previously printed on by another color. Overprint eliminates misregistration and preserves the shape of the element since there is not a change in outline.

You may find that you can overprint a dark color on a light color. For example, you might want to put a black circle over a light blue background. You can do this because the blue background doesn't significantly change the circle's black ink.

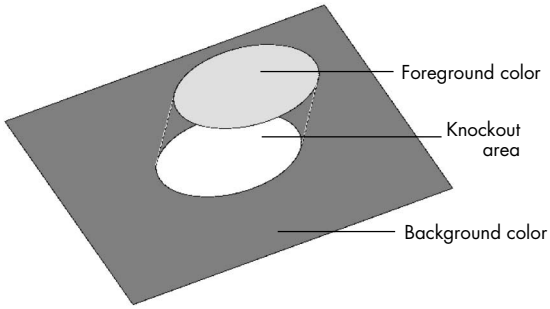


If you overprint a light color on a dark background color, you may get an undesirable color mix. For example, if you place a yellow circle on a blue background, the overlapping area of the circle appears green after printing on a commercial printer. However, in some cases, you may like this "special effect."

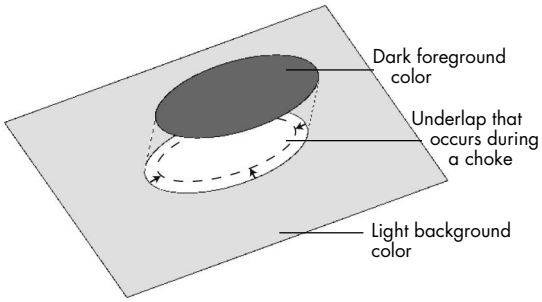


Knockout Choosing this option means that you are basically doing no trapping. Knockout has no overlapping of colors and is likely to have noticeable gaps where there is imperfect registration. However, knockout may be useful for in-Rip trapping.

Selecting the knockout option cuts the shape of the selected feature out of the background color, if any exists. This solves the problem of overprinting a light color foreground over another color. To get a true representation of the desired foreground color, it must print on white paper (this is true of all process inks).



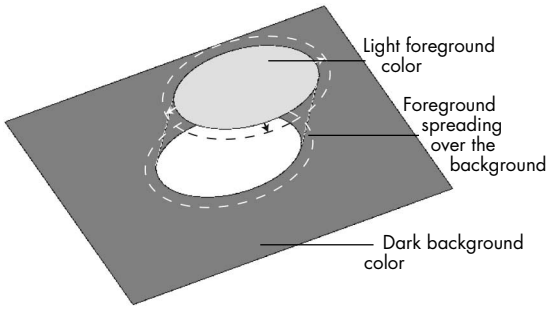
Choke Choosing this option makes the knockout area of an element slightly smaller than the foreground element's actual size. Because paper shrinks or stretches after ink is applied during printing, your foreground color may shift "out of registration"—that is, white lines may appear between the foreground and background colors. Choking the knockout can fix this problem.



Note: *In the illustration above, the knocked out area is being reduced, or choked. As a result, the light colored background overlaps the dark colored foreground.*

You may want to choke an element if the background color is lighter than the foreground color. Choking preserves the darker element's outline.

Spread Choosing this option makes the foreground element slightly larger than its knockout area. Because paper shrinks or stretches after ink is applied, your foreground color may shift "out of registration"—that is, white lines may appear between the foreground and background colors. Spreading the knockout can fix this problem.



Note: *In the illustration above, the foreground element is being expanded, or spread. As a result, the light colored foreground overlaps the dark colored background element.*

You may want to spread an element if the foreground element is lighter that the background color.

About the "Overprint black" checkbox

Selecting this option tells Creator to always print black ink over another color for that element only.

If you select the "New elements overprint black by default" option in the General panel of the Preferences dialog box, all black elements default to Overprint.

Trapping elements

The Trapping palette offers four trapping options in the Frame, Fill, and Shadow menus. You can use three of these options (Overprint, Choke, and Spread) to actually trap color. The other option, Knockout, means that no trapping occurs. Although each menu defaults to Knockout, you can change the setting at any time.

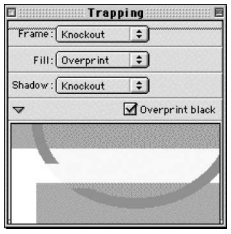
To trap an element:

1 Select the element you wish to trap.

2 For the Frame, Fill, and Shadow menus, choose a trapping option. For more information, see "Looking at the trapping options" in the previous section.

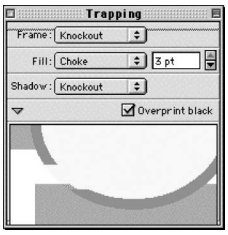
3 If you choose spread or choke, choose a point size between 0 and 3.

The following examples show the four different trapping options applied to an element's fill color. The element in these examples has a frame color but no shadow.

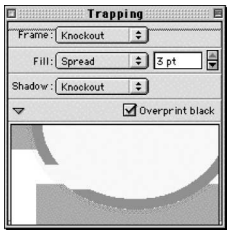


Overprint
(The fill color prints over the frame color.)

Knockout
(No trapping occurs.)



3 point Choke
(The fill color underlaps the frame color.)



3 point Spread
(The fill color spreads over the frame color.)

Notes on trapping elements:

You can overprint, knockout, or choke imported graphics. You cannot, however, spread an imported graphic. If you wish to spread an imported graphic, you must apply it in the graphic's original program.

You can trap the shape of an element that has a gradient applied to it. The trap does not apply to the gradient itself.

If you choose a trapping option for Frame or Shadow, but the selected element doesn't have a frame or shadow, Creator ignores the trapping option.

Trapping text

Creator lets you trap all of the text inside a text block or text shape, as long as you select the text block with the Arrow tool. Then the Trapping palette offers the same options for trapping (the text within) a text block as it does for trapping any other element. Trapping text requires you to pay close attention to the thickness of text, the type of font (serif vs. sans serif), kerning (the closeness of characters), and the size of characters.

Rules for trapping text

- Text gets "pinched" when it is choked, and "fattens" when it is spread.
- Standard trapping rules apply for display text (24 points or larger).
- Large serif type (60 point size) can be easily choked, except for type that has extremely thin strokes.
- Attempts to choke small type (less than 24 points) may end up losing character detail. A solution to this problem is to use black text and overprint it.

Appendix A: Creator 6 File Formats

This section contains information about text and graphics file formats accepted by Creator 6 for placement in document files and for exporting.

Text Formats

Creator 6 lets you import and export a number of different word processing files. Creator 6 supports all of the file formats listed below. To import even more documents, Creator 6 supports the MacLink Plus file translation system.

Native Text

Lets you export text in the format native to the application. Other Creator users can open Creator text files with no loss of formatting.

SimpleText (Mac OS)

Lets you export text in an extended plain text format. You can import SimpleText documents into a large number of word processing and desktop publishing programs. However, most applications ignore SimpleText formatting attributes and import documents as plain text. SimpleText documents support only a small subset of the formatting capabilities of Creator.

Plain Text (Windows)

Also called "ASCII Text," or "Text-Only file," this is the most elemental text format. It contains no formatting-no bold, no italic, no anything-only the characters that comprise the text, along with tabs, return characters and line feed characters.

Unicode Text

Unicode Text has a unique number for every character, crosses platforms and applications (including Creator), no matter what the language. The Unicode Standard is used by industry leaders and is required by modern standards such as XML, Java, JavaScript, LDAP, COBRA 3.0, WML, etc. It is supported in many operating systems and all modern browsers. Unicode Text allows data to be transported corruption free from one system to the next.

RTF

RTF stands for "Rich Text Format." The RTF file format was created by Microsoft Corporation. (Microsoft also calls RTF "Interchange Format.") Microsoft developed this format to allow word processing files to retain formatting information across different computer platforms (between PC and Macintosh).

Graphic Formats

Creator lets you import and export a number of different graphic files into your documents. To give you the widest range of import options, Creator 6 supports most of the major graphic file formats.

EPS

EPS (Encapsulated PostScript file) is an element-oriented format. EPS files contain PostScript commands. EPS files may also contain low-resolution bitmaps in PICT format for screen display in applications which do not support PostScript on-screen (and very few do—Adobe Illustrator is one of the notable exceptions). EPS may contain PICT (Mac OS only) or TIFF previews,

which Creator supports. Creator does not support plain PostScript files without a preview.

Note: *PostScript is a programming language optimized for printing graphics and text, whether on paper, film, or on a CRT. Its purpose is to provide a language in which to describe images in a device independent manner, so that the same description could be used on any PostScript printer without modification.*

EPS files usually contain high-quality, device-independent images that can be resized, distorted or cropped without losing the quality of the image.

Note: *Several scanners can optionally save files in EPS format, but it's usually a poor choice for saving scanned images. An EPS file of a scanned image is typically at least twice as large as an equivalent uncompressed TIFF file. We recommend scanned images be saved in a TIFF format.*

GIF

GIF (Graphics Interchange Format) is the copyright property of CompuServe Incorporated. It was created by CompuServe to help minimize file transfer times when transmitting bitmapped images to and from the on-line service. GIF images are limited to 256 colors, so TIFF is a preferred format for color photographs.

JPEG

JPEG (Joint Photographic Experts Group) is a highly compressed bitmap file format that reduces the amount of data needed to describe a full-color bitmap. JPEG compression can reduce 24-bit images to 1/20 of their original file size. The user is given the choice of how much compression to apply to a file and must keep in mind that the higher levels offers a noticeable image degradation.

TIFF

TIFF (Tagged Image File Format) is another standard graphic format. Originally devised by Aldus Corporation, TIFF files are now standard fare on Macintosh, IBM, and other graphic computers.

TIFF was created to standardize grayscale image representation. The TIFF format is often saved by high-end scanners and high-resolution paint and image editing programs. It is a bitmap format with a somewhat open-ended definition. It allows for black-and-white, grayscale, or color images at nearly any resolution and a variety of color models.

TIFF files can also be compressed or uncompressed. Compression can save much space especially when compressing photographic-quality images that can be quite large (1 megabyte or more, in some cases).

TIFF is a good format, but one with many minor variations within classes-over 30 different variations, as this is written.

Creator supports both Macintosh/Motorola and IBM/Intel byte-ordering for all of its TIFF file format variations:

- 1 bit per pixel (B & W) uncompressed
- 1 bit per pixel (B & W) compressed with CCITT, LZW, LZW with Horizontal Differencing Predictor, or PackBits
- 4 bit per pixel (16 grays) uncompressed
- 4 bit per pixel (16 grays) compressed with LZW, LZW with Horizontal Differencing Predictor, or PackBits
- 8 bit per pixel (256 grays) uncompressed
- 8 bit per pixel (256 grays) compressed with LZW, LZW with Horizontal Differencing Predictor, or PackBits
- 4 bit per pixel (16 palette colors) uncompressed

• 4 bit per pixel (16 palette colors) compressed with LZW, LZW with Horizontal Differencing Predictor, or PackBits

• 8 bit per pixel (256 palette colors) uncompressed

• 8 bit per pixel (256 palette colors) compressed with LZW, LZW with Horizontal Differencing Predictor, or PackBits

• 16 bit per pixel (32 levels each of Red, Green, and Blue) uncompressed

• 6 bit per pixel (32 levels each of Red, Green, and Blue) compressed with LZW, LZW with Horizontal Differencing Predictor, or PackBits

• 24 bit per pixel (256 levels each of Red, Green, and Blue) uncompressed

• 24 bit per pixel (256 levels each of Red, Green, and Blue) compressed with LZW, LZW with Horizontal Differencing Predictor, or PackBits

• 32 bit per pixel (256 levels each of Cyan, Magenta, Yellow, and Black) uncompressed

• 32 bit per pixel (256 levels each of Cyan, Magenta, Yellow, and Black) compressed with LZW or LZW with Horizontal Differencing Predictor

Adobe® Photoshop

Photoshop creates bitmap images, which are made of a grid, or raster, of small squares called pixels. Bitmap images are best used for continuous-tone images, such as images created in a painting program. Bitmap images should be scanned in at a high resolution to eliminate jagged edges.

Adobe Photoshop images can be Photoshop 3.0 or higher.

MultiAd Creator Border

Creator 6 allows you to create a border to be exported and then imported into another document. Creator 6 graphics can be exported as TIFF, GIF, EPS, JPEG (one page at a time) or PDF files.

MultiAd Creator Spread

The spread created in Creator 6 can be exported and then imported into another document. Creator 6 graphics can be exported as TIFF, GIF, EPS, JPEG (one page at a time) or PDF files.

CIF Document

MultiAd Creator uses CIF (Creator Interchange Format) to store document information. CIF is a structured, documented file format that can cross platforms and can be used as an intermediate form for converting other programs' documents to Creator or Creator's documents to other programs. A saved CIF single spread file can be placed inside another Creator file. Once these files are placed, you may manipulate their elements just like other Creator 6 elements.

CIF files can also be used by ad management systems as a format for creating starter ads.

Multi-Ad Services publishes the CIF specification and a CIF Developer's Toolkit for those interested in using this format. For more information on CIF, please call 309-692-1530 and ask for the Creator Director.

PDF Files

Creator documents can be exported to PDF (Portable Document Format). PDF files are based on the PostScript language and can be viewed across platforms and Web browsers, as well as be attachments to emails. Entire documents can be exported directly to PDF.

Note: *PDF files cannot be imported into Creator 6.*

APPENDIX A

Creator 6 File Formats

Appendix B: Font Information

Many different types of fonts and font utilities exist. Creator 6 supports as many different font types and utilities as possible. In some cases, certain font utilities are recommended, for use with the application.

However, not all fonts or font utilities work correctly in all programs. Certain font or font utility features can create problems when used in Creator 6. A list of typical font types and utilities follows.

Font Types

Much like graphic or text formats, different types of fonts exist, too. Each type of font has different built-in capabilities. In order to give you the greatest latitude possible, Creator 6 supports two kinds of fonts.

Type 1 Fonts

Developed by Adobe, Type 1 fonts send an outline of the typeface to the printer instead of pixels like some other fonts. This provides a smoother, more rounded looking font on printouts.

Actually, a Type 1 font makes use of two different types of files. A suitcase of bitmap files (of different styles and sizes) is used to simulate the typeface on-screen, while outline files are used to reproduce the font on PostScript output devices. Creator uses the outlines to display Type 1 fonts on screen without the help of ATM (Adobe Type Manager).

