16 Page Layout

Building a document is a lot like erecting a building. You start with a design and materials (plasterboard, flooring, and other materials for buildings—text, photos and other artwork for documents), wield the appropriate set of tools, and end up with a useful product. For page layout the tools you use to assemble and control text and graphics and print out the result are the functions in desktop publishing programs.

Word processing programs ease the once tedious process of typing, editing, and correcting text (and may support some graphics as well). Graphics programs enable you to create and modify pictures (and may also include limited text tools). Page layout programs are what you use to control all the elements of a document—text, graphics, and color.

Because page layout programs have been designed to meet the requirements of graphic designers, publishers, and commercial printers—including the ability to make fine typographic adjustments and create color separations for offset printing—they also work well for any other sort of publishing task you may have. In this chapter, we'll talk about how to choose a page layout application that suits your needs.

Contributors

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Richard Becker (RB) has been a graphic designer long enough to remember lead type and rubber cement.

Phil Gaskill (PG) is a New York-based book typesetter and nationally recognized typographic expert. He was a technical writer for Aldus Corporation in Seattle, was co-author of *QuarkXPress Tips and Tricks,* second edition (Peachpit Press), and was technical editor of *Real World PageMaker 5* (Peachpit Press).

Moe Rubenzahl (MR) is a Mac-head. If this has helped you get on the World Wide Web, tell me about it! Send your URL to me at <MRubenzahl@ videonics.com>. I'd love to see what you created!

Elyse Chapman (EC), **Anne-Marie Concepcion (AC)**, **Richard Pfeiffer (RP)**, **Ray Robertson (RR)**, and **JB Whitwell (JW)** and other members of the Desktop Publishing Forum on CompuServe.

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Contents

Page Layout and Desktop Publishing (KT)

Desktop publishing—the process of laying out pages of *WYSIWYG* (what-you-see-is-what-you-get) text and graphics on a personal computer—was born when three key developments came together with the year-old Macintosh computer: (1) Adobe Systems put its PostScript page description language in processors (*RIPs*) that could be used to print computer files to any sort of printing device; (2) Apple adopted Adobe's technology for its first 300-dpi laser printer and the major typesetting equipment manufacturerer, Linotype, used it in its first high-resolution imagesetter; and (3) Aldus Corporation introduced PageMaker, the first popular page layout program.

This potent combination sparked a revolution in the way words and pictures were prepared for printing—a revolution that rivals Gutenberg's invention of movable type in its economic and social impact. After 1985, any computer user could create usable camera-ready art without buying a lot of extra supplies and equipment, and without necessarily learning a bunch of specialized skills or being able to draw a straight line.

Thanks to desktop publishing, any computer user who has an idea and a design for a publication of any size or type can construct a document on screen and print it out on a laser printer or imagesetter to create camera-ready pages ready for printing. No more cutting up strips of type, no more messing with wax or rubber cement,

The Toolbox holds tools for selecting text and other elements, for drawing rules, rectangles, and circles, for cropping imported graphics, and for performing other tasks.

The Library palette lets you stash recurring elements, such as logos, that may be needed for several publications. This one has key word search capabilities built-in.

The Styles palette makes it easy to edit or apply typographic and paragraph styles to selected text.

You can place text, graphics, and rules (drawn lines) anywhere on each page.

The Scripts, Master Pages, and Colors palettes.

Page layout programs such as PageMaker 6 provide tools for placing and manipulating text and graphics on a page.

The Layout Process in a Nutshell (KT)

Judging by the frequent questions we receive on the DTP Forum on CompuServe, it appears that many beginners are uncertain about what the layout process involves. Here are the basic steps:

1. Prepare text for typesetting. Delete extra spaces between sentences, words, and lines; replace typewriter marks with typographic (curly) quotes and apostrophes, double-hyphens with em-dashes, fi and fl combinations with ligatures; and so on. You can also apply style sheets here (or wait to do it in the layout). The easiest way to accomplish text preparation is to use special utilities (such as Overwood, Add/Strip, or Torquemada the Inquisitor) but you can also make repeated search-and-replace runs manually with a text editor or word processor.

2. Prepare graphics for placing in the file. Scan in or create electronic illustrations; edit (crop, rotate, colorize) clip art; and correct color and sharpen scans, saving the graphics in formats compatible with the layout program—usually as TIFF or EPS files.

3. Set up the document in your page layout program. Take specs from the design (page size, margins, allowances for bleeds, fold lines); establish defaults for the document (adjust settings for text, paragraphs, graphics, and other details); create basic text styles unless you plan to import style sheet information with the text files.

4. Place text in the document. If you didn't apply styles in the text cleanup process, do so now. Flow it onto the pages, and check the pages.

5. Place the graphics. Add captions; set text to run around graphics; and adjust graphic or text as needed.

6. Check the pages to make sure everything is in place, and print a proof copy.

7. Proofread and make corrections to the layout.

8. Tweak the type to finish the typesetting, and to adjust awkward text—widows, bad word breaks, poor spacing (too much space between words, usually), and any other visible problems. Then print another proof.

9. Proofread and correct, possibly printing out another proof to check again for final approval.

10. Make any final corrections and print proofs of any pages affected by changes.

11. Set file for output (checking any resolution- or device-dependent settings, turning on crop marks, and making any other adjustments that may be necessary).

12. If you're sending the file to a remote service for output, prepare a cover sheet listing all fonts used (typeface name, brand, and version if known), assemble all graphics, specify output resolution, line frequency for halftones and screened areas, request RC paper or film, indicate whether color is to be separated, and provide any other information required for output.

13. Mark up a life-size rough dummy for the printer to show bleeds, color breaks, and other details if there are any ambiguities in the job.

and no more razor blades or T-squares. The tools for professional-level publishing are no longer locked away in type and trade shops staffed by specialists. They're right in your Mac, ready to be wielded by any designer, editor, or other user who cares to learn how to design pages and use desktop publishing software.

Choosing the Right Program   (KT/DB)

Appropriate tools make most kinds of work easier—and page layout is no exception. The first programs most people think of when they hear "desktop publishing" are Adobe PageMaker and QuarkXPress. They're the standards of the publishing industry and primary competitors. However, there are plenty of reasons for considering Ready,Set,Go! which, while inexpensive, was designed to compete with the big guys, and still retains functions that make it an ideal choice for some desktop publishers. Or you might consider Adobe FrameMaker, with its powerful tools for producing structured documents.

You may not want to stick with the tried-and-true programs, either. If you like to experiment with new software you may want to consider Viva Press Professional—it opens XPress files and has a similar approach to page layout, but it offers some new functions and enhances others. If you have an interest in Apple's QuickDraw GX (see the sidebar, "Page Layout with QuickDraw GX," later in this chapter)—particularly the fonts and text composition functions—you should look at the only two page layout programs so far to embrace the new technology: UniQorn (from SoftPress Systems); and Ready,Set,Go! GX. We'll discuss all these programs in the next section.

You don't need an all-purpose powerhouse of a program if you only occasionally need to produce a few simple documents—it may make sense for you to choose one of the easy-to-use (and less expensive) packages—Adobe Home Publisher or Brøderbund's Print Shop, for example. Or perhaps you can get the job done with software you already have—a word processor, an integrated "works" package, or a drawing program.

These page layout programs are meant to create documents designed for print. If you're mainly interested in laying out Web pages, see "Layout for the Web," later in this chapter; if you're trying to pull together elements for on-screen presentation, look in Chapter 17.

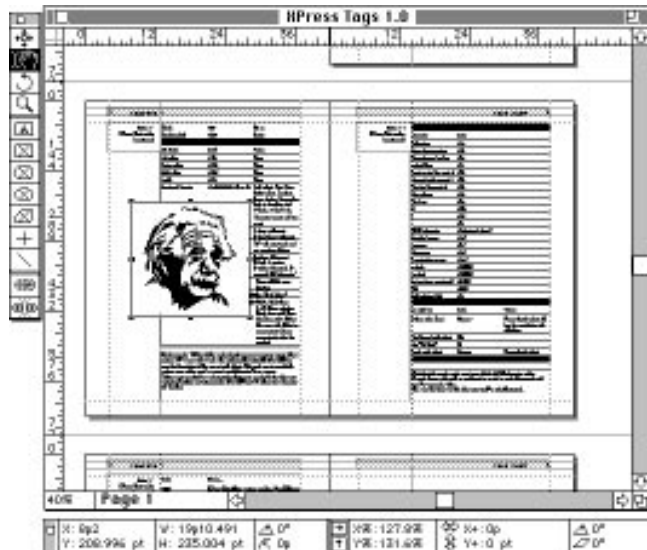# Versatile Workhorses: PageMaker, XPress, and Ready,Set,Go!   (KT/DB/SR)

Page layout programs have been playing leapfrog for a decade, with each set of feature upgrades allowing one program to push ahead of its competitors for a time. The serious action is between **PageMaker 6.01** ($895, Adobe) and **QuarkXPress 3.32r3** ($995, Quark). But **Ready,Set,Go! 7.02** ($395, Manhattan Graphics; formerly marketed by Letraset USA as DesignStudio) isn't far behind, and its much lower price makes it an excellent value.

If these programs were cars, XPress would be an Italian sports car, offering performance and style but perhaps exhibiting a few quirks at times; PageMaker would be a German sports sedan, reliable and comfortable but still fun to drive; and RSG a sports utility vehicle, a bit homely, maybe, but with solid performance and no pretensions to high style. You wouldn't compromise on essentials by buying any of these types of vehicle—and you won't have to sacrifice essential functions with these layout programs, either. In the end, all three will do the job: All enable you to mix text, graphics, and drawn rules or boxes in complex documents, and all offer tools for sophisticated typography, graphics, color, and output that can meet the most exacting commercial standards. So all three are considered together here.

In QuarkXPress, you first create a text or picture box, either on the page or on the pasteboard area surrounding each page. You can then modify the boxes and import text and graphics into them.

Points of Distinction

It would take a book just to outline the major features of these programs, so we won't try to describe them in great detail. They don't differ all that much functionally and all are capable of producing a wide range of layout work. Many users seem to base their choice on what they're used to—whether the way the program works feels familiar or alien. Occasional specialties may require a particular add-on module
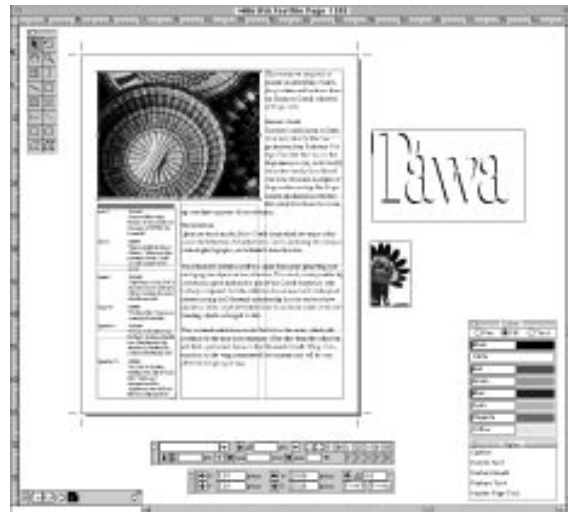
that runs with only one of these programs—such as the Quark Publishing System XTension that makes XPress into a newspaper production system (see the sidebar, "Using Add-on Modules to Customize Your Layout Program" later in this chapter). Or you may find that the approach the software takes in accomplishing layout tasks is what makes the difference to you. We'll attempt to describe significant differences here.

In PageMaker, you can place any object (graphic or block of text) on the pasteboard—there's no need to draw a box first.

General approach. XPress and RSG are based on frames—first you draw a box, then you fill it with text or a graphic. PageMaker is free-form—you can place any element anywhere. Frames can be convenient—you don't have to draw a separate box if you want to print a rule around or add a color panel behind text or graphics. On the other hand, if you don't need to do anything to the text, creating frames is an extra step and managing links between text boxes in RSG and XPress takes a bit more effort than PageMaker's approach.

Master pages. A *master page* is a sort of a template that lets you keep even a very large document consistent without a lot of repetitious work. You can set up master pages for different kinds of pages—chapter openers, regular pages, covers, or reference sections, for example. XPress supports up to 127 master spreads per document, PageMaker as many master pages and/or spreads as available memory will allow, and RSG 52 (26 each for right- and left-hand pages). All elements in RSG and PageMaker master pages are fixed on the document pages. In XPress, you can move, delete, or otherwise edit master page elements in document pages.

In Ready,Set,Go! 7, you must place all elements in predrawn boxes, but you also have free access to a document-wide pasteboard (upper right).

Guidelines for Non-Designers   (RB/KT)

Computers equipped with desktop publishing software can produce perfectly straight lines at your command and they never get the type cockeyed (unless you want it that way). But one thing hasn't been computerized in the rush to desktop publishing—graphic design. So far it still takes a human being to decide how a book, brochure, magazine, or newsletter should look—where (and how) those perfect lines and words should appear. That human being is the designer—and it may well be you.

Buying a page layout program doesn't magically turn you into a graphic designer. But basic design isn't rocket science, either—applying commonsense principles should enable you to produce decent-looking pages and documents that communicate clearly. Here are some specific guidelines:

- *Plan first.* Sketch your layout—or make a little dummy with all the elements shown diagramatically—before you sit down at the computer. It's easier to guide the logic of the piece when you're not lost in detail on the computer.

- *Question the status quo.* Rethink the form your document should take: Would it work best in a booklet? A multipanel folded brochure? A simple flyer? A series of postcards?

- *Work in spreads.* Lay out all the pages or panels that your reader will see together as a single visual unit—that's how your readers will see them.

- *Keep type in the family.* Limit yourself to just one or two typefaces for text, captions, headlines, and so on, and consider taking all from a single type family (using plain roman for text, bold-italic for captions, and perhaps extra bold for the title or major headlines, for example). Although you can pair a bold sans serif face for heads with a serif text face, there's no rule that says you have to—keeping all the type in a single family often works better. (See Chapter 14 for more information on using type.)

- *Be consistent.* Use style sheets to make sure that details such as captions, heads and subheads, and other bits of text are always

Page views. XPress shows as many pages as will fit in the window—you can scroll from spread to spread, and a spread can have more than two pages. PageMaker and RSG can show only a single page or spread at once. The *pasteboard* (an area you can use to temporarily store elements you haven't placed yet) in RSG and PageMaker is common to all pages, so you can park elements from one page that will later be dragged onto another. Each XPress page or spread has its own pasteboard. You can view pages in thumbnail view in all three programs, and print a page of thumbnails, a useful way to record a schematic overview of a publication.

GOOD FEATURE

Grids, guides, and measurements. All three programs use nonprinting guides to help you lay out pages and position objects. Only RSG supports full grids (with active horizontal as well as vertical guides). Both XPress and PageMaker allow you to use arithmetic operators (+, −, /, and *) and mixed measurement systems (3p5+1cm,

GOOD FEATURE

handled the same way—same size and style, same distance from other text and pictures, and so on.

- *Line things up.* Use nonprinting guides on master pages to establish a grid-like pattern to help you place elements on pages.

- *Honor the rhythm of the page.* Watch out for page elements that almost (but don't quite) align, photos or other illustrative elements that are almost (but not quite) the same size or shape, and other disruptions to the rhythm of the page. Don't change line spacing (leading) to make things fit—it irritates readers and looks amateurish.

- *Be cautious with color.* A little color goes a long way. Remember that most colors are less contrasty than black and are likely to make an element seem recessive, not emphasized. Colored type is also usually harder to read than black.

- *Help the reader navigate.* Use a logical hier-archy of type size, degrees of boldness, and space around heads and subheads to help

the reader navigate through text. Yes, you have to get your reader's attention, but don't sacrifice a logical layout to visual shock tactics.

- *Add nothing without good reason.* Every ele-ment has to earn its way onto the page. Question the urge to draw a box around type or to put color behind it. Meaningless graphic emphasis undermines your work and misleads the reader.

- *Strive for the occasional surprise.* Spice things up by introducing a few elements of surprise—an outsized initial cap or a head-line hung in an otherwise empty column, a very small (or very large) graphic element, and so on. But watch the overall visual balance of the spread.

- *If the design works, it works.* That's an old designer's maxim. Once you're confident about laying out pages, don't become a slave to the rules—in the end, it's all about choice.

for instance)—though PageMaker's feature is limited to the Control palette. Both XPress and PageMaker allow you to force text to align across columns or spreads. In PageMaker, a paragraph-level control lets you set objects or guides to snap to custom vertical ruler increments. In XPress, you can elect to snap objects to a baseline grid, and can define an elegant first line offset that controls where the first line of text will begin, but these are document settings.