For identification purposes, the bitmap files use the font's actual name. The outline files use a truncated name, where the first five letters identify the font name, and the next three letters identify the font style. For example, if you used a bold Palatino font in a document, the bitmap filename would be Palatino Bold but the outline filename would be PalatBol.

True Type Fonts

Developed by Apple Computer, TrueType provides another kind of outline font. Whereas Type 1 fonts require different files for display and print fonts, TrueType fonts contain information for both in one file.

Unlike Type 1 printer files, you can place TrueType files in a suitcase file for easier management. Sometimes bitmap fonts reside in the same suitcase as TrueType fonts. These bitmap fonts help display fonts at small point sizes in many programs, but Creator doesn't make use of the bitmapped form.

Font Utilities

A wide variety of font utilities exist. All of these utilities perform useful functions. Some conflict with Creator. Others are required in order to get the best performance from your fonts. A list of common font utilities and their relationship with Creator follows. As of publication time, none of these utilities are available for use in Mac OS X.

Adobe Type Manager (ATM)

ATM draws Type 1 fonts so they display and print correctly.

Font Manager Extension (ATM Deluxe, Suitcase, MasterJuggler, FontReserve, etc.)

These font utilities appear grouped together, because they all offer the same feature: installing and uninstalling fonts without moving them in and out of the Fonts folder.

Font Menu Extensions (Suitcase Menu Fonts, FontReunion, etc.)

These utilities provide WYSIWYG and/or hierarchical features to the Font menu. In most cases, the WYSIWYG capability of these utilities conflict with the Creator Font menu.

In addition, the Creator Font menu already has hierarchical features. Difficulties may result if a Font menu extension attempts to modify the application's hierarchical menus with its own.

We have attempted to make these utilities ignore the Creator font menu to prevent incompatibilities, but sometimes a new program or version will still cause problems. Most of them offer a control panel that allows their features to be disabled for a particular application. Add Creator to the list of excluded applications if they cause a problem with the Creator font menu.

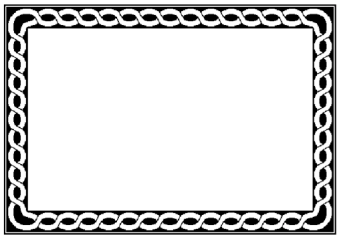
Appendix C: Creator Borders

This appendix contains samples of all the borders included with Creator. Each border appears listed by name under the border file that contains it. Border files appear in alphabetical order.

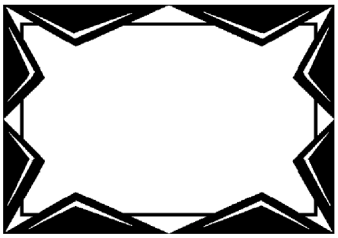
- Abstract
- Auto/Machines
- Celebration
- Children
- Corner Designs
- Coupon Borders (Fancy)
- Coupon Borders (Rounded)
- Coupon Borders (Square)
- Financial
- Flowers
- Food
- Holidays
- Home
- Line Variations
- Miscellaneous
- Nature/Animals
- Sale
- School
- Simple Patterns
- Sports/Recreation
- Tools/Industry
- Western

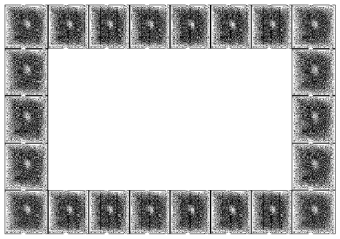
Abstract

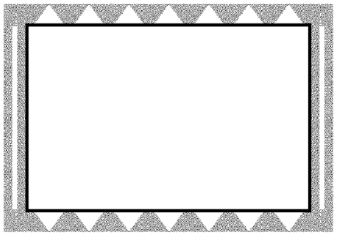

Abstract Lines


Braid 2

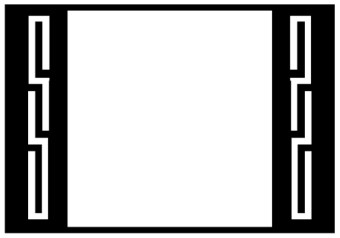

Crosshatch

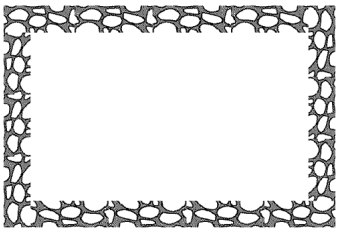

Abstract Triangles

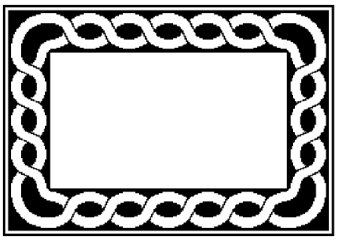

Charcoal

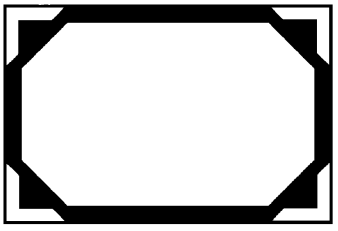

Geometric

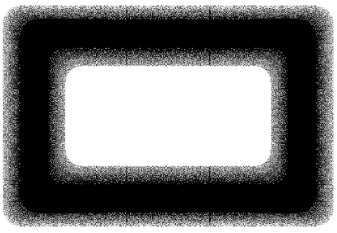

Art Deco


Clip Bar


Giraffe


Braid 1

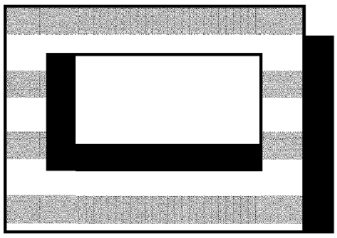

Corner Holders

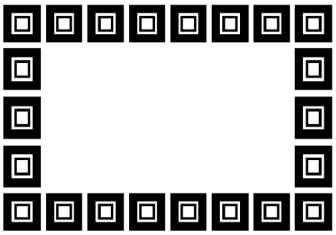

Groove


Hollow Rectangle

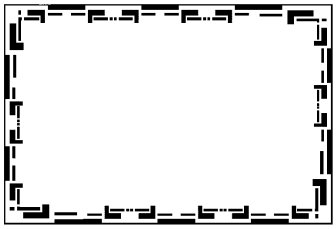

Mexican Pattern

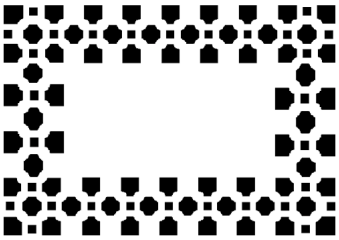

Reverse Links

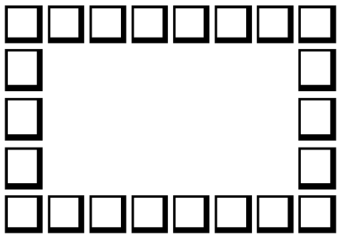

Horizontal Stripes

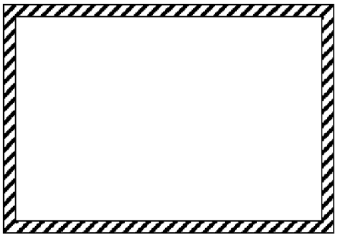

Nested Squares

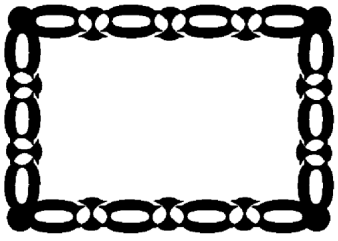

Sawtooth

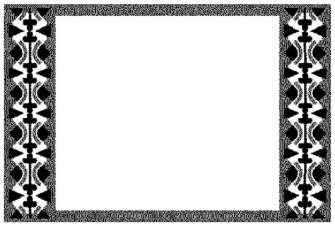

Interrupting Lines


Open Pattern


Shadow Squares

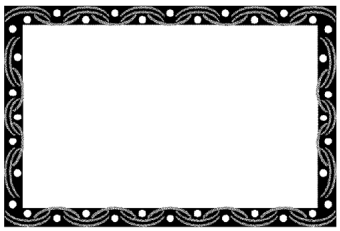

Max Headroom

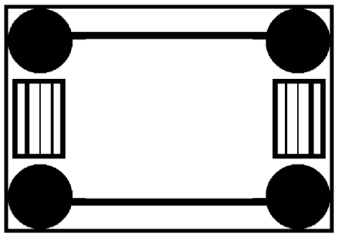

Ovals and Circles

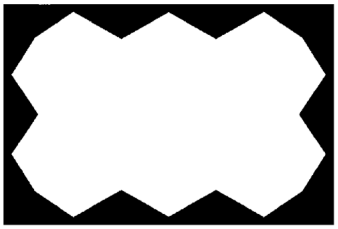

Side Graphic

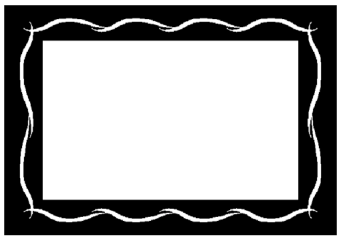

Stacked Squares

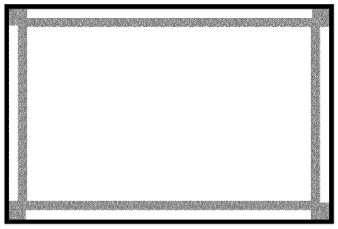

Triangle

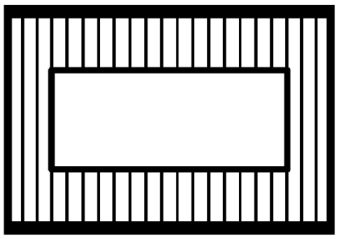

Waves and Spots

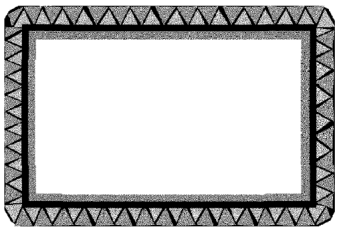

Stripes with Barbell

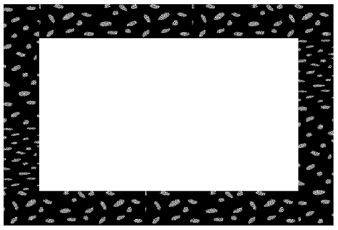

Triangles

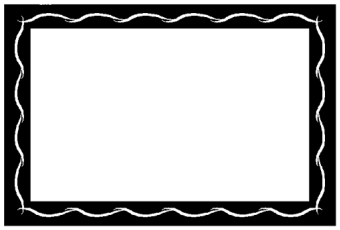

Waves

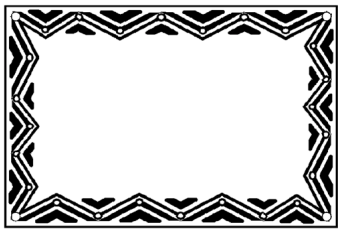

Tone Edged


Vertical Stripes


Zig Zag 1

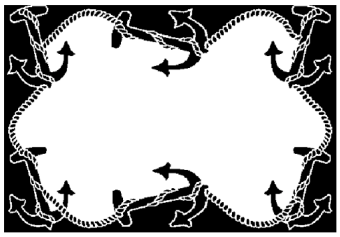

Tone Pattern with Black

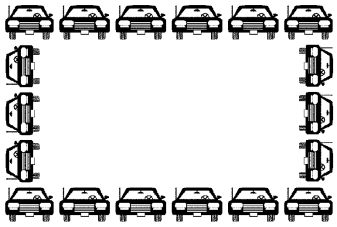

Waves 2

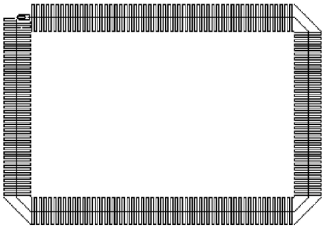

Zig Zag 2

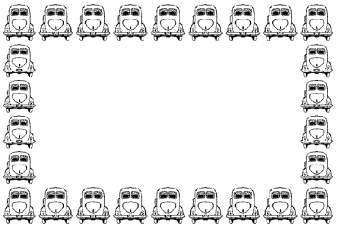
Auto/Machines

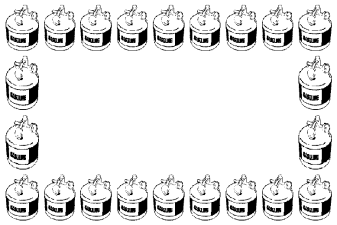

Zig Zag and Spots


Anchors

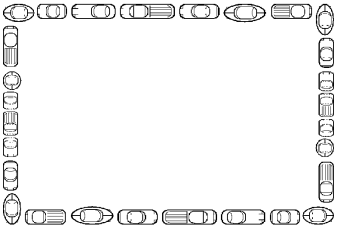

Front of Car

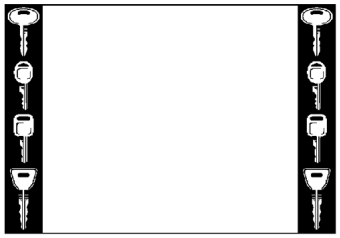

Zipper

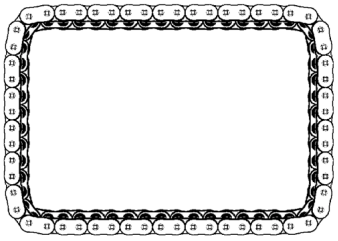

Car Cartoon


Gas Cans


Zipper Pattern


Cars

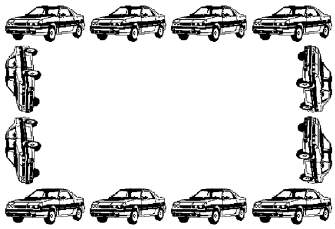

Keys 1

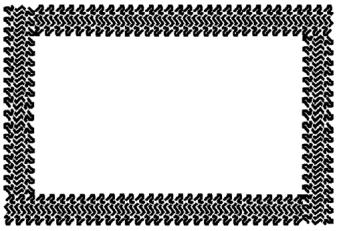

Chain

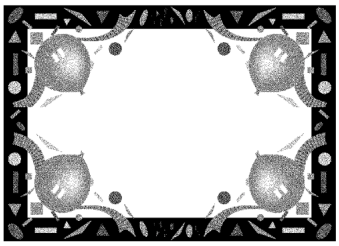


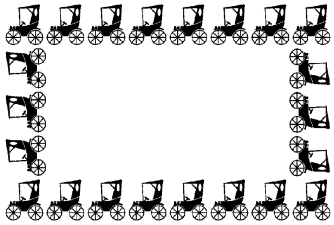
Keys 2

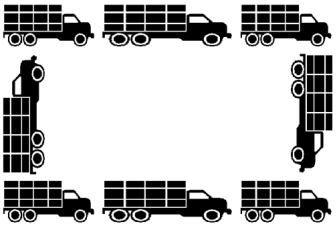
Celebration

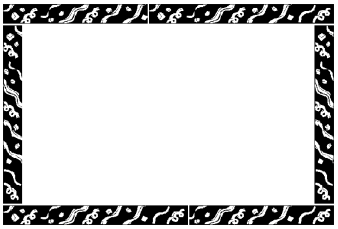

New Car

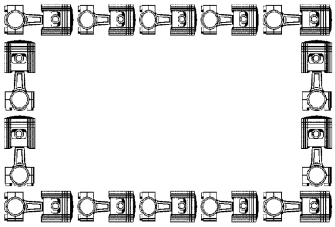

Tire Tread


Balloons and Confetti


Old Car


Truck

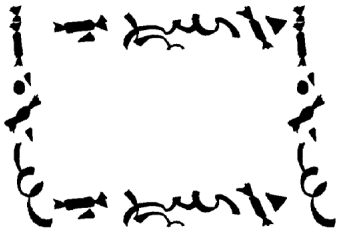

Clearance Tone

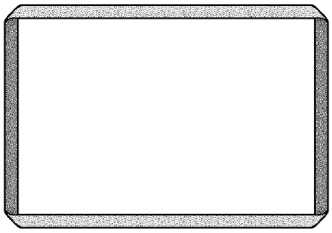

Piston


Confetti

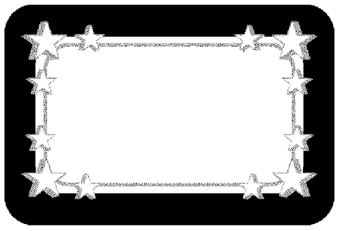

Tire


Confetti 2


Confetti and Candy

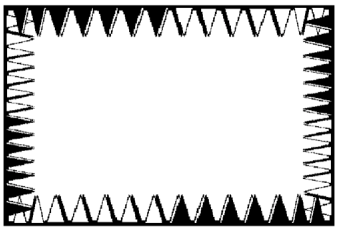

Ribbon

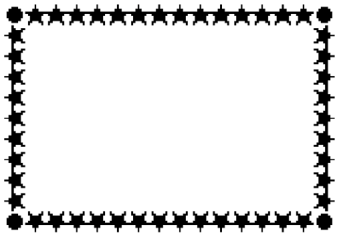

Stars and Stripe


Corner Stars


Star


Stars Italics

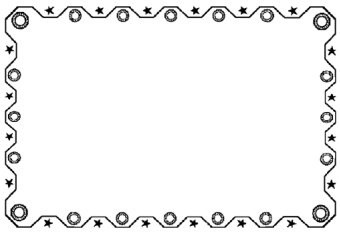

Pennant


Star 1


Streamers

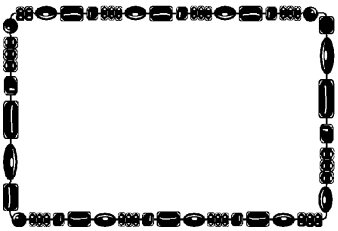

Reverse Star


Star within Border


Sun and Stars

Super Star

Children



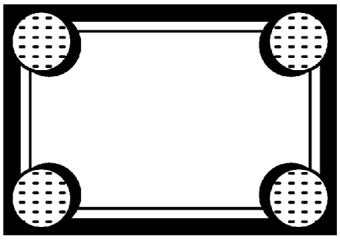
Baby Beads

Diaper

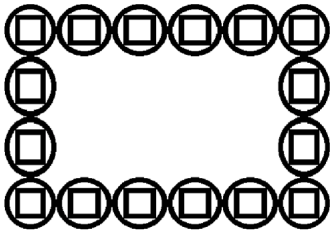
Toys

Corner Designs

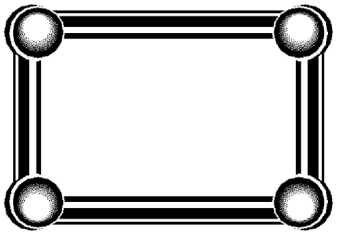
3-Dot Corner



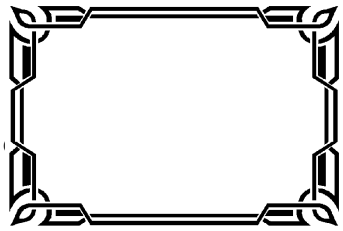
Ball in corner

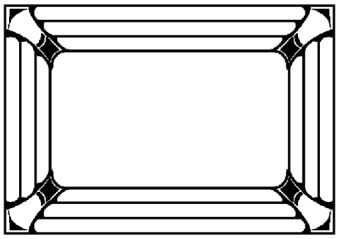


Circle-Square

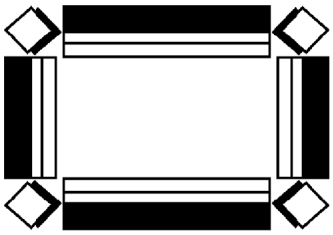


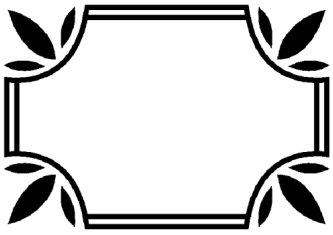
Corner Ball

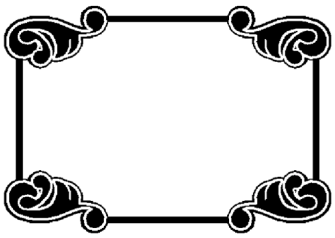

Corner Bar Configuration

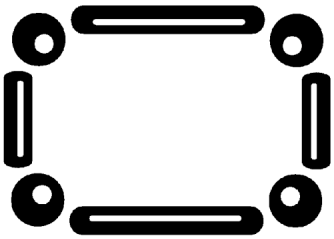

Corner Guard

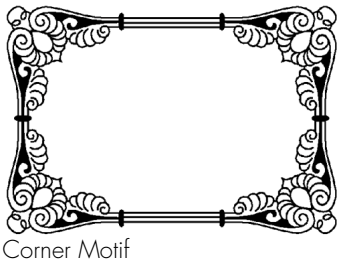

Dashes & Dots

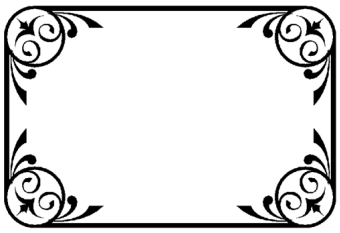

Corner Boxes

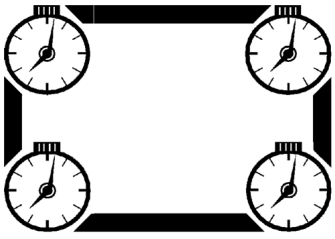

Corner Leaves

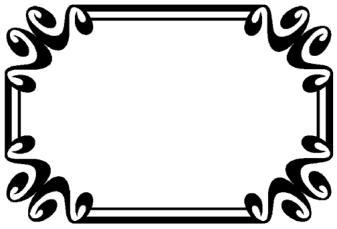

Decorative Corner

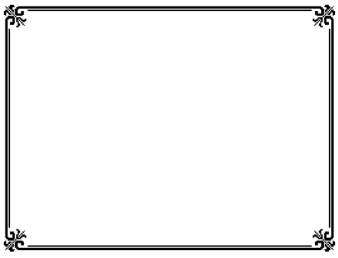

Corner Circles

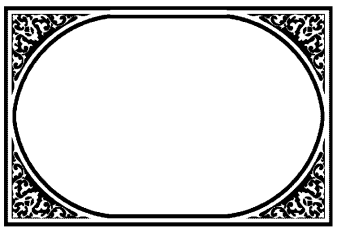

Corner Motif

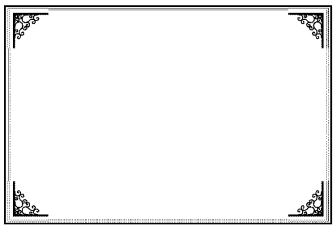

Fancy Corners

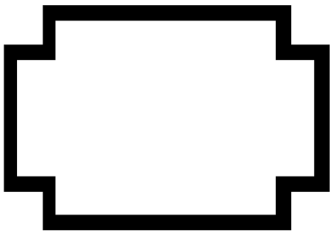

Corner Clock

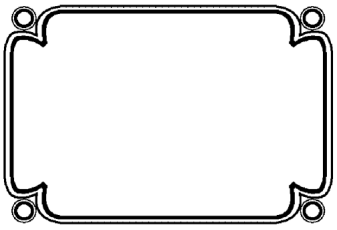

Corner Scroll

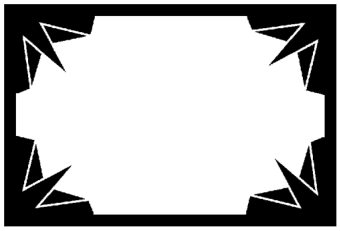

French Corners

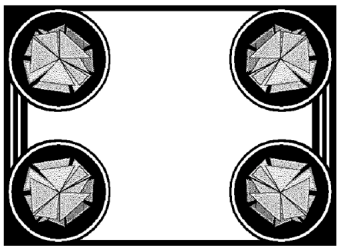

Great Corners

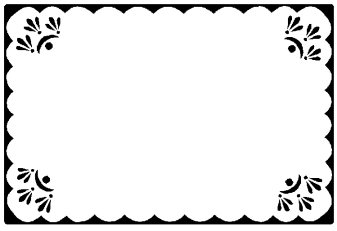

Rustic

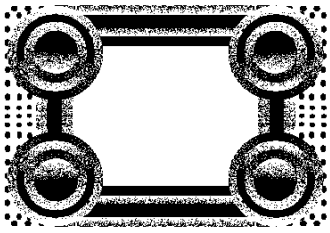

Square Corner Indent

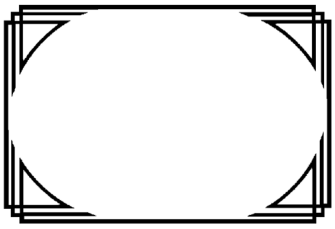

Hoop Corners


Sharp Corners

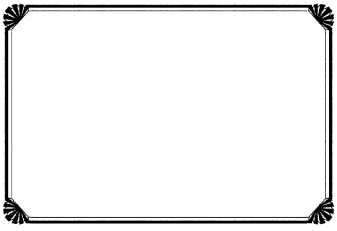

Triangle Corner Design

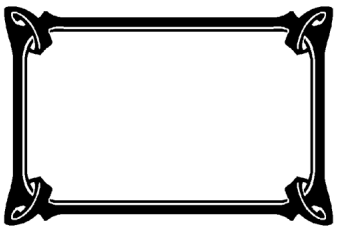

Lace


Siren

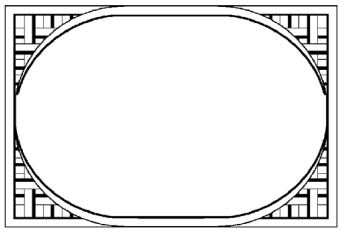

Triple Corner Frame


Large Corner Design

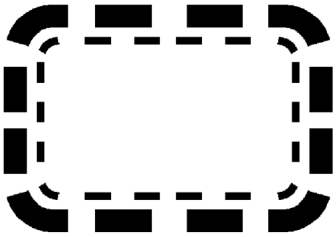

Small Corner Design


Twisted Corners

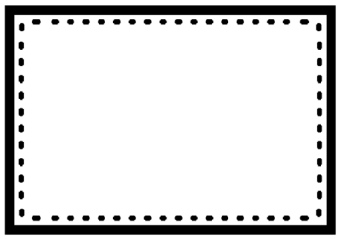
Coupon Borders (Fancy)


Square Corner Indent


Coupon Bar-Dashed Line


Coupon Double Line


Coupon Black-Dashed Line


Coupon Line-Dot


Coupon Diagonal Dash


Coupon Round Top


Coupon Double Dash

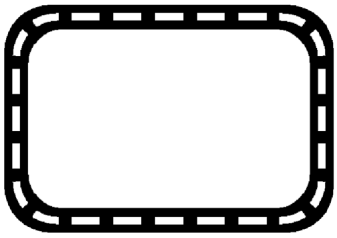

Coupon Rounded Bottom

Coupon Borders (Rounded)

Coupon Short-Long Dash Line

Coupon 1-Point Rounded

Coupon 5-Point Rounded



Coupon White Dash Line

Coupon 2-Point Rounded

Coupon 6-Point Rounded

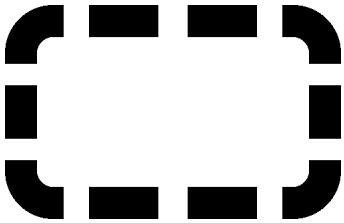
Coupon 3-Point Rounded

Coupon 7-Point Rounded

Coupon 4-Point Rounded

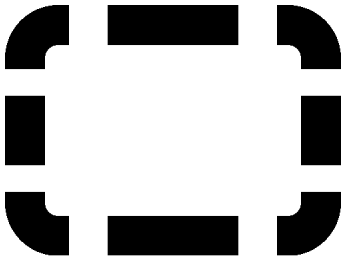
Coupon 8-Point Rounded

Coupon Borders (Square)