Tool palettes. Both PageMaker and XPress have a Master palette that lets you have precise numerical control over most attributes—element size and position, text format-ting, and so on. PageMaker's Control palette is even more flexible (you can control paragraph as well as character attributes, for example). PageMaker's palette also includes a useful proxy for indicating what part of a selected object will be acted on. All three programs also have floating palettes for controlling specific functions—stylesheets, color, and so on.

GOOD FEATURE

Using recurring elements. All three programs have a place to store recurring elements (such things as logos, standing heads, or a copyright notice) for use in multiple documents. PageMaker and XPress call this a *library*, RSG a *glossary* item. PageMaker's library allows searching by keyword, description, and author name, and you can import libraries from Adobe Fetch, an image-archiving program. The XPress library doesn't provide searching (you can only select by item names), but you can have multiple libraries open.

GOOD FEATURE

Long documents. PageMaker has good book-oriented functions for automating assembly of multiple chapters or sections for output, including control of left- and right-hand pages and consecutive numbering. PageMaker also has excellent automatic TOC and indexing systems. For XPress you need a third-party extension to create indexes and tables of contents (but Quark has promised better support for long documents, including auto-indexing in XPress 4). RSG has no special support for long documents, and there is no way to generate an index or TOC automatically.

Tables. Neither XPress nor RSG has any specific function for creating tables—you must use tabs and style sheets to arrange tabular material manually. PageMaker 6 ships with an enhanced stand-alone Table utility that produces EPS files (the old one just made PICTs). It's a bit clunky, though better than nothing (and the tables can be imported into XPress or RSG documents as well as PageMaker's).

The fact remains: If you use many tables, you should probably be looking at FrameMaker, which revels in them (see "FrameMaker" later in this chapter).

Color issues. In the past, XPress was the tool of choice for color work, but with version 6 PageMaker has more than caught up. Its automatic trapping tool is more capable than the one in XPress (PageMaker does a better job of trapping elements that overlap more than one background color, for example). It also offers better color management—the program ships with the Kodak Precision *Color Management System* (*CMS*), but will support others as they become available. XPress 3.x includes the EfiColor CMS XTension from Electronics for Imaging (EFI), but EFI no longer produces color management software, so Quark will probably have to replace it in the next major upgrade. The Kodak CMS gives PageMaker a bonus—one of the best Photo CD acquisition tools on the desktop (most users will be able to place images directly from the CD-ROM, safely relying on the Kodak software for auto-sharpening and color correction). RSG falls down here—it has manual object-level trapping and no color management system.

GOOD FEATURE

Text runarounds. All three programs can be set to run text around other page elements, though all have irritating limitations. PageMaker runs text around all sides, but only works with graphics (which can include text that has been grouped). Then, the

Color: The Final Frontier   (DB/Darcy DiNucci)

One of the most important differences between major page layout programs and simpler software is their ability to handle color for *offset printing* (printing on a printing press rather than on a desktop color printer). Here is a guide to some of the issues.

Color Separation

On a printing press, each color is printed separately. To create color for printing, a page layout program must be able to separate the colors onto separate pages for output. Those separations are usually printed to film, from which the different printing plates can be made.

Spot versus Process Color

How the colors are separated depends on whether they will be printed as *process color* or *spot color.* Spot color is printed with an ink of the specified color, in a single pass through the press, and is generally used when the document includes just one or two colors, for decoration. You typically choose spot colors out of a swatch book, such as a Pantone Matching System (PMS) book, and some page layout programs include on-line versions of the Pantone and other color matching system palettes for easy color specification.

With process color, all colors are created by printing the image with different tints of four colors: cyan, magenta, yellow, and black (CMYK). Process color is more economical to use when the piece includes more than four colors, and it is always used to print color photographs.

Trapping

When paper is flying through the printing press, it often gets misregistered, and each color isn't printed exactly where it should be. This can cause gaps at the edges between colors where the white paper shows through. *Trapping* is the process of slightly overlapping colors at their edges so no gap will show when misregistration occurs. This is an area that even the best page layout programs haven't really mastered yet (and they may never do so). Even though several of the programs discussed here let you trap type and graphics created within the program (none of them can trap elements of an imported graphic), the best solution is often to have specialists at the service bureau that outputs the job take care of the trapping for you.

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runaround window is rectangular—you have to create and resize irregular text wraps manually, which can be a frustrating process. Both XPress and RSG limit runarounds to one side of an element but they work with text boxes as well as graphics. You can modify the *standoff* (gutter) in XPress and PageMaker but not in RSG. XPress can be set to follow either the box or the irregular shape of a graphic.

GOOD
FEATURE

Cropping imported graphics. All three programs support *cropping* of imported graphics. Both XPress and RSG allow you to crop graphics to a variety of shapes. Imported graphics in PageMaker are always square or rectangular, although you can sometimes use PageMaker's masking function to simulate irregular cropping.

GOOD FEATURE

Flowing elements with text. XPress's anchoring function allows you to attach graphic or text boxes so they stay connected to a specified bit of text. You can set the anchored boxes to align on the baseline or cap height of the main text. This is a powerful tool that neither of the other programs has. PageMaker does support inline graphics, a more limited approach.

BAD FEATURE

Typographic defaults. All three programs can produce commercial-quality type but PageMaker's defaults give it the edge right out of the box. You should adjust typographic defaults before creating new documents in any of these programs. XPress ships with the optimum word space set to 110 percent—which has the effect of enlarging word spaces no matter how carefully a font was designed, and tends to create loose spacing in both ragged and justified text. RSG ships with only standard specs for justification and ragged typesetting; but even the professional specs only give you control of minimum and maximum settings so you cannot directly modify the word space in any font.

XPress also defaults to a spacing standard that is not shared by other typographic software; you can make fonts set the same in XPress as in other applications by clicking on the Standard em space in the typographic specifications dialog. As it ships, RSG will not auto-kern any type smaller than 12-point; you can change this threshold to 4 points (thus ensuring that all readable type will be kerned), which is the default setting in both PageMaker and XPress.

Tracking. All three programs support *tracking* for global control of type spacing and all include editable tracks. XPress uses a single editable track per font, and it applies to the entire document. Because of that, hardly anyone ever uses it, preferring instead to adjust spacing by "range-kerning" of selected text at the paragraph level. PageMaker and RSG 7 have editable paragraph-level tracks (five for PageMaker, three for RSG).

Drop caps. XPress has automatic *drop caps*; but you cannot adjust them or contour text around the cap, so many users prefer to use the anchored text function instead. PageMaker's drop caps are accomplished somewhat awkwardly through a plug-in (see the sidebar, "Using Add-On Modules to Customize Your Layout Program" later in this chapter), but you can contour text around the large character. PageMaker's drop cap has other problems: Hyphens disappear at the ends of lines, and editing the paragraph messes up line breaks. RSG has semi-automatic, noncontourable drop caps.

Creating PDFs and HTML files. This is one of the places where RSG and XPress show their age—they make no reference to Adobe Acrobat "portable document files" (PDFs—see Chapter 14 and Chapter 25 for more information on Acrobat) or

HTML for Web pages (Chapter 23). Quark has released Immedia—it's an XTension for creating Web and multimedia pages with XPress. PageMaker 6 ships with plug-ins for automating creation of both PDFs and Web pages. The PDF tool is useful because it simplifies the required print-to-disk process. The HTML Author plug-in is limited—but useful if you're trying to "repurpose" a PageMaker document for use on the Web.

Automation. All three programs support functions that aid automation of page layout—*templates*, *scripting*, and *tagging*.

- *Templates*. PageMaker's templates are ingenious little scripts that create publications (including style sheets) based on dialog box selections (page size, label template, and so on). Surprisingly, XPress's few in-the-box templates are for special purposes and lack style sheets (preset text formats), so they aren't of much use. RSG supports RSG Stationery.

- *Scripting*. All three programs are scriptable—that is, all or a useful portion of their functions can be automated by a small program written in a *scripting language*. XPress supports AppleScript only; RSG and PageMaker have their own scripting languages (or you can use a limited subset of AppleScript commands with PageMaker). For real hackers, AppleScript is much more powerful, but PageMaker scripts—accessible through an optional palette—are easier to write and use. The CD-ROM edition of PageMaker 6 includes a useful on-line scripting manual; scripting in RSG and XPress is documented minimally in their manuals.

- *Tagging*. All three programs support tags (codes that convey formatting information). XPress and PageMaker tags can encode character formatting; RSG tags are the simplest (style sheet tags only). PageMaker can read XPress tags directly, which allows PageMaker users to take advantage of a collection of shareware tools—including Mark My Words, XP8, and Torquemada the Inquisitor—designed by programmer Greg Swann to automate tagging in XPress. (These utilities are available from on-line libraries.)

Support. PageMaker and XPress both provide some period of telephone support when you first buy their products. During this interval the support is "free" but you pay for the call; and Adobe also offers telephone support after every major upgrade; Quark does not. After this, both companies offer complicated pay-as-you go and/or prepaid support plans. RSG's telephone support can be summarized very simply: It's always free, but you pay for the call.

Both Quark and Adobe are trying to move as much support as possible to on-line facilities: Both have Web pages as well as forums on CompuServe and America Online (see Chapter 22 for more on on-line services). On-line users get first crack at small updates (which can be downloaded), get answers within 24 hours during the week from on-line tech support personnel (and often get even faster answers at any time from other users of the on-line services).

PageMaker users receive *Adobe Magazine* for free as soon as you register your copy of PageMaker. Quark sends XPress owners the *XPressions* newsletter only if you pony up for extended support, but an independent publisher sends *X-Ray* magazine to all registered XPress users.

Using Add-On Modules to Customize Your Layout Program (KT/DB/SR)

You can add functionality to XPress and PageMaker—to compensate for temporary deficiencies in the core features of the software, adapt the programs for specialized tasks, or expedite some layout processes—through *plug-in modules*. These are called *plug-ins* in PageMaker, *XTensions* (or *XTs*) in XPress. (RSG supports add-ons called *Annexes,* but the only ones available ship with the software and are fairly limited in use.)

Some add-ons are free, though most cost between $20 and $300. These include small utilities that accomplish one particular task efficiently, such as the CursorPos XT (Kytek, Inc.) that monitors the position of the cursor at all times, as well as more complex utilities such as QX Tools for XPress and PageTools for PageMaker (both from Extensis Corp.) that reorganize the XPress and PageMaker user interfaces and simplify access to most commands. Some high-end add-ons—such as the Quark Publishing System XT that turns XPress into a workgroup newspaper pagination system, or the ad-layout utilities for both programs from Managing Editor Software and Integrated Software—cost more than the programs themselves.

Some XTensions fundamentally change XPress's feature set (for instance, SXetchPad, which adds full drawing tools—including Bézier curves and putting text on a curve). By comparison, many of PageMaker's plug-ins resemble sophisticated macros with dialog boxes.

This discrepancy was more true of PageMaker's tentative early forays into add-ons (when they were called Additions) than it is now. Quark pioneered add-on technology and XPress has been extensible almost from the start. However, since Adobe's acquisition of Aldus in 1994, PageMaker's plug-in architecture is being changed to make it compatible with Photoshop, Illustrator, Acrobat, and other Adobe products, thus giving all the Adobe programs a common set of add-ons. It remains to be seen how far Adobe will go with this approach. In the meantime, add-ons help many users accomplish page layout more effectively.

Making Your Decision

There's no doubt about it: You can produce consummately professional publications of almost any type with any of these three programs—PageMaker, XPress, or Ready,Set,Go!

In the end, you'll probably base your decision on personal factors. PageMaker is a bit more flexible, and it's the right tool for book production (assuming you don't need FrameMaker, described later in this chapter). On the other hand, XPress is better understood at service bureaus and benefits from a wide array of available add-on tools. And RSG is a terrific value, giving you much of the power and dexterity of PageMaker and XPress at a much lower cost.

Intriguing Newcomers   (KT)

Introducing new high-end page layout software takes courage at this stage of the game. Most publishers at every level have already invested cash, training, and time in a program (and probably have existing files to deal with, as a further disincentive to change).

Still, today's popular programs are not perfect and leave room for newcomers. Some problems are holdovers—even after all this time, none of the popular programs provides for the kind of typographic control taken for granted before desktop publishing wiped out the typesetting industry. And today's programs aren't too helpful in helping designers "repurpose" documents (convert them from conventional print jobs for distribution on-line or as Web pages). We also face new publishing technologies that didn't exist when PageMaker, XPress, and RSG were being developed, including these:

- *Stochastic screening.* Photos and other continuous-tone art must be converted to a halftone dot pattern for printing. Traditional halftones use an orderly pattern of rows of dots, but it's easier for computers to produce a frequency-modulated (randomized) pattern of halftone dots. This still experimental process can also produce higher visual quality from smaller files, especially when combined with high-fidelity color.

- *High-fidelity color.* Stochastic screening is sometimes combined with hi-fi color— the use of more than the traditional four process colors, in other words. So far, only PageMaker supports hi-fi color explicitly, through Pantone's Hexachrome color library.

- *Non-offset printing processes.* For the past 50 years most commercial printing has been done by photo-offset, but other techniques are starting to grow in popularity.

Page Layout with QuickDraw GX (KT)

Apple's QuickDraw GX brings several gee-whiz features to users of System 7 (7.1 or later). This set of system extensions affects five areas: graphics, type and typography, printing, color management, and document portability, any of which can affect page layout functions, but the typographic features of GX have really captured the liveliest interest among desktop publishers.

Apple calls GX fonts "smart fonts" because they can automatically produce high-end typographic effects—glyph substitution (for ligatures, for example), hung punctuation, stylistic variations (beyond italics and bold), vertical fractions, swashes (beginning/end of line or beginning/end of word), and optical alignment—that are difficult (or nearly impossible) with conventional fonts, applications, and operating systems. And a single GX font can have a huge character set (more than 16,000 characters compared to the 256 of a standard Mac font).

Unfortunately, to take advantage of these stunning features you need not only QuickDraw GX and GX fonts but DTP applications that exploit them. So far, none of the industry stalwarts—PageMaker, XPress, Illustrator, FreeHand, or Photoshop—is compatible with GX. Because Apple has announced its intention to build GX permanently into System 8 (code-named Copland), we would expect to see functional compatibility, if not full-fledged support in the 1997 rounds of software upgrades.

Note: In System 7 you have to add the GX extensions manually—they're not installed automatically when you update your system.

Meanwhile, Ready,Set,Go! GX and UniQorn (a new program from England) take advantage of some of the GX features (both require GX to launch, in fact). You can experiment with GX today—all you need is one of these programs, a way to switch from standard to GX operations (to avoid problems with incompatible applications), and some GX fonts. In addition to the fonts Apple shipped with System 7.5, several companies—including ITC, Bitstream, Galapagos, and Linotype-Hell—have released collections of GX fonts.

Today's page layout programs basically assume all work will be reproduced by offset printing.

- *New system-level printing tools.* Apple's QuickDraw GX (see "Page Layout with QuickDraw GX") includes its own printing architecture as well as built-in high-end font and graphic capabilities. So far, mainstream page layout and graphic programs continue to rely on PostScript for image and output control. But there is at least a possibility that things might change, particularly if Apple and Microsoft were to collaborate on a single standard. And hope beats eternal in some developers' breasts.

Such changing circumstances as these combine to place new burdens on old page layout programs (and on their users), and open the door a crack so new competitors can enter the market. Enter Viva Press Professional, and two programs based on QuickDraw GX: UniQorn and Ready,Set,Go! GX. It remains to be seen whether any of these will make much headway, but they're interesting enough to consider right now.

UniQorn (PG)

UniQorn ($895, SoftPress Systems), a brand-new QuickDraw GX-based page layout program (from England), is a very impressive-looking piece of software.

In UniQorn, the Font Extras palette makes it easy to experiment with GX fonts. This dialog box shows a fraction being created.
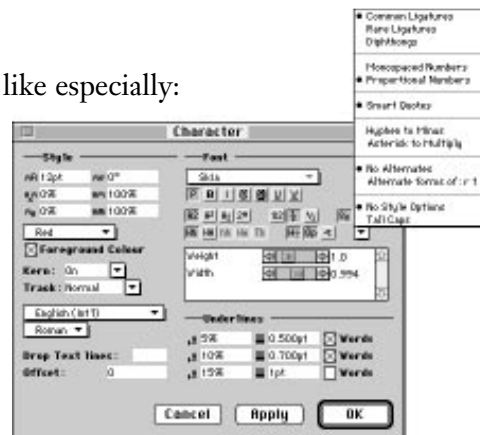
When you launch UniQorn, the first thing that strikes you is that it looks a lot like XPress. Even better news—for the most part (besides incorporating all the QuickDraw GX features), UniQorn combines the best features of XPress and PageMaker.