Coupon 12-Point Rounded

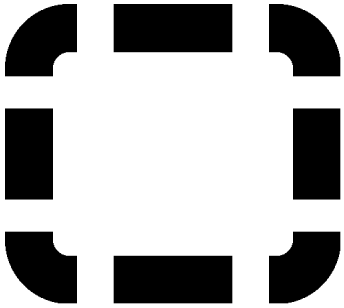

Coupon 1-Point Square


Coupon 5-Point Square


Coupon 15-Point Rounded


Coupon 2-Point Square

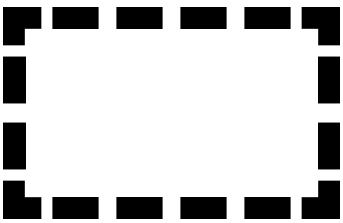

Coupon 6-Point Square


Coupon 18-Point Rounded

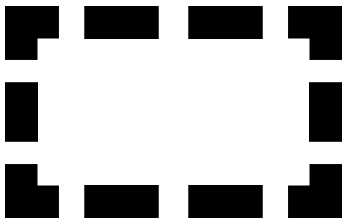

Coupon 3-Point Square

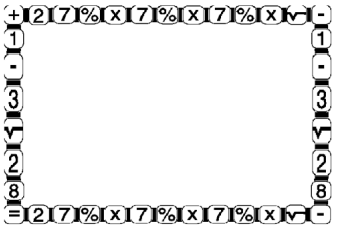

Coupon 7-Point Square

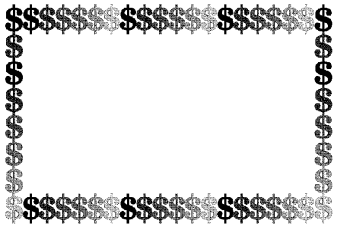

Coupon 4-Point Square

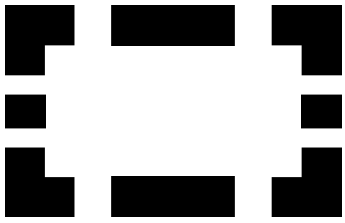

Coupon 8-Point Square

Financial

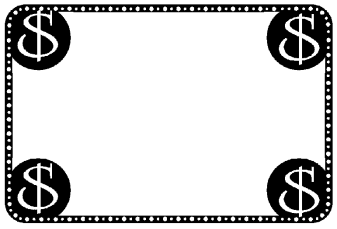

Coupon 12-Point Square

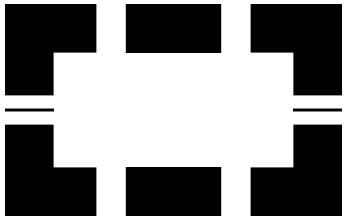

Accounting

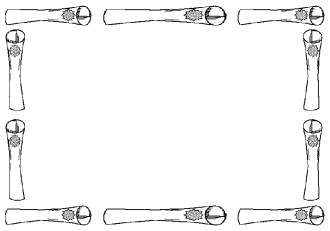

Dollar Signs

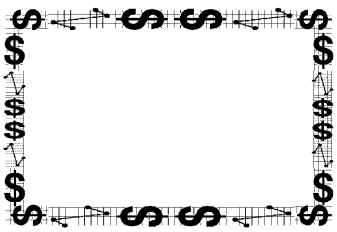

Coupon 15-Point Square

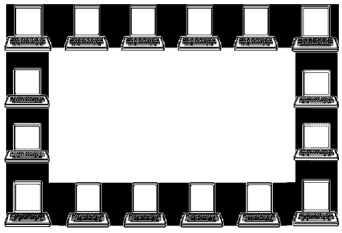

Bundles of Money

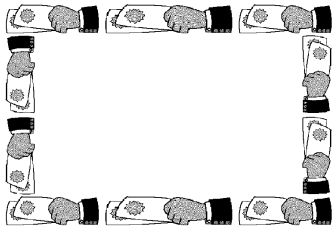

Dollar Signs 2


Coupon 18-Point Square

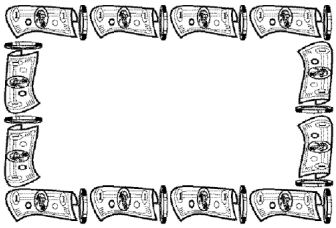

Certificate

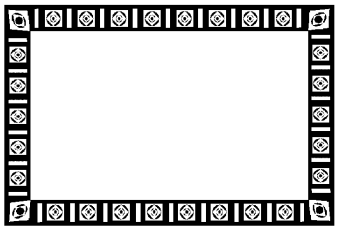

Financial


Computers


Hand with Certificate

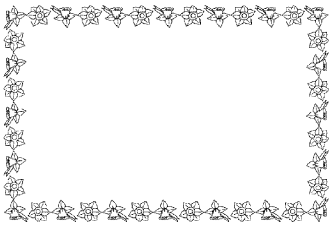
Flowers


Money


Abstract Flower

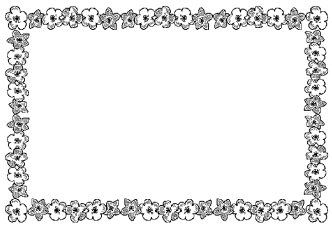

Dark Flower

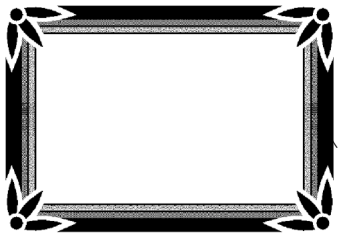

Abstract Flower 2

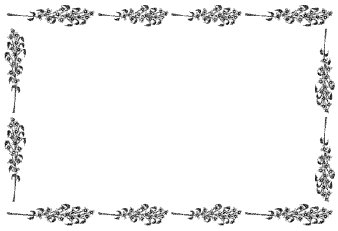

Double Flower

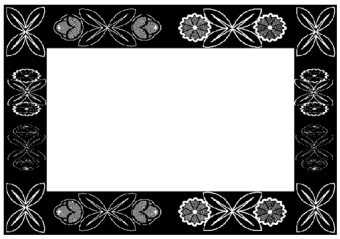

Block Flowers

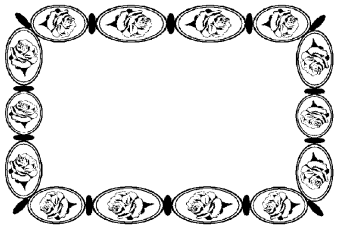

Double Morning Glory

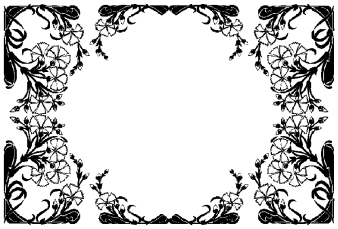

Cartoon Flowers


Flower

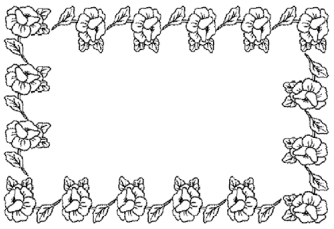

Flower Stalk

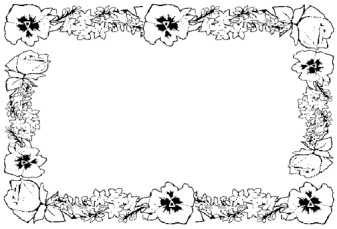

Flowers - Graphic

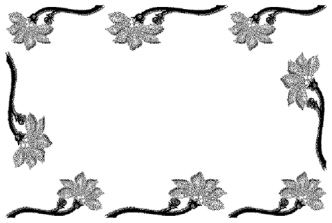

Rose Oval

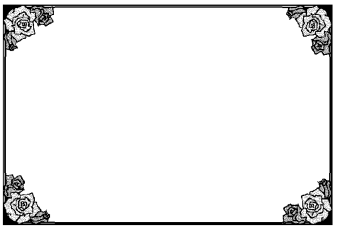

Flowers & Buds


Flowers, Flowers, Flowers

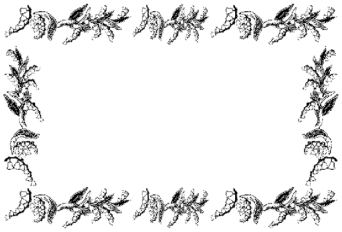

Rose with Leaf

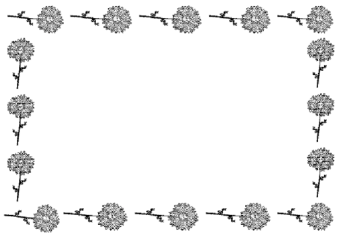

Flowers of Joy


Gray Tone Flowers


Roses in the Corners

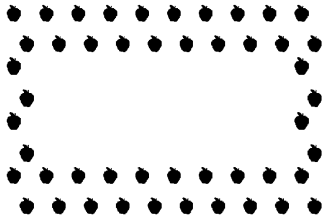

Flowers with Tulips

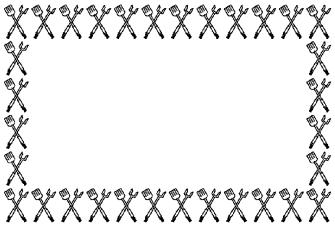

Lily of the Valley

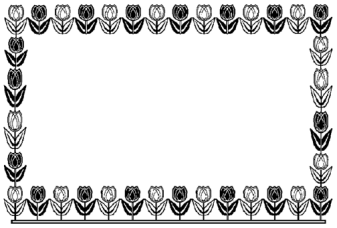

Simple Flower

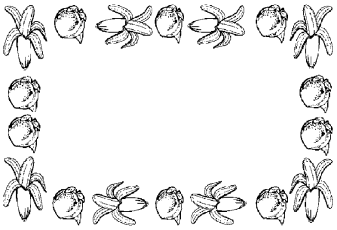
Food

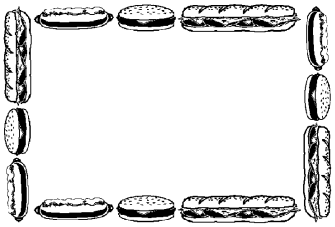

Tulip Sketch

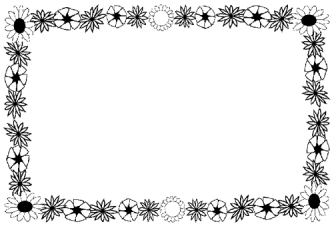

Apples

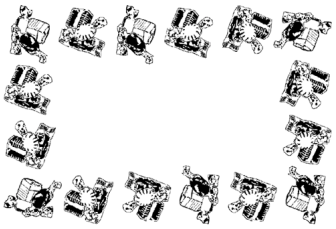

Cooking Utensils

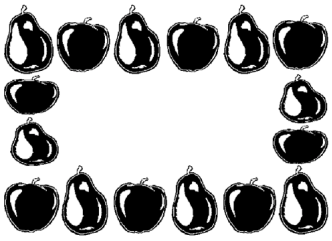

Tulips

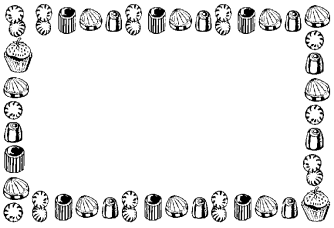

Banana and Peach

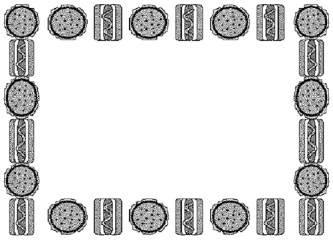

Fast Foods


Wildflowers

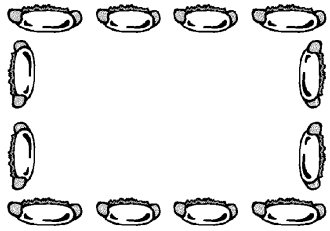

Candy


Fruit

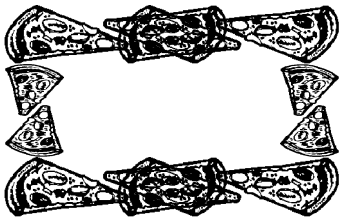

Candy Variety


Hamburger - Hot Dog

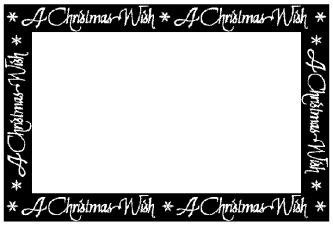
Holidays



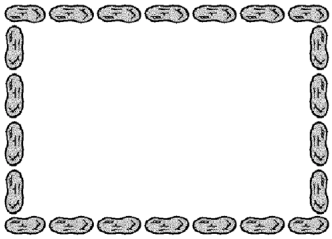
Hot Dog



Pizza



A Christmas Wish

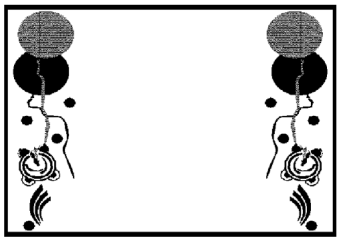


Peanuts

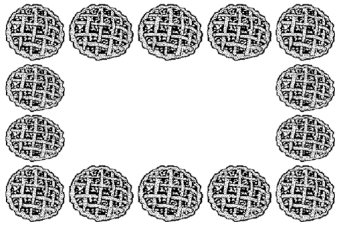
Strawberry

Angel, Candy, Cookie

Picnic Basket

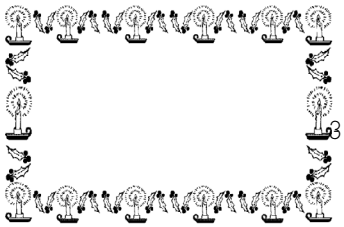


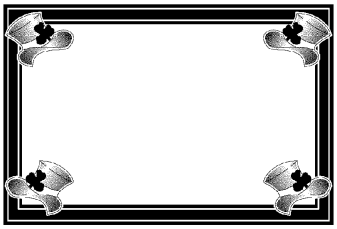
Balloons and Clock



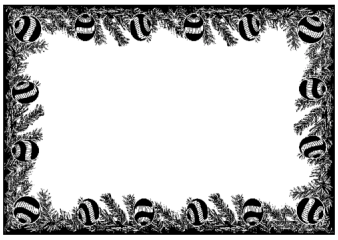
Pie

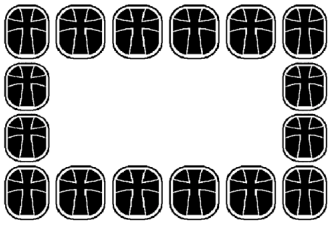
Bunting and Stars

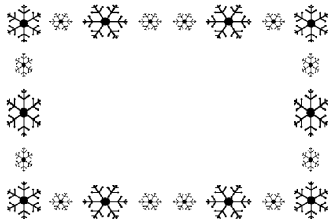

Candle and Holly

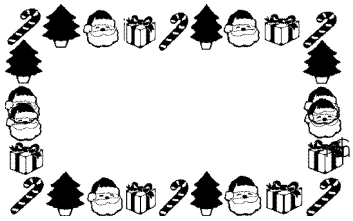

Corner Shamrock Hats

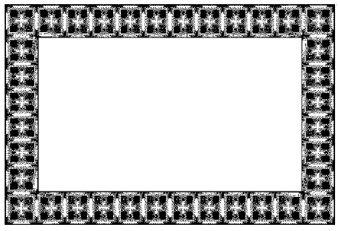

Different Size Hearts

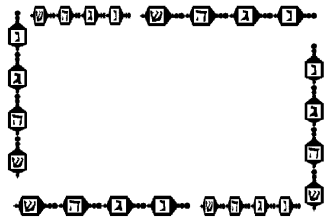

Christmas Bulbs

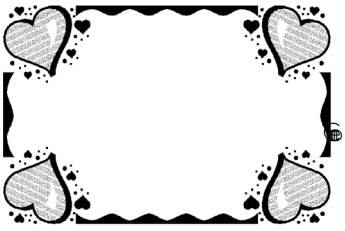

Cross

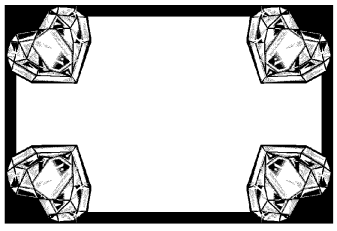

Double Snowflakes


Christmas Tradition


Cross Graphic

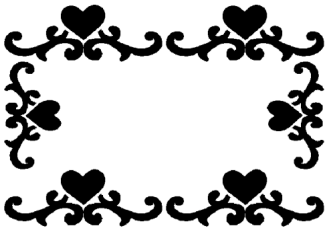

Dreidel


Corner Hearts

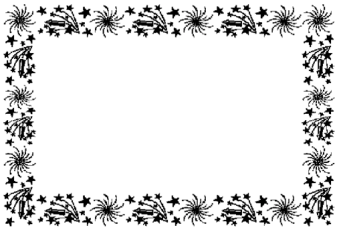

Diamond Hearts


Easter


Easter Eggs and Flowers

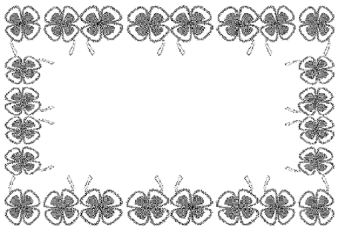

Hearts & Scroll 1


Holly

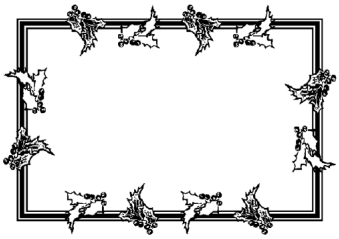

Fireworks

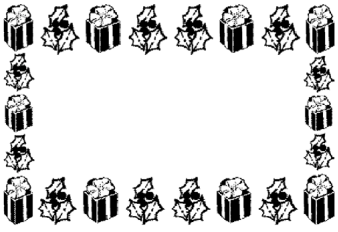

Hearts & Scroll 2

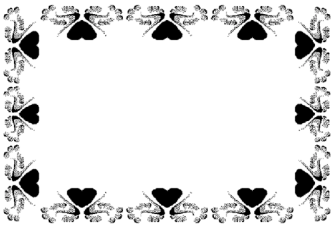

Holly 1

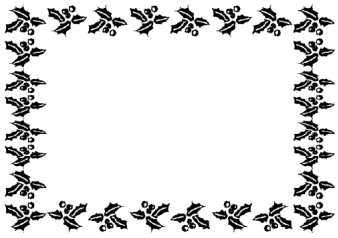

Four Leaf Clover


Hearts (Stenciled)