There are some new things about the interface, though. Perhaps the strangest is that there's only one kind of frame or box. It can hold either text or graphics, but you don't have to specify this at the time you draw the box. If you start typing, it decides it's a text box; if you click on the border of the box so that you see the handles, it becomes a picture box.

Many of UniQorn's menus, menu items, and keyboard shortcuts are the same as in XPress.

Here's a brief list of some of UniQorn's features I like especially:

- Full underline control (position and thickness) for up to three (!) underscores.

- A nice sizing/cropping feature for imported graphics.

- An extremely clever "flexible presentation" feature that lets objects retain their proper relative size and position when the page size is changed. This feature is supposed to be an aid to Web publishing, but of course could have a million other uses.

UniQorn has a logical and comprehensive Character Spec dialog, with all the controls in a single place.

- XPress-like multiple master pages—master items are editable on document pages.

- Compact and logical—even elegant—Character and Paragraph dialogs.

- Tracking—UniQorn has five PageMaker-like tracks (unlike PageMaker, however, these are uneditable).

- UniQorn's styles can control both character and paragraph attributes; it's an unusual implementation, but powerful once you get the hang of it.

- UniQorn exports tagged text—set by default to HTML for Web publishing, but alterable to other types of tags by the user.

- It also supports AppleScript. Even better—it's recordable (you can have it record your actions and build a script out of them).

BAD FEATURE

Shortcomings? It's a pretty short list, although one of them is a show-stopper: UniQorn doesn't support import of formatted text—only plain ASCII or text with Rich Text Formatting (RTF) tags. True, you can export text from most programs to RTF, but it's cumbersome and not foolproof. Other weaknesses: No vertical-alignment capability for text. And they very unfortunately adopted XPress's insane word- and letter-spacing defaults, the worst of which is the 110 percent desired word space.
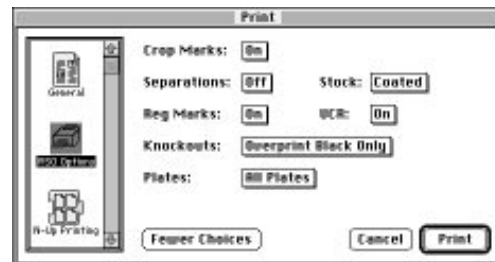
Is UniQorn worth its $895 list price? If they'd fix the text import function, absolutely. I'd switch to it in a minute.

Ready,Set,Go! GX   (PG)

The GX version of this venerable program fully supports GX fonts—it can only be run in a QuickDraw GX environment, in fact. Except for this, **Ready,Set,Go! GX** ($395) doesn't seem to differ much from the conventional version of the program (covered earlier in this chapter).

Don't get me wrong—GX compatibility is a major revision. First, it means that developer Manhattan Graphics had to rewrite all the code for the entire program. I'm impressed that this small company cared enough, and believed enough in GX, to make this kind of investment. Second, by supporting GX, RSG can take advantage of the dazzling features in GX fonts, including controls that let you trans-

Because QuickDraw GX incorporates sophisticated printing controls, the Ready,Set,Go! GX Print dialog box is simple and easy to use.

form weight, width, and slant, and make use of typographic variations if they're available in the font. RSG will always be known as the first GX page-layout application, by a margin of more than a year. But if you're looking for dazzling new features besides the GX stuff, you'll likely be disappointed.

One change from the standard version of RSG disturbs my typographic sensibilities: They seem to have done away with word- and letter-spacing controls. This is enough to keep me from using the program for serious work. I hope they restore these controls soon.

A couple of especially nice things about RSG GX include: hyphenation controls that prevent breaking the last word of a paragraph; and PageMaker-like tracking—RSG GX has five tracks, just like PageMaker (except they're not editable). It also supports tagging (styles only).

And some random lackings include: no AppleScript dictionary, which means it's not scriptable; no "section" capability; and there's only one column per text block.

Is it worth the $395 list price? Probably. The best thing price-wise is that upgrades from previous versions are inexpensive (about $80; in fact, you can upgrade to RSG 7 and RSG GX from any older version for $80 each).

Viva Press Professional (KT)

If **Viva Press Professional** ($495) didn't seem so promising, I'd be inclined to ignore it, but it has some of the makings of strong competition for PageMaker and XPress (especially for the latter, which it much resembles). It does everything the other programs do—plus such innovative features as these:

- *Object guides*—any object can be a guide

- *Bézier curve drawing tools*, as if you had Illustrator or FreeHand built-in

- *Automatic indexes, TOCs, and tables*; and you can set up automated lists of pictures, abbreviations, and bibliographic references used in a document

- *The best typographic controls* of any WYSIWYG page layout program yet

- *XPress compatibility*—it can open XPress files (not convert them—open them, with all elements intact and editable)

In Viva Press Professional 2 you must draw frames before placing text or graphics objects, but (like UniQorn), there's a single frame-drawing tool—the contents determine what sort of box it is.

Unfortunately, Viva Press' US distributor InterPress seems to be having difficulty bringing this German product to market. The original version had a limited release in early 1995; version 2 should be out by the time you read this, having been delayed

while the company defended itself against Quark's lawsuit over trade issues and possible copyright infringement. According to InterPress representatives, the lawsuit has been settled. The program still has room for improvement, but is surprisingly slick and capable. If it succeeds in reaching the marketplace, it might be a contender. (See the table, "Overview" for summary information on each page layout package.)

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High-End Specialists

FrameMaker   (KT/DB)

Standard page layout programs can produce most types of documents, but if you need to include lots of tabular material or footnotes, if you want to build cross-references into your file, or if you need files that flow seamlessly not just across from Mac to PC but possibly to Unix as well, you should probably consider **FrameMaker 5** ($895, Adobe), which was designed for just that sort of work.

You could use FrameMaker for short documents and brochures, but it's not really designed for that. It's set up for documents that have a fairly consistent layout from page to page. It can handle graphics and rules, but it doesn't have the typographic and graphics-oriented bells and whistles that PageMaker, XPress, or RSG have.

It really comes into its own for long documents such as technical manuals or in-house guides—jobs you might start out by producing in a word processing program (which is what FrameMaker most feels like). FrameMaker's built-in word processor has an excellent spelling checker, extensive find-and-replace features, automatic index and table of contents generation, footnotes, and so on. Many software companies—including Adobe—use FrameMaker to produce software manuals.

FrameMaker has the best table-handling of any program for the Mac, plus unique features such as automatic cross-referencing and conditional text (that is, insert if…, which lets you include or exclude certain text and different versions of a document). It's also got an impressive equation editor, for doing things such as math texts. Because FrameMaker is available on so many different platforms—including Windows—it's also great for large corporations that need to move documents around among Macs, PCs, and Unix-based systems. You can even use a Reader utility to read FrameMaker files over networks or on CD-ROMs.
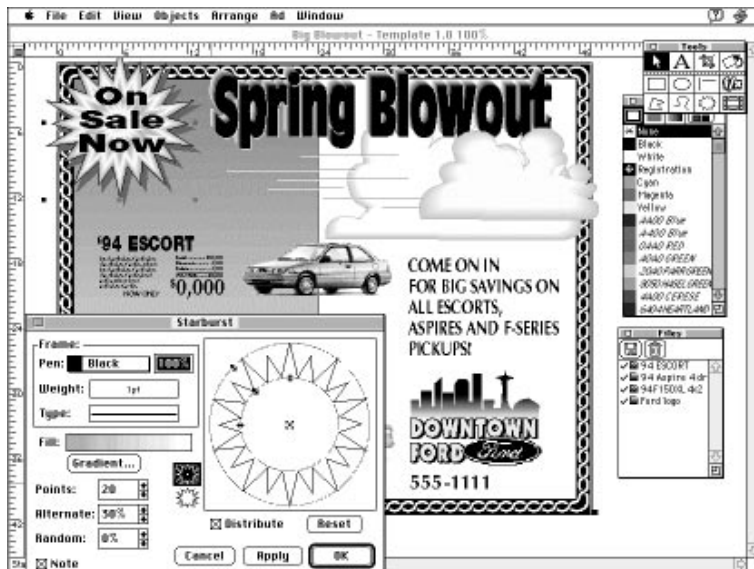
Multi-Ad Creator

(RA)

Multi-Ad Creator 3.8 ($650, Multi-Ad Services) is probably the best-kept secret in professional Macintosh publishing. While it's used by a zillion newspapers, magazines, and in-house ad departments, Multi-Ad's marketing is so bad that most people still don't know about this very cool program. Multi-Ad Creator is clearly designed to make ads, but you could make any one-page piece with it. Here are a few of my favorite features:

• *Importing graphics* is a snap, and you can easily make 1-bit TIFFs transparent or colorized.