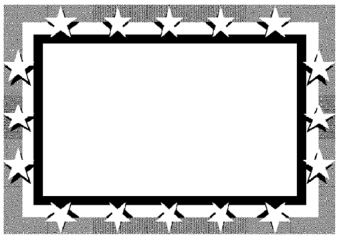

Holly 2

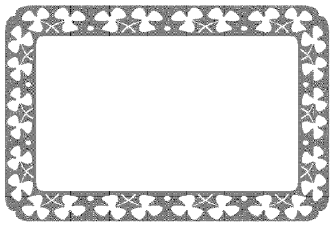

Gift Box and Holly


Hearts 2

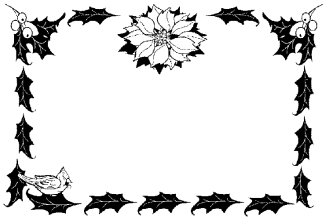

Holly 3

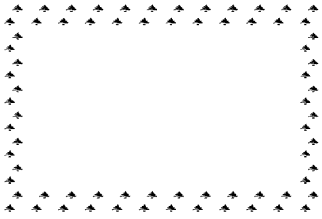

Holly 4

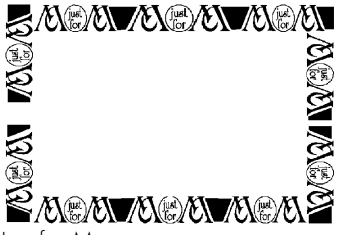

Patriotic Star & Stripes

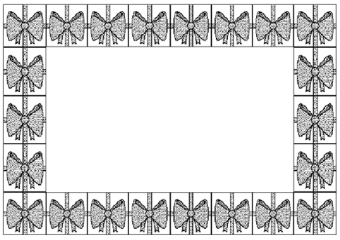

Shamrocks

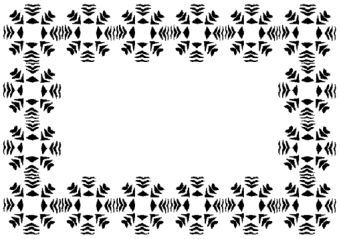

Holly 5

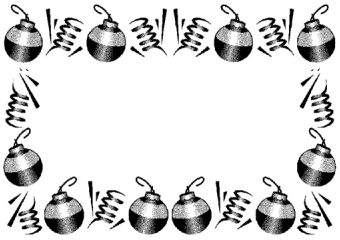

Poinsettia & Cardinal


Small Double Tree

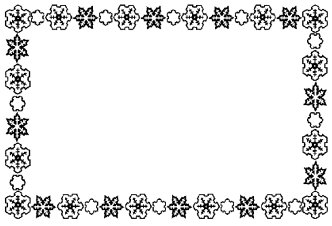

Just for Mom

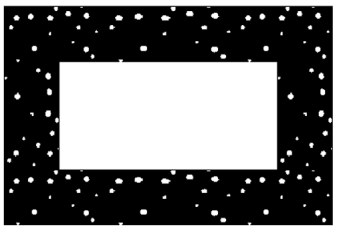

Presents

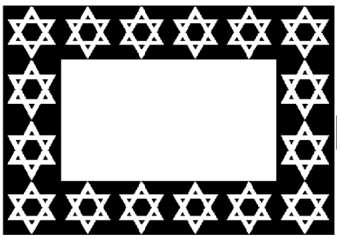

Snowflake

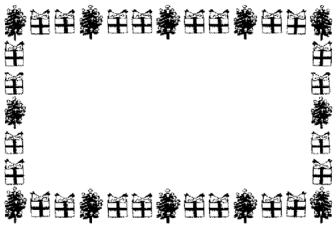

Ornaments-Streamers

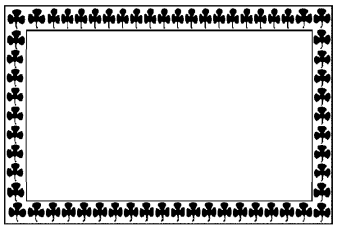

Reindeer and Tree

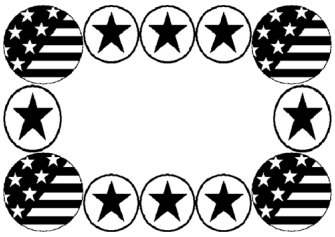

Snowflakes


Snowy Night

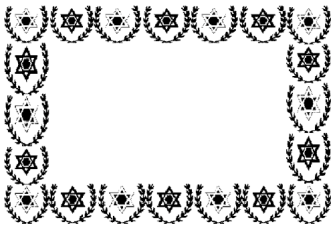

Star of David 2

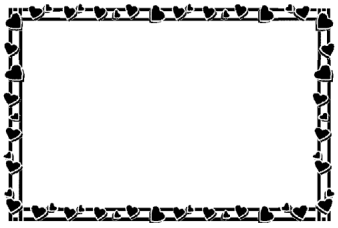

Trees and Gifts

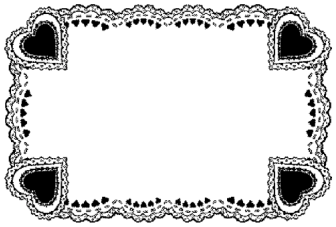

St. Patrick's Day

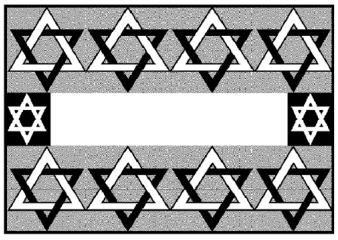

Stars and Stripes

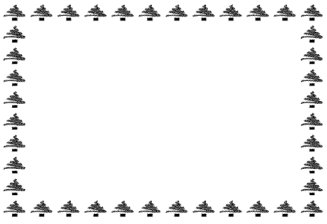

Turkeys


Star of David

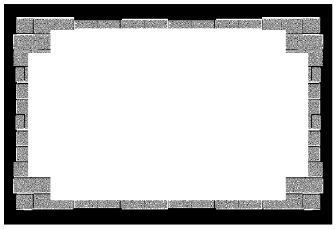

Stripes and Hearts

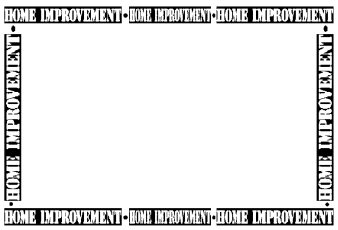

Valentines


Star of David 1


Tree

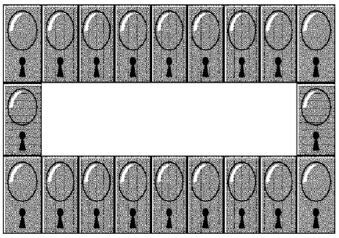
Home

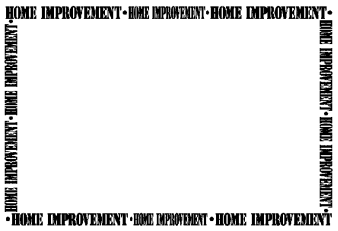

Brick



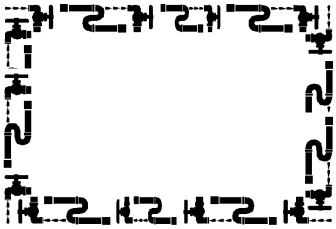
Home Improvement 1


House - Leaves


Doorknob and Keyhole

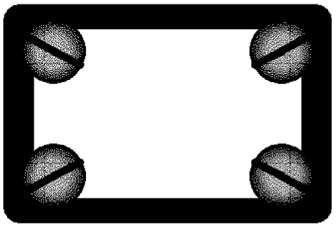


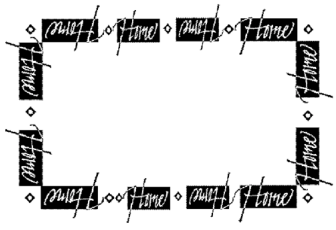
Home Improvement 2

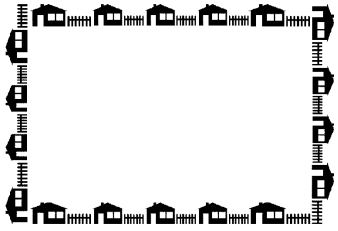

Plumbing

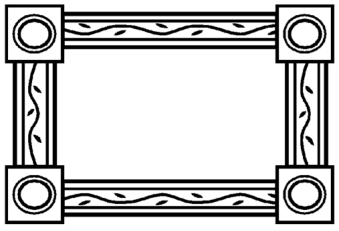

Frame Molding


House

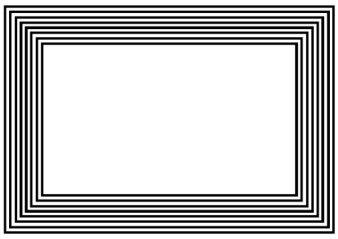

Sign


Home


House with Fence

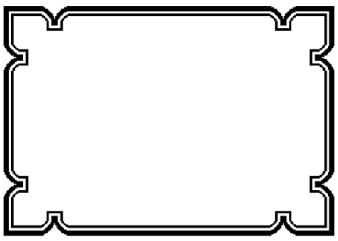

Wood Motif

Line Variations

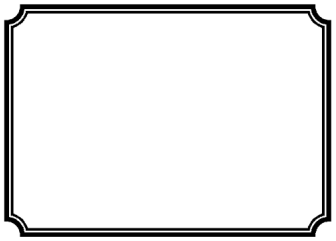

8-Stripe

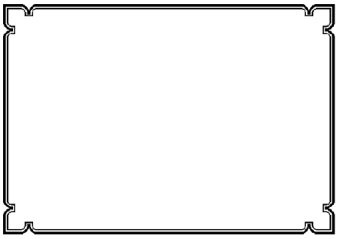

Corner Indent

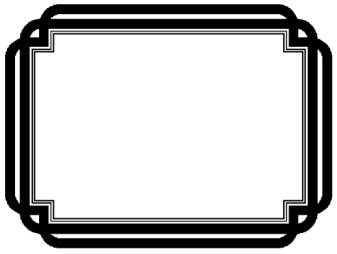

Dots and Dashes


Bracket 1

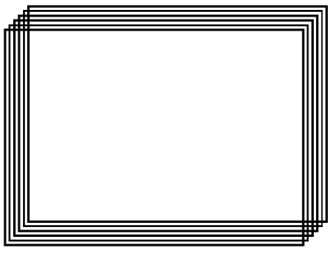

Crosshatch

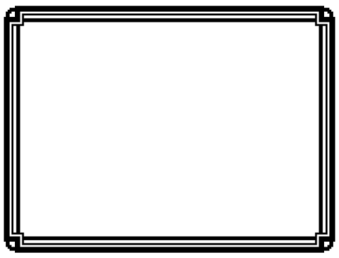

Double Corner Indent

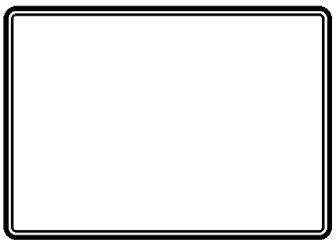

Bracket 2

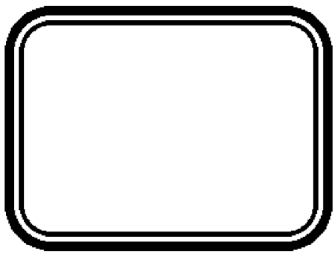

Deco 1

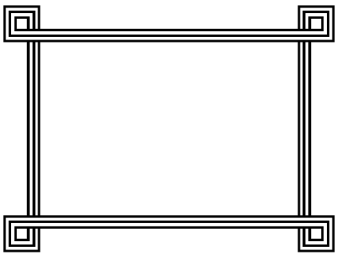

Double Round 1

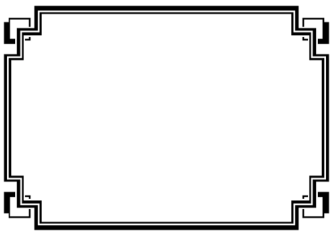

Corner FoldStripes

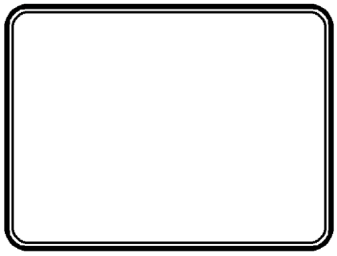

Deco 2

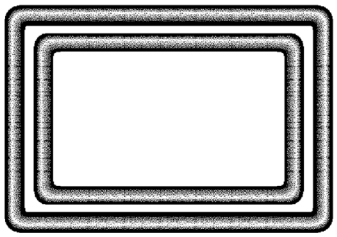

Double Round 2


Double Round 3

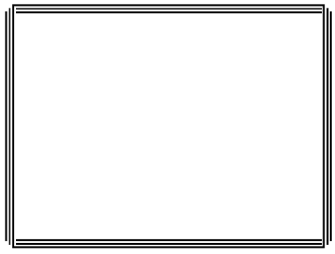

Frame 1


Squared


Double Round 4


Piping


State Fair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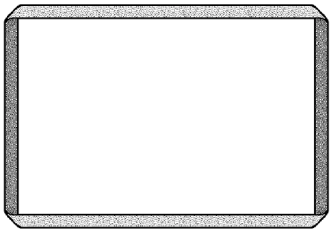
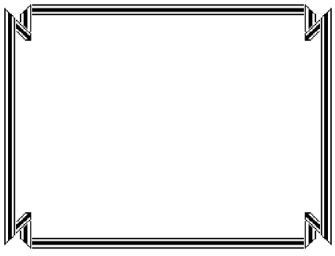

Ribbon


Stripe-Thru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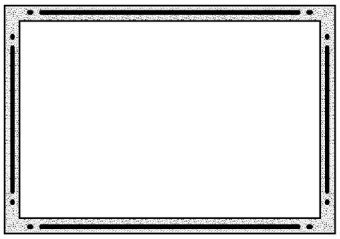
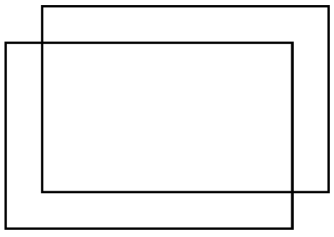
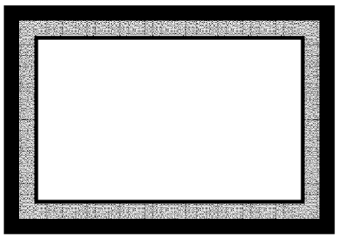
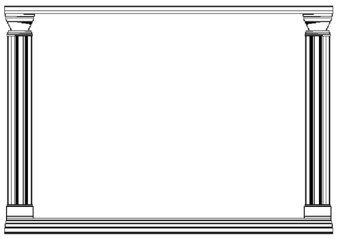

Rounded Lines


Thinline Boxes

Miscellaneous

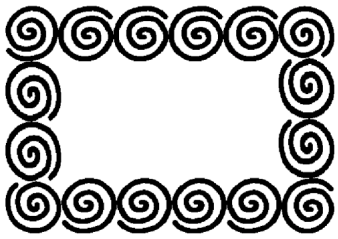

Two-tone Bar

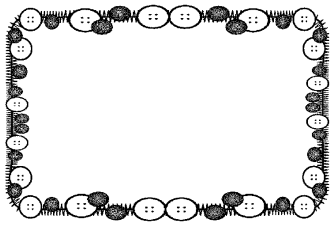

Argyle Pattern

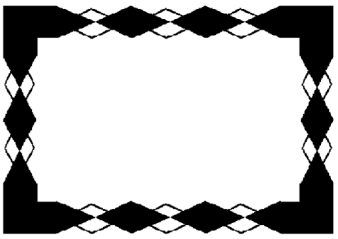

Columns

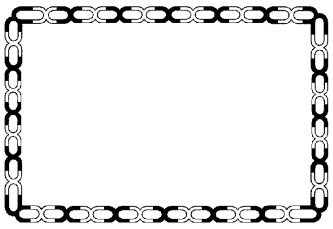

White Dashes


Bubbles

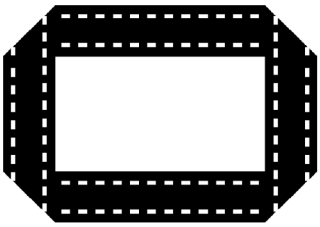

Curled Line


Buttons & Zig Zag

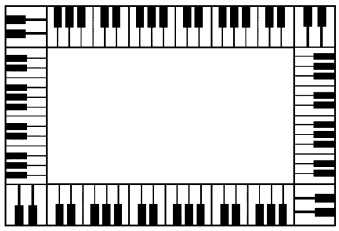

Diamond Shapes

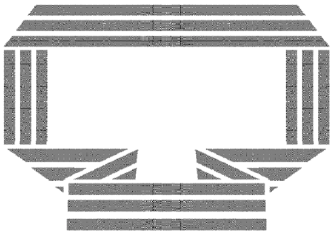

Chain Link

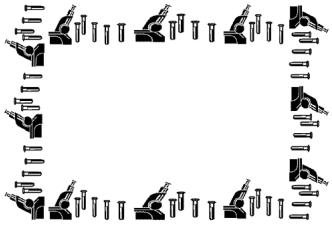

Diamonds

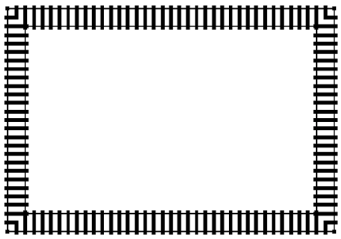

Film

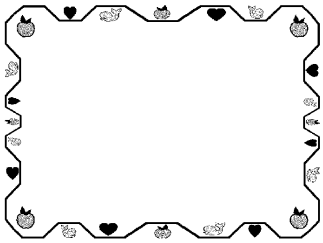

Links

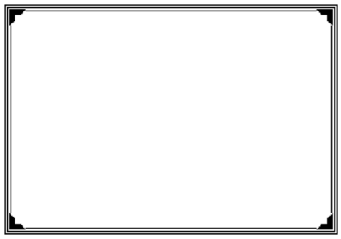

Piano


Folded Stripes

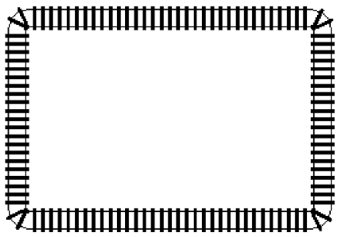

Microscope

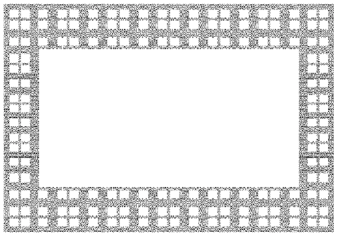

Railroad

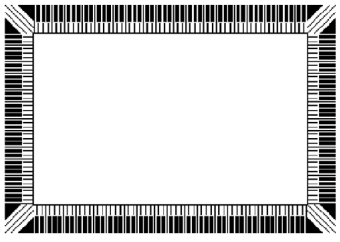

Hearts and Apples

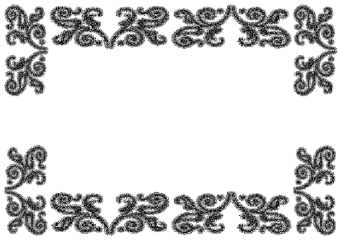


Photo


Railroad II

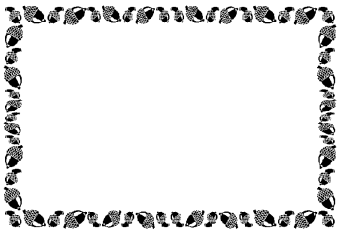

Light Plaid

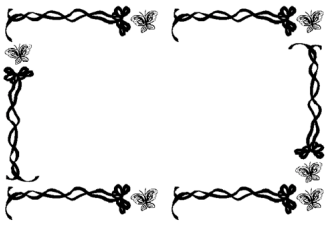

Piano 1


Scroll Work

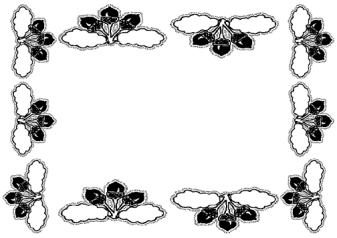
Nature-Animals

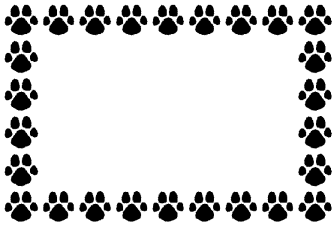

Stack

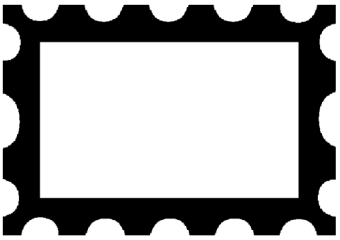

Acorns

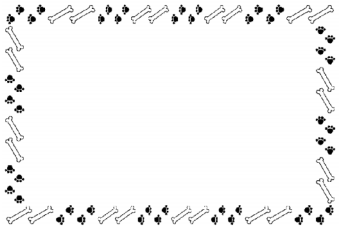

Butterfly and Ribbon

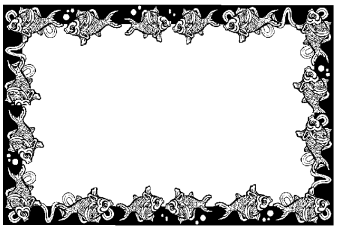

Stamp

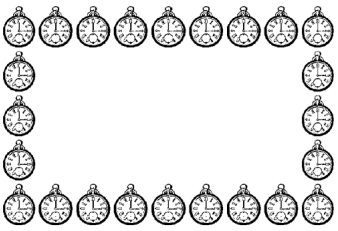

Acorns and Leaves


Dog's Paw Print

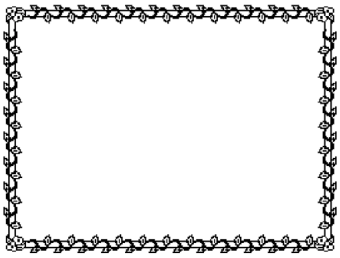

Stamp Edge


Bones and Paws

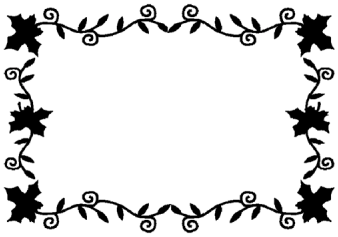

Goldfish

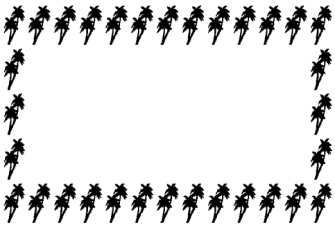

Watches


Butterlfy

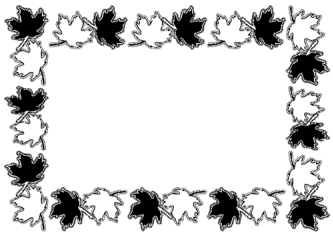

Ivy

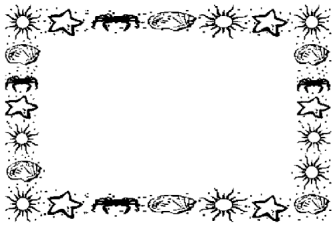
Sale


Leaf-Buds


Palm Trees

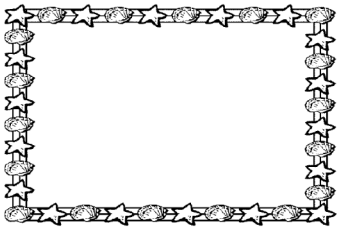
Sale Flag

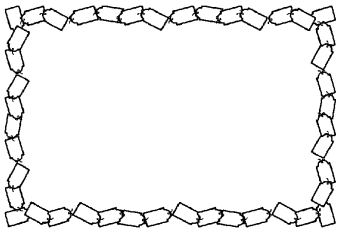

Leaves


Seashell and Crab

Sale Runner

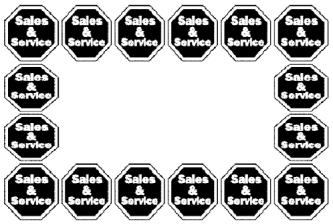

Leaves 2


Seashell and Starfish


Sale Tag


Maple

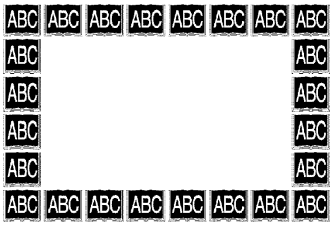

Sun



Sales and Service

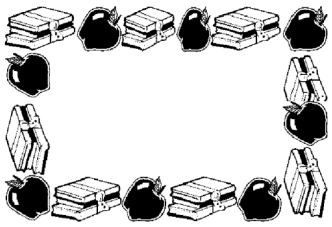
School

White Sale

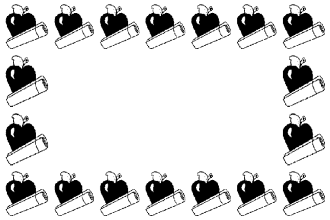


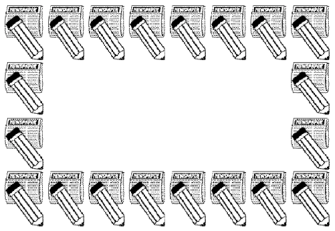
ABCs

Chalkboard and Apple

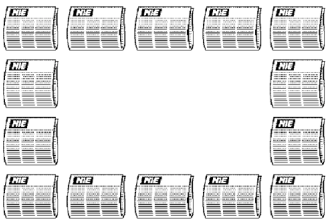

Apple and Book


Diploma and Mortarboard


Apple and Newspaper

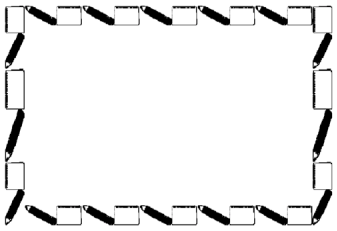

Newspaper and Pencil

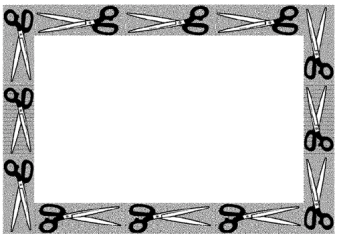

Caps



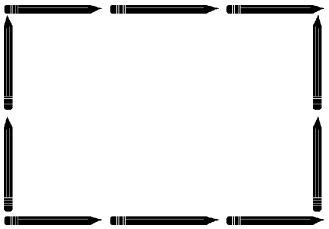
NIE Newspaper

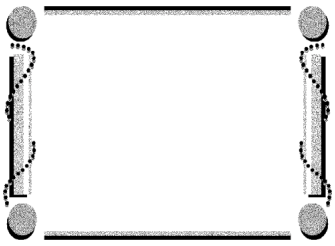
Simple Patterns


Notebook and Pencil

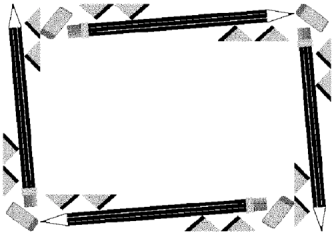

Scissors


5-Point Star, Filled

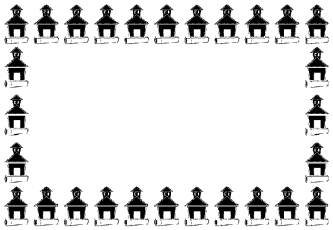

Pencil


Tassel

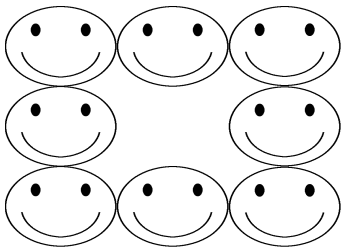

6-Point Star, Filled


Pencils and Erasers

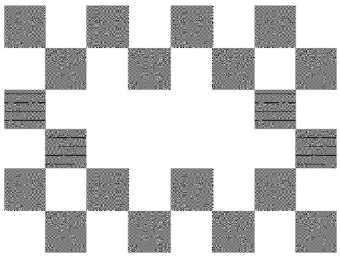

Arrows

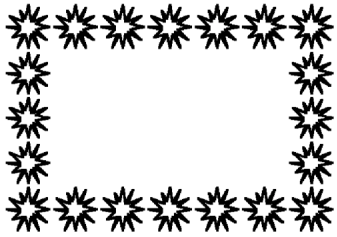

School and Newspaper

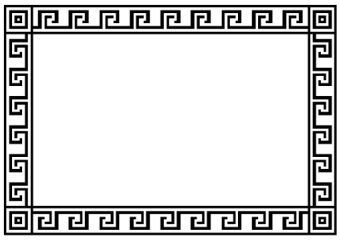

Big Checkers


Big Smiley


Diamonds

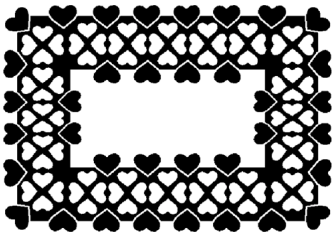

Large Checkers

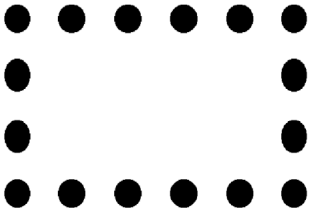

Burst, Hollow

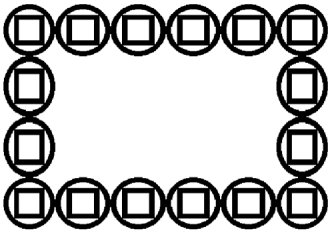

Egyptian


Large Diamond


Checkerboard


Hearts

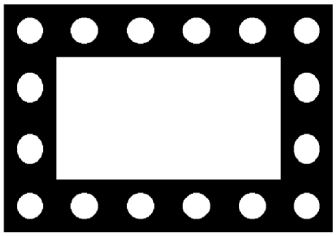

Large Dot