• *Masking*—a Mask palette with FreeHand or Illustrator-like pen tools lets you easily auto-mask any imported image or trace areas in an image.

• *The Starburst tool* has no peer, even among drawing programs.

• *Powerful text handling*, especially the style sheets, go beyond—far beyond—anything you've ever seen, including not only character styles, but also algorithmic styles ("the first line of the paragraph should be in Helvetica, then change to Palatino; put a Zapf Dingbats bullet at the beginning of the paragraph," and so on).

• *Controlled export* of an entire ad (or just a portion of it) as an EPS or DCS (separated EPS) file for inclusion in a multipage layout program.

Trying to describe all of Multi-Ad Creator's features in one section like this is just plain cruel. If this is something that might make your life better, try a demo version (just write to Multi-Ad at the address in Appendix D).

Multi-Ad Creator can handle only single pages, but boy, can it handle those. It includes some of the best graphics and file-handling tools of any page layout program available.

Overview		
Product	**List**	**Distinguishing features**
PageMaker 6.0	$895	Free-form layout program; good book-production tool (auto-indexing, TOC-generation, and book assembly function); excellent color tools (auto-trapping, color management, Photo CD).
XPress 3.32r2	$995	Well established in high-end agencies, design studios, and with output services. Many XTensions available for flexible off-the-shelf customization.
Ready,Set,Go! 7	$395	Supports layout grids; somewhat weak in typographic and color tools; excellent value for the price.
Ready,Set,Go! GX	$395	First page layout application to support QuickDraw GX (which is required).
UniQorn 1	$895	Has best features from both XPress and PageMaker plus QuickDraw GX (which is required).
Viva Press Pro 2	$495	Functions in most ways like XPress but with added functionality in both type and graphics. Opens XPress files.
FrameMaker 5	$895	Sold as a document-creation rather than page layout tool. Supports indexing, cross-references, tables, and other necessities for technical manuals.
Multi-Ad Creator 3.8	$650	One-page layout tool optimized for creation of ads and unparalleled in its ability to create starbursts and other spot illustrations.
Home Publisher 2.1	$ 49	Somewhat limited but easy-to-use page layout program with templates for common types of layout tasks; poor typographic control (no support for kern pairs, no control over word and character spacing). Includes collections of fonts and clip art.
Print Shop Deluxe	$ 80	Template-based, highly formatted utility for creating relatively simple informal pieces (banners, greeting cards, and so on). Includes collections of fonts and clip art.

Good Enough Page Layout

In the industry, we tend to hear this approach to page layout referred to as low-end, but perhaps a better term would simply be "appropriate technology." If you only occasionally prepare any sort of document, or produce only simple informal pieces, a program such as XPress or PageMaker would be overkill. But maybe one of the following would do.

Adobe Home Publisher   (KT/SR/DB)

This is the linear descendent of Personal Press, a surprisingly capable page layout program developed by one of the first Mac software companies, Silicon Beach—famous for developing SuperPaint, SuperCard, and Dark Castle. The company was acquired

by PageMaker developer Aldus Corporation several years ago and the program, which had been designed for beginning and occasional page creators, was renamed Home Publisher. Adobe has revived the program as **Adobe Home Publisher,** put it on a CD, fluffed it up with a collection of useful templates, fonts, clip art, and preprinted specialty paper, and sells it for less than $50.

The program has some powerful features long missing from the big guys (in fact, it rotated text before PageMaker could). One clever feature is the Equals tool that makes two objects the same size and shape, and a Replicate function with options for replicating a page element a given number of times.

Text is handled relatively well—you can either type directly on the page or import text into a text box—and

Although simple to use, Adobe Home Publisher is capable of useful work. Here you see a simple fax sheet laid out in the program, along with several of its palettes.

there's a well-designed spelling checker and thesaurus to polish your prose. On the other hand, the type formatting controls are rudimentary, which is perhaps to be expected in a low-end page layout program. You can specify a number of typographic settings, but there's no automatic kerning, which would be an obvious way to help novice users create good-looking publications.

One of Home Publisher's most interesting features is AutoCreate—a sort of super-template that enables novices to build documents without wrestling directly with elements in the layout. It advises that "you need four stories and three graphics for this newsletter," and you choose appropriate text and images to fill the boxes. Home Publisher then builds the publication, pulling the files into the template.

Print Shop Deluxe (KT)

If the other programs sound too complex for your work, you might want to consider the template-based **Print Shop Deluxe** ($80, Brøderbund). It ships on a CD with a collection of clip art and fonts, and is even simpler—and more rigid—to use than the less expensive Home Publisher. But if you produce only relatively simple layout projects—greeting cards, banners, calendars, or signs, for example—and don't want to prepare for the task by taking a graduate degree in the graphic arts, Print Shop may be the right program for you.

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Layout for the Web (MR/KT)

So you've decided to join Godiva Chocolates, the U.S. Congress, and your local pizza joint and create a page on the World Wide Web. Where do you begin? Well, you surf the Web, obviously, in search of advice, good examples—and to see what doesn't work. There are hundreds of pages of free information on how to design Web pages, write HTML, add graphics to your pages, and so on. We've listed a few here (see the sidebar "Great Web Sites for Learning HTML"), but you can find others on the Web via Yahoo, Excite, Alta Vista, or other Web search engines, searching with such keywords as "tutorial HTML" or "HTML tool macintosh" (see Chapter 23 for more on the World Wide Web and HTML).

Creating a Web Page

You work in *HTML*, a simple text-based language that Web browsers know how to interpret. Your page will include your message (*content* in HTML-speak) mixed with HTML *tags* (codes) that specify in general terms how the page elements will be handled. (For instance, <h1> and <h2> indicate two levels of heading.) HTML tags are something like the styles we use in word processors or page layout programs, but unlike style sheets, HTML doesn't specify exactly what an <h1> heading looks like. That's taken care of by the reader's browser program (an HTML interpreter). Its settings determine the font, type size, and other details. It's efficient—a whole page of HTML takes just seconds to appear on a reader's screen.

Writing HTML. You don't need special programs to design a Web page—you can enter HTML tags manually in any text editor. But it's much easier to use a program such as Adobe's WYSIWYG editor PageMill. It allows you to work more or less as you would in a very simple page layout program, then creates the HTML file automatically. Once you become an experienced Web author, you will probably learn to use more sophisticated tools, but PageMill 1 is useful for quick and dirty pages, and the recently announced version 2 promises to be even better. (Before discovering PageMill, I used the shareware program World Wide Web Weaver, but it's buggy, the user interface is quirky, and version upgrades carry additional shareware fees, even as basic problems remain unaddressed.) A PageMill file can be further refined in a text editor (I use BBEdit, shareware from Bare Bones Software).

A few other Web page development tools worth mentioning include NaviPress, HoTMetaL Pro, Netscape Navigator Gold, and Microsoft's (formerly Vermeer's) FrontPage. And Quark's Immedia will let you use the familiar XPress interface and toolset to create HTML. It's hard to make recommendations months ahead since the

state of the art is shifting rapidly. For instance, final versions of Navigator Gold and FrontPage have not been released as I write—yet they could be obsolete by the time you read this.

Be realistic. "Keep it simple" is a good slogan for most page layout projects, but it's definitely the best strategy for creating HTML. Compared to print-oriented layout, you have little control over some aspects of Web pages. Readers may have older browsers that don't support advanced HTML features, or may have customized their browser oddly. No matter how you fuss, some readers may see an ugly page or, worse, may not see all of your content. Besides, some effects that seem cool at first, including blinking or flashing images, irritate many readers who respond by clicking themselves off to some other page. Other sophisticated features—such as forms that can be filled in and submitted on-line, text in multiple columns, data arranged in table format, and image maps (graphics with multiple hot spots you can click on to go to specific pages)—are impressive but some of these features require custom programming or support from the Web server.

Setting up some of your content in graphics rather than HTML does give you more control over the look of your Web page, and text-only pages are rare (and pretty boring). On the other hand, graphics can take a long time to load. A smallish image that occupies just part of a page can easily be 30K to 100K in size and take several minutes to load in many typical reader setups. (In contrast, the HTML text on a page is usually less than 10K; even a long article seldom exceeds 30K.)

A Web page and the HTML code that produces it.

But watch out—if your page loads too slowly, some Web surfers (especially those with limited browsers, slow modems, or poor phone line access to the Web) will just move on to the next site. So you need to balance pretty pictures with efficiency. One strategy is to divide your content among more pages. White space is free—and sparse pages let visitors begin to read quickly.

WARNING

Adding graphics. The Web supports two graphic formats, GIF and JPEG, both bitmapped. JPEG works best for large photos and graphics with many different colors (graduated fills and blends, for instance). But GIF works for small graphics or those with few colors—including icons, line drawings, and simple illustrations.

Great Web Sites for Learning HTML (MR)

For more on designing Web pages, check out the following Web sites:

- Here's how to get to Yahoo: <http://www.yahoo.com> Then enter appropriate keywords.
- One site that lists many Web tools, both commercial and share/freeware:
<http://www.comvista.com/net/www/WWWDirectory.html>
It lists HTML editors, HTML converters, graphics tools, and much, much more.
- Here is a URL that has a nice listing:
<http://www.excite.com/Subject/Computing/Authoring/HTML/Basic_HTML/>
- A classic HTML tutorial can be found at NCSA (birthplace of NCSA Mosaic, the first popular browser):
<http://www.ncsa.uiuc.edu/General/Internet/WWW/HTMLPrimer.html>
- One of my favorites among the many that show HTML style guides is:
<http://www.dsiegel.com/home.html>
- How not to design a Web page—Mirsky's Worst of the Web. <http://mirsky.com/wow/worst.html>

The Web page of type designer David Siegel (he designed Tekton and Graphite).

Stick to the Mac's standard 72-dpi screen resolution—higher resolutions result in larger file sizes with no benefit to the reader.

GIF images can include transparent areas—by designating any single color as transparent, you can allow a background to show through (or around) an image. (There is no support for transparency in JPEG—all JPEG graphics are rectangular.) GIF also allows *interlacing*, a technique that paints an image in stages. Interlacing doesn't really save time, but it gives the reader a chance to see what the graphic looks like sooner.

The power tool of choice for most Web authors is Photoshop (3.0.5 or later) but you could also use Canvas or the Paint module in ClarisWorks. If your graphics program cannot create GIF or JPEG files directly, you can convert most bitmapped image files with such utilities as DeBabelizer or DeBabelizer Lite (Equilibrium Software) or the shareware GraphicConverter.

You can also use vector-based drawing programs—Illustrator, FreeHand, or Canvas, for example—and save your work as a bitmapped graphic. (Photoshop will open an Illustrator file and convert it to GIF or JPEG.)

Test Early and Often

Because there are so many unpredictable variables, it's a good idea to test your page with a variety of the most popular browsers—I check mine using Netscape Navigator, NCSA Mosaic, America Online's browser, and Microsoft Internet Explorer, for example. And take time to test with a modem—especially if you have the newest and greatest browser yourself and high-speed lines for accessing the Web. You may not realize that your pages load so slowly that few visitors will stick around to read them.

HOT TIP

Moe's Favorite Inspirational Web Sites   (MR)

- Clnet is a weekly television show about computers, technology, and the Web. This site is one of the best I have seen when it comes to presenting massive amounts of data in a clean, organized fashion. <http://www.cnet.com>

- The TV Food network (a cable channel that consists mainly of cooking shows) installed a Web site because they were inundated with recipe requests—as many as 20,000 a week! The Web is an inexpensive way to let people fill their own requests. <http://www.foodtv.com>

- Federal Express lets you track your packages. (UPS has a similar service). This frees up their operators and at the same time gives you faster results: <http://www.fedex.com/track_it.html>

- This small publisher gains a worldwide audience through an elegantly designed site. By offering samples of its publications, Rainwater Press reaches new customers and new markets. <http://www.rainwater.com>

Another nicely designed Web page, this one about music.

- Need a book? This is one of many sites where one can order books through the Internet. I like this one because the search and order entry pages are exceptionally well done, making it easy to find and order with minimal hassle. <http://www.amazon.com/>

- There is no explaining Joe Holmes's Space Age Bachelor Pad Music. I just like it. <http://www.users.interport.net/~joholmes/ index.html>

- My own site—Videonics manufactures video editing equipment (including a Mac-based video editor called Video ToolKit). One of our ongoing challenges is to teach camcorder owners how to edit videos. The Web is perfect for this because we can deliver, at very low cost, as much information about how to edit videos as the customer wants. We serve about 3,000 files a day, which is like having a running trade show 24 hours a day, seven days a week! (Bias alert! This is the site I created!) <http://www.videonics.com/>

Page Layout Tips

XPress

Increase your productivity and general DTP know-how by using the following tips in QuarkXPress.

Seeing what you're moving (DB). When you drag something in XPress, what you see is an outline of the item; when you stop dragging and let go of the mouse, the item itself appears in the new position. But when you're trying to align something carefully, that just isn't good enough. If you hold down the mouse button for about half a second (until the object you're trying to move flashes once), you can actually see the object move instead of just a box.

Switching to the grabber hand (DB). One of the coolest subtle features of XPress is the grabber hand. Instead of clicking on the scroll bars all the time to move around your document, hold down the Option key while clicking and dragging somewhere on your page. A little hand icon appears and moves your page in the direction that you're dragging. This seems like a really little feature, but it speeds up life a lot!

Copying paragraph formats (DB). You can copy all the paragraph attributes of one paragraph to another by first putting the cursor in the new paragraph (the one you want to copy to), then Shift-Option-clicking on the old one (the paragraph you want to copy from). Tabs, indents, and even style sheets are copied.

Enlarging the spread view (RB). To see spreads as large as possible, choose the Application option from the Preferences submenu (Edit menu) and change "pasteboard width" to something less than the 100 percent default. A 50 to 75 percent setting will leave you with generally adequate working space and yield a much larger spread view.

Working with style sheets (RB). When appending styles from one document to another, always append Hyphenation and Colors before Styles. If you bring in Styles first, XPress will replace missing colors with black and missing hyphenation styles with Standard—not very helpful.

Aligning rules to guides (EC). To align a drawn rule to a guideline by its edge (rather than its center), step and repeat it with horizontal and vertical offsets set to zero. Marquee-select the two rules, group them, and move the group. When you come near a guide and have Snap to Guides turned on, the edge of the group (and therefore the rule) will snap to the guide. When you have the rule right where you want it,

ungroup it, deselect the group and select the cloned rule that's sitting on top of the original one. Delete it and you're back to just one rule whose edge is now aligned to the guide. After all that I usually lock the rule to make sure it stays where I put it, but that's optional, of course.

Item/content tool toggle (RP). A little-known shortcut: Pressing Shift F8 sets a permanent toggle between the item and content tools.

Setting tabs (AC). You can enter column widths in XPress' Tabs dialog (and/or do a kludgy implementation of Repeat Tab). Open the Tabs dialog, enter the position of the first tab and click Apply (or type ⌃⌘A). (If you wanted the first column to be 4p3, starting from the left edge of the text box to the first tab, you'd type in "4p3" and click Apply.) Everyone knows that. But let's say you want four more columns, each 6p2 in width. Here's the easy way.

After you set your first tab, click in the Position field to the right of the number representing the first tab's position. Now type "+[distance]". Using the above example, you'd click after the "4p3" that's showing in the Position dialog and type "+6p2". Click Apply. The second tab appears at 10p5. The Position field still says "4p3+6p2". Click again after the entry (because it's all selected, it's easier to just tap the Right Arrow key to deselect the entry and get your cursor to the end) and type "+6p2" again. A third tab appears at 16p7. And so on. The numbers "4p3+6p2+6p2+6p2" will be scrolling off the left of the field, of course, but as long as you can get your cursor to the end of the numbers string with the good ol' right arrow, you'll be fine.

PageMaker

Increase your productivity and general DTP know-how by using the following tips in PageMaker.

Seeing what you're moving (DB). When you drag something in PageMaker, what you see is an outline of the item; when you stop dragging and let go of the mouse, the item itself appears in the new position. But when you're trying to align something carefully, that just isn't good enough. If you hold down the mouse button for about half a second (until the object you're trying to move flashes once), you can actually see the object move instead of just a box.