Circle-Squares

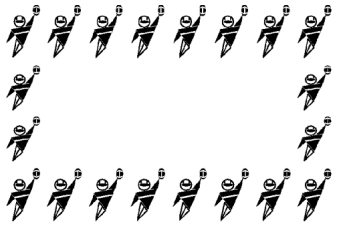

Inverse Plus

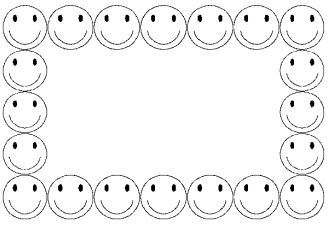

Large Hearts

Sports/Recreation

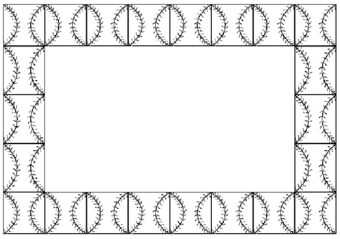

Large Reverse Dot


Small Dot

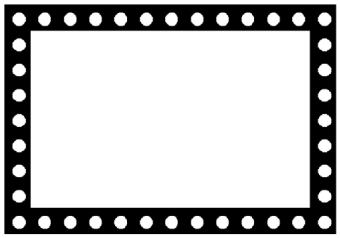

Abstract Football Player

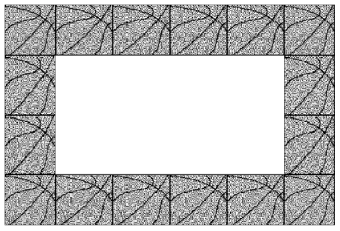

Little Smiley


Small Hearts


Baseball Pattern

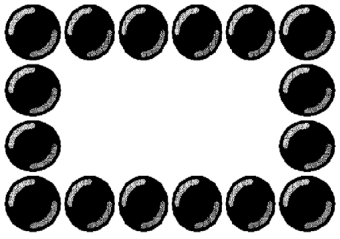

Reverse Diamonds


Small Reverse Dot

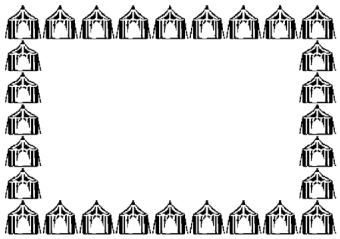

Basketball Pattern

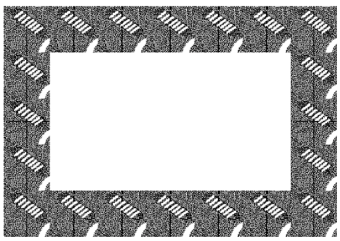

Small Checkers

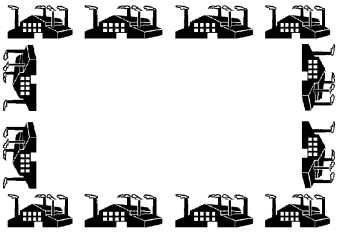

Spots


Bowling Balls

Tools - Industry


Camping Tents


Football Pattern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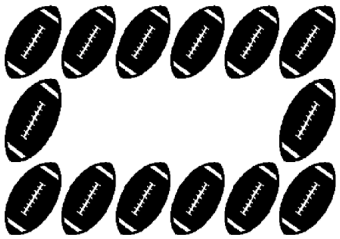
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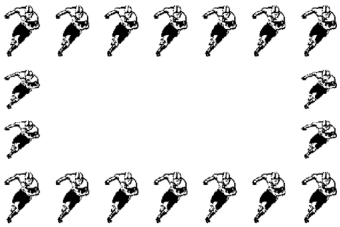
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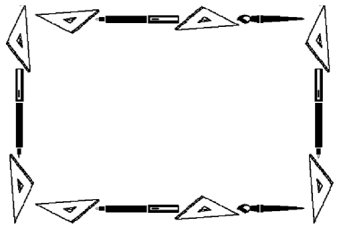
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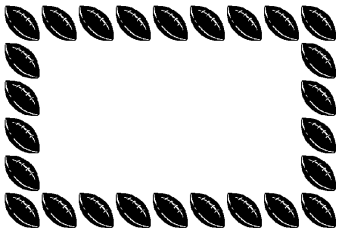
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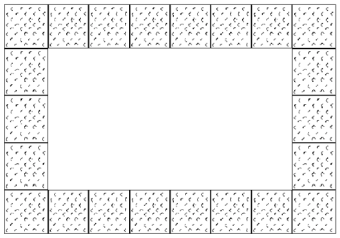
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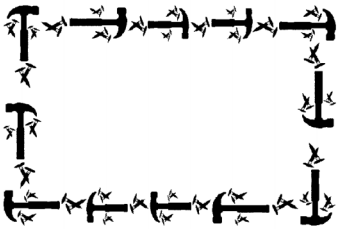
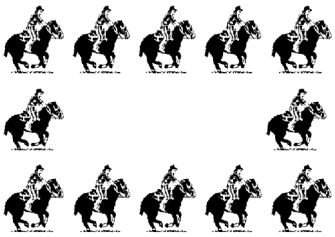
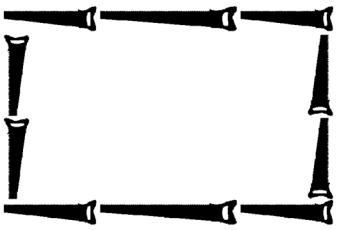

Hammer and Nails


Football Helmets


Horse and Rider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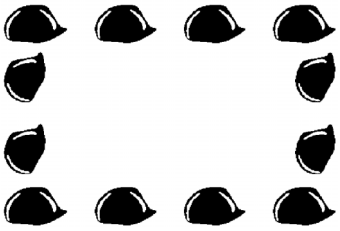
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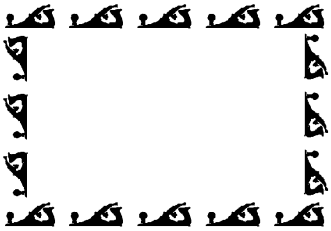
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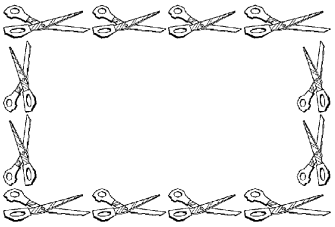
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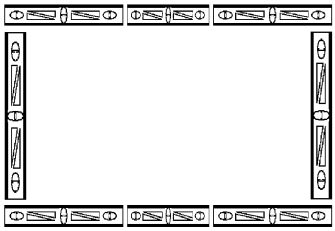
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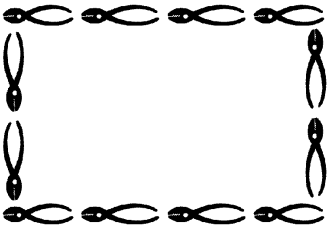
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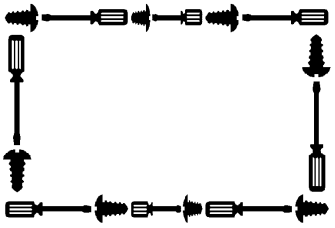
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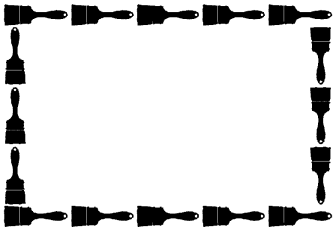
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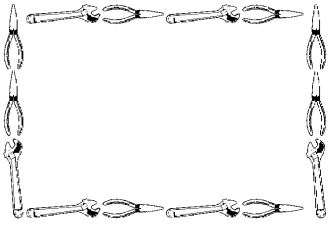
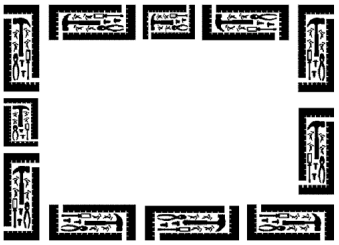
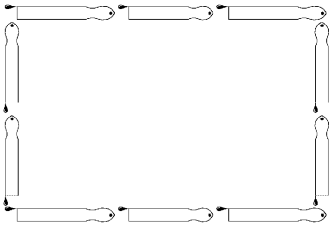

Pliers and Wrench


Square and Tools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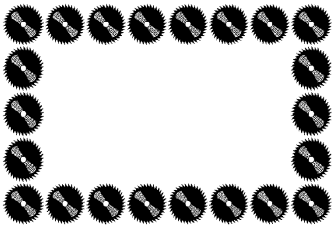
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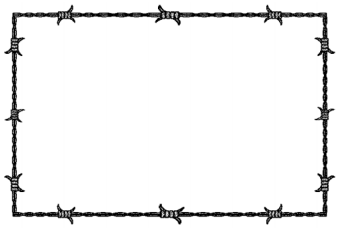

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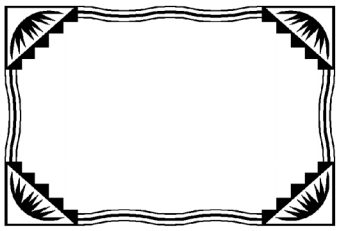

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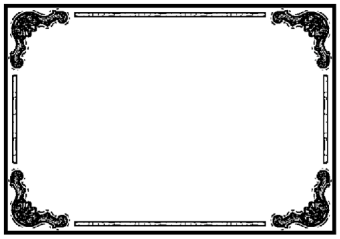

Western Corner

Rope

Wood Cut

Southwest

Glossary of Creator Terms

Additive color Color produced by combining red, green, and blue light. When combined in equal amounts, red, green, and blue produce white light. Computer monitors and scanners use this method to produce color. See also Subtractive color and RGB.

Alignment The arrangement of elements, either graphic or text. You can choose from four different horizontal and five vertical alignment options in Creator—left (ragged right), right (ragged left), centered, justified, bottom, and top.