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HOT TIPS

Page Layout Resources   (KT)

No one ever learns all this desktop publishing stuff without help. Learning on the job—as most typesetters and many designers did in the old days—is one of the best approaches, but today it's hard for most of us to find time, even assuming we can find a place to work on that basis. Hiring a trainer or attending classes is another possibility. But classes take time and money, and, besides, your teacher can't be there for you the night before your deadline. So here are some more accessible resources:

Going on-line

There's a vibrant community of desktop publishers and designers on-line. I'm most familiar with the smart and generous crowd on the DTP and Professional Publishing forums on CompuServe (where I'm on staff), but you'll also find helpful people on other forums and services—America Online, the Web, and other parts of the Internet. When you need fast advice at odd times, I'd go on-line first (then, if necessary, wrestle with a vendor's telephone support). Better yet, participate regularly in these forums so you'll know of bugs and common problems in advance—it's even more satisfying to avoid a crisis than to solve it. (As a bonus, you get to participate in an international community of kindred spirits.)

Going on-line is about the closest thing to an all-night consultant there is—the services never sleep. But it's not just for emergencies—it's the most reliable way to keep up to date on the computer aspects of design and publishing. Other users offer great (and relatively objective) tech support, but when you need information from a vendor, you'll probably get it faster on-line than over the phone. Adobe has support forums on both CompuServe and America Online (though the CompuServe forums are livelier), and on the Web. Quark monitors the Quark Users forum on CompuServe and has its own sections on America Online and on the Web. Most other vendors can also be reached on some on-line venue.

Helpful books (and a CD-ROM)

The Agfa Guide to Digital Color Prepress, Interactive Edition ($100, with five printed companion volumes, Agfa Prepress Education Resources). An on-line version of the highly regarded prepress series of booklets (which can be bought separately from the same source). Comprehensive and applicable information.

Design with Type by Carl Dair has timely and excellent advice on page layout and it's still in print (University of Toronto Press; ISBN 0-8020-1426-7; available through Swipe Books).

Graphic Idea Notebook, Inventive Techniques for Designing Printed Pages (ISBN 0-8230-2149-1) or other books by the prolific Jan V. White. Graphic Idea Notebook is one of my favorites, but it may be out of print (his books are often in libraries, though).

The Mac Is Not a Typewriter by Robin Williams ($10, Peachpit Press). Basic information in a very accessible format.

Make Your Scanner a Great Design & Production Tool by Michael Sullivan ($28, North Light Books). Insight into the use of scanners and scanned images, with real-world examples.

Quark Design, a step-by-step approach to page layout software by Nancy J. McCarthy ($35, Peachpit Press). Real design projects

explained by the designers—including general techniques that could also be adapted for PageMaker or other software. Very helpful insights into the computer-aided design process.

The QuarkXPress Book ($30, Peachpit Press) by David Blatner. A must-have classic for XPress users.

QuarkXPress Unleashed by Brad Walrod ($40, Random House). *The* book on power techniques, and one of the best sources of information on how to use XTensions.

Stop Stealing Sheep & Find Out How Type Works by Erik Spiekermann and E.M. Ginger ($20, Adobe Press). Cute, clever, sometimes a bit sloppy in the details (surprisingly), but a good fast read that provides lots of helpful information.

Typefaces for Desktop Publishing—A User Guide by Alison Black (Architecture Design and Technology Press, London. ISBN 1-85454-841-7). One of the best of the books on design and type in the era of DTP.

Using PageMaker 6 by Rick Wallace ($40, Que, with CD-ROM). A bit of a compendium, but with rare and useful power tips on scripting, tagging, and other approaches to production automation in PageMaker.

Magazines

Adobe Magazine, though sponsored by a vendor, is both handsome and useful. Free to registered owners of any Adobe product.

Before & After is an excellent design-based full-color newsletter that shows you, step-by-step, how to get great-looking pages and cool graphic effects.

Dynamic Graphics Magazine (Dynamic Graphics), is a new magazine aimed at beginning desktop publishers.

Publish is the only independent desktop publishing magazine on the newsstand, and it's very useful, especially for intermediate to advanced desktop publishers.

Step-by-Step Electronic Design (Dynamic Graphics), is a monthly full-color newsletter with detailed instructions for achieving particular effects.

X-Ray is an authorized magazine, free to all registered owners of QuarkXPress.

Shrinking files (SZA/AN). By default, PageMaker files get bigger as you work on them. That's because the program appends changes to the existing file when you save, rather than replacing it with the new, edited version, which might be only half the size (or even smaller). You can avoid this by changing the defaults from "Save faster" to "Save smaller" in the Document Setup dialog. Or you can periodically use Save As (instead of Save) from the File menu. When you Save As with the same filename, the old file is completely replaced by the current one, ridding yourself of all those old appendages and reducing the file size.

Finding/changing multiple attributes (Elizabeth Castro). Did you know that you can look for more than one character style (bold, italic, and so on) at a time using the Find dialog box? Just select the first style and then select the second. When you let go

of the mouse button, you'll see one of the styles with a plus sign, indicating that there is more than one style selected. To deselect either style without deselecting all of them, click it. To deselect all of the styles, select Any from the pop-up menu.

Switching documents (RR). With multiple documents open in PageMaker, Option-clicking on the title bar will switch to the next document. Open windows in the story editor are also included in the rotation. So with a single document and one story open, this is a handy way to switch from layout view to an open story editor window. (Pressing ⌃⌘E displays a new untitled story window every time if nothing is selected in layout view. I don't always want this!)

Editing styles safely (JW). Here's a trick I've used ever since PageMaker included styles and color that still works great. Suppose you need to change a paragraph style, but you're not sure what other styles might be based on the style you want to change, when the same change might be undesirable in the subordinate styles.

To find out if the style change will ripple through to child styles—assign a weird color like fuchsia to the style you need to change. Fast perusal of the document after doing so will show quickly if based-on styles have been affected as well, enabling you to easily undo the unwanted change to the substyles. Once the dependent styles have been changed back, simply revert/remove the color attribute from the parent style.

Serial deletions (RR). In all layout programs (that I know of) that support deleting with the Delete key, holding down the Delete key continuously as you click on individual items will delete as you go. Be careful! (Lefties will have an easier time with this shortcut.)

Cross-Platform

Ease the process of transferring files between the Macintosh and Windows platforms by using the following tips.

Cross-platform file moves (DB). If you need to move either graphic files or documents between the Macintosh and Windows, you should typically use the lowest common denominators for everything. That means, use PC EPS and TIFF files (most graphic programs on the Macintosh can write them). And all your file names should be eight-dot-three (eight letters or numbers, followed by a period, followed by a three-letter extension). For example, you could use 8LTRPLUS.TXT.

Use .ZIP for cross-platform files (KT). You can avoid some common problems when sending files to a PC (particularly by modem) if you first compress them with a Zip utility, even if they're not very large. (Zip files (.ZIP) are the PC equivalent to our .sit or .cpt files.) The Zip wrapper seems to protect the contents from the vagaries of telecommunications and every PC user has an un-zipper. (You can download the shareware.)

Tell your PC pals to get an unStuffer (KT). Aladdin Systems has a freeware utility for PC users that will extract StuffIt archives. It's available from CompuServe, America Online, and other popular on-line venues.

Web Design Tips   (MR)

Graphic File Conversion

Make your graphics Web-compatible by using the following graphic conversion tips.

Use ScreenReady for Web graphics. If you're working with clip art or other EPS files, Adobe ScreenReady can convert EPS files to bitmaps at 72 dpi, which is perfect for the Web. ScreenReady anti-aliases the image, adding in-between colors to fill in the "jaggies," to deliver much smoother looking graphics. The only drawback is that it creates PICT graphics, but these are easily converted to GIF using GraphicConverter or other shareware and freeware tools.

GraphicConverter. The shareware utility GraphicConverter is an invaluable tool for converting graphics from a wide range of formats to Web-compatible JPEG or GIF. This Swiss Army Knife of an application can also add or alter transparencies and set interlacing, and includes a few image-editing tools. The author of this utility updates it frequently and supports it well.

General Graphics

Use the following graphics tips for finding graphics, as well as sprucing up your Web page.

Using screenshots as Web graphics. You can use screenshots as Web images. The Mac's native function records the entire screen, but third-party utilities allow you to capture specified areas. My favorite is the shareware FlashIt (good program, just don't say the name fast) by Nobu Toge.

Look for good Web pages. If you see pages you like, grab the raw HTML. Because it is text-based, you can study the pages to learn how the effects were created. (Save the file in "source" or "HTML" format in your browser and open it in a text editor or word processor.)

Snag graphics from the Web. You can also grab any image you see on the Web—most browsers have a command that lets you copy a graphic to the clipboard or to a file. (Be careful