Annotation When referring to text, the adornments added to characters. Creator lets you hide annotations or choose from a variety of different annotations on some fonts.

Ascender The portion of some lower case letters that extend above the main body of the character. Letters with ascenders include b, d, f, etc.

ASCII The American Standard Code for Information Interchange. Pronounced "az-kee," it refers to a text-only file format supported by most computer programs on both Macintosh and Windows computers.

Banding The visible stepping of shades in a gradient.

Baseline The invisible line on which letters and numbers rest.

Bézier curve In Creator, a curve whose shape is defined by controllable direction points set along its arc.

Bitmap graphic A graphic image formed by a grid of dots or pixels. See also Vector graphic.

Bitmap font A set of characters formed by a grid of dots or pixels. Fonts with point sizes in their name.

You must have a separate file for each size of a bitmapped font that you want to use. The computer cannot display or print a bitmap font accurately without the appropriate file; i.e., bitmaps scale up will have jagged edges.

Bleed An element that extends to the edge, or over the edge, of a page.

Block break A character, such as Command + Return, that forces the text fow falling into the next text block.

BMP A bitmap file. See also Bitmap graphic and Bitmap font.

Bullet A character used to add emphasis to sections of text. Common bullets include circles (•) or diamonds (♦).

Callout Explanatory text that calls attention to important features of an illustration. A thinline—called a Callout rule—may connect a callout to the appropriate part of the graphic.

Caption The text that identifies an illustration.

Choke The slight reduction in size of the foreground element's knockout. Since the element prints at regular size, the background color overlaps the element color.

Cicero A unit of measurement commonly used in Europe. A cicero measures approximately 4.55 millimeters.

CIF A Creator Interchange Format file. Creator 4.0, and earlier versions, use this file format to store document information. Other programs, like Creator, may allow you to import CIF files.

CMYK A four-color process printing system using cyan (C), magenta (M), yellow (Y), and black (K) inks. Commercial printers reproduce other colors using concentrations of these four inks. CMYK is a subtractive color, meaning that you get white by subtracting color. See also Additive color.

Color bars A strip of color values on a printed page used to check printing quality. See page ornaments.

Color separation The process of separating a page's colors into components. Spot colors require only one plate for each color used on a page. Process separations require four plates (one each for cyan, magenta, yellow, and black) for each page.

Column inch A measurement used by newspapers and magazines to calculate the cost of display advertising. A column inch is one column wide by one inch deep.

Control target One-half inch pinwheels designed by the Graphic Arts Technical Foundation. The targets help measure image resolution during plate production and plate degradation, dot doubling, grain, and slurring during printing.

Crop Trimming the edges of a graphic to fit inside a specified area. You may want to crop a graphic to eliminate an unwanted portion entirely.

Crop marks Vertical and horizontal lines showing the final dimensions of the printed page. The remaining paper is trimmed from the document.

DCS 1 A color file format that creates five PostScript files—C, M, Y, K, and a data file about the image—for each graphic.

DCS 2 A color file format similar to DCS 1. Instead of creating five different PostScript files—like DCS 1—DCS 2 creates one PostScript file containing a file's color information, including spot color information.

Decimal tab An option that lets you align numbers by their decimal points or other character.

Descender The portion of some lower case letters that falls below the main body of the character. Letters with descenders include g, j, p, etc.

Diacritical mark A symbol that, when added to a letter, indicates a special phonetic value.

Discretionary hyphen An invisible symbol that marks the location where you want to break a specified word. You can insert discretionary hyphens directly into text.

Document Window The on-screen window that displays the Creator document.

Dot leader A row of periods used to fill tab spaces. Dot leaders are often used in numerical tables.

Dots per inch The pixel resolution of monitors or the dot resolution of printers. Often referred to as dpi.

Ellipsis Three dots (…) used to indicate an omission of words. To place an ellipsis in text, press Shift + Semicolon.

In most Macintosh applications, when an ellipsis follows a menu item, it indicates that choosing the item opens a dialog box.

Ellipsis are also used on the widget at the end of a Creator text box to indicate additional text.

Em dash A dash (—) that has the same width as the selected point size of the font in use. Do not place a space before or after an em dash. To place an em dash in text, press Shift + Option + Hyphen.

Em space Equals the width of the selected point size of the font in use. For example, the em of a 12-point font is 12 points wide.

Emulsion The photosensitive coating on film or paper.

En dash A dash (–) that has half the width of an em dash in the given font. An en dash is longer than a hyphen. To place an en dash in text, press Option + Hyphen.

En space Equals the half width of the selected point size of the font in use. For example, the en of a 12-point font is 6 points wide.

EPS An Encapsulated PostScript file. A graphics file format that stores high resolution pictures. An EPS file contains a PostScript image for printing and a preview for viewing.

First line indent The distance between the beginning of the first line of a paragraph and the left indent.

In Creator, a first line value of zero causes the first line of a paragraph to begin at the left border of a text block. If the left indent has a higher value than the first line indent, the first line begins to the right of the left indent. This produces a hanging indent.

Font A complete set of characters (letters, numbers, etc.) that share a unified design—or typeface.

Frame The outside limit of an element. In Creator, you can assign a frame's width and style.

Frame weight Equivalent to Pen weight. See Pen weight.

French fold A page printed on one side and then folded at two right angles to form four pages.

Gatefold An oversize page where both sides fold into the gutter in overlapping layers.

GIF A Graphics Interchange Format file. A file format developed by CompuServe Incorporated. to reduce the amount of time necessary to download bitmap images from an on-line service. GIF images have a maximum of 256 colors.

Gradient A smooth blending of one color into another.

Grayscale image A graphic that displays shades of gray by containing more than one bit of information per pixel.

Gutter The central blank area between left and right pages.

Hairline A very thin line that measures .2 points.

Halftone screen A photograph of a graphic shot through a screen. The resulting image is composed of many small dots or other elements. Small solid dots used to simulate tints. In Creator, halftone screens are digitally simulated by a computer process.

Handles Small black squares that appear on elements. You can use a handle to resize an element.

Hanging indent Created when the first line of a paragraph extends to the left of all other lines in a paragraph.

HSL HSL is a system used by artists to represent colors. Hue (H) refers to the color pigment, Saturation (S) refers to the concentration of the pigment, and Lightness (L) refers to the amount of black in a color.

Hyphenation Dividing a word by syllables at the end of a line.

Invisible characters Characters that you can view in Creator but do not appear on a printout. Invisible characters include discretionary hyphens, new lines, returns, tabs, quads, and spaces.

JPEG A Joint Photographic Experts Group file. JPEGs provide full-color bitmap images in a highly compressed file format. Creator can import and export grayscale, RGB, and CMYK JPEG files.

Jump lines Page number references that guide a reader through an article.

Justification Text with even left and right margins. See also Alignment.

Kerning The adjustment of space between characters. See also Tracking.

Knockout A blank shape that appears in a color. An element of the same shape but of a different color eventually fills the knockout space.

Landscape The orientation of a page that is wider than it is tall. See also Portrait.

Leader Any character (usually periods or dashed lines) used to lead the reader's eye across the page. Leaders commonly fill tab stops.

Leading The space between lines of text, usually measured in points.

Left-aligned A paragraph with a straight left edge and a ragged right edge.

Left indent The distance between the left border of a text block and the beginning of a line.

Ligature A pair of combined letters. Some ligatures include æ, œ, and *fi*.

Lines per inch A measure of the frequency of a halftone screen. Commonly referred to as lpi.

Margin The space between the edge of the page and the document area reserved for text and graphic elements.

Mask Traditionally, the material used to block off a portion of a printed page. In desktop publishing, it refers to the area of an image that is cut away.

Masthead The section containing the publishing and staff information.

Master spread A nonprinting page that contains the basic page design for the document. You can place both text and graphic elements on a master spread.

Misregistration Misregistration, or out of registration, occurs when the foreground element and its knockout do not exactly match. This leaves white gaps between an element and its background color.

Moiré pattern The undesirable pattern created when two or more screens are superimposed at approximately the same angle. When an image is printed, moiré patterns can cause perceptible color shifts. Nearly every four-color prepress process results in some degree of moiré. As screen angles increase to 30 degrees apart, moiré patterns get smaller. Moiré patterns often occur when a previously printed copy is scanned, and the pattern of dots on the original clashes with the new pattern of dots on the scanned set.

NAA-Color A color system developed by Newspaper Association of America (NAA) to provide more consistent and predictable colors for newspaper usage. These colors are intended as process or spot colors.

Offset The distance of an element from some point.

Ornament Special characters that appear in addition to the letters and numbers of a font. For example, some fonts may have fleurons, decorative borders, international symbols, math symbols, or musical symbols.

Orphan The first line of a paragraph that falls at the bottom of a column.

Overprint The process of printing one color on top of another. If the background color is darker than the foreground element, the background color may show through the foreground element, changing its color. Also called a surprint.

Page Ornaments The elements printers use to align and compose pages. Typical page ornaments include registration marks, crop marks, color bars and control targets.

Pen weight The weight, or thickness, of a line defined by points.

Pica A basic unit of typographic measurement. There are 6 picas to an inch. Each pica contains 12 points.

PICT A common Macintosh file format for bitmap images.

Pixel Condensed from "picture element," pixel refers to the smallest part of a picture that a monitor or printer can display. See also Bitmap.

Point A basic unit of typographic measurement. There are 12 points to a pica and 72 points to an inch.

Portrait The orientation of a page that is taller than it is wide. See also Landscape.

PostScript A page description language created by Adobe Systems, Incorporated. PostScript describes fonts and graphics and how they appear on a page.

PostScript error An error that occurs when the PostScript interpreter, usually a printer, cannot continue processing a PostScript program. For example, the interpreter may not recognize a specific PostScript command, or the command may exceed some limit of the interpreter.

PostScript Type 1 font A scalable outline font that use PostScript's bézier curves. They work well with Raster Image Processors (RIP) because they do not need to be converted to be RIPped when outputting.

Pixels per inch A measure of monitor resolution.

Preferences Preferences are stored with the application and apply globally across all documents. They can be customized and saved.

Printer driver A file provided by companies that let your computer communicate with, or "drive," the printer.

Process color A color produced by combining different concentrations of cyan, magenta, yellow, and black ink. See also CMYK, color separation, and spot color.

Registration color A color applied when you want an element to print on all color separation plates. For example, crop marks print on all plates if you apply registration color.

Registration mark Small crosshairs printed outside the page image area. Printers use these marks to align overlaying color separations. See also Color separations.

Reshape handles Small white boxes that you can use to change the shape of elements. Reshape handles appear when you click on certain elements—like rectangles, starbursts, and paths—with the Reshape tool.

RGB A system for representing colors using red (R), green (G), and blue (B) light. The RGB system is used by computer monitors, scanners, and other color light systems.

Right-aligned A paragraph with a straight right edge and a ragged left edge.

Right indent The distance between the right edge of a text block and the right edge of text.

RIP Raster Image Processing. A device that takes data files from an Imagesetter and translates it for the printer.

Rule A line placed on a page.

SAU Page sizes that are frequently used in the advertising industry appear in Creator's SAU (Standard Advertising Units) Sizes set.

Scale The process of changing the proportion of an element.

Scalable font A mathematically described font. You can print scalable fonts at any size without jagged edges.

Screen angles and rosettes The angles used to offset the different film layers in process color separations. Properly aligned screen angles reduce moiré patterns.

In traditional color separations, a photograph or image is photographed four times using a different color filter for each exposure. The halftone screen is rotated to a different angle for each color. Four different-colored dots form a rosette pattern. Dots that interfere with one another can produce repeating patterns, called moiré patterns. The rosette pattern has been determined to produce the least amount of moiré pattern in images, and is generated by a careful balancing of screen angle, screen frequency, and halftone dot space.

Screen frequency The number of lines or dots in a halftone screen. Lines per inch measurement.

Separations The components of a color, consisting up to four plates. See also Color separation.

Sidebar A short article set apart from another longer, related article. Sidebars usually appear in shaded or framed boxes.

Spot color A color printed with a single ink. Useful in documents with less than three colors. See also Process color and Color separation.

Spread The slight enlargement of a foreground element. Since the element's knockout prints at regular size, the element's color slightly overlaps that of the background color.

The primary document unit of Creator. It consists of the pages that appear in a document window, which can be one or two pages.

Subtractive color Color produced by combining cyan, magenta, and yellow ink. Printers use these three colors to reproduce all other visible colors.

In theory, combining cyan, magenta, and yellow ink in equal amounts produces black. Since all inks contain impurities, printers typically use a black ink in addition to the three other colors.

See also Additive color and CMYK.

Swash The elaborate italic letters usually used at the beginning of sections or for initials.

Tab stop The location to which the insertion point jumps when you press the Tab key.

Text wrap See Word wrap.

Thin space Equals one-quarter the width of the selected point size of the font in use. For example, the thin space of a 12-point font is 3 points wide.

Thumbnail A small image of a page. Thumbnails allow you to see the general layout of several pages at once.

TIFF Tagged Image File Format stores scanned graphic images. TIFFs can be black and white, grayscale, or color images.

Tiling Breaking a document page into sections to fit the paper size available. You then assemble the page sections manually.

Tracking The adjustment of space between text characters. See also Kerning and Word space.

Trapping The intentional overlapping of adjacent colors to prevent misregistration. See also Choke, Knockout, Misregistration, Overprint, and Spread.

Two-fold A publication design that produces a total of six panels, three on a side, each defined by a fold.

Type family A group of fonts with related design elements. Examples of type families include Century, Helvetica, and Times. This is also known as a font family.

Vertical substitution The changing of certain characters in vertical runs of text.

Vector font A scaleable font that can be adjusted to any size. It mathematically describes bézier curves.

Vector graphic A graphic image composed of mathematically described paths. See also Bitmap graphic.

White space The area of a document that contains no text or graphic elements.

Widow The last line of a paragraph that appears on a line by itself.

Word space The adjustment of spaces between words; separately from tracking, which is between characters. See also Kerning and Tracking.

Word wrap The adjustment of the number of words on a line to fit the margins. Word wrapped lines have "soft" returns. Creator places a "soft" return at the end of a line of text when you have typed beyond the available space. This allows you to continue typing on the next line.

A "hard" return is created only by pressing the Return key.

WYSIWYG What You See Is What You Get (pronounced "wizzy-wig") refers to the reproduction of a printed page on a computer screen. A true WYSIWYG display accurately shows the final appearance of a printed page.

X-height The x-height is the height of the main body of text, excluding the ascenders and descenders.

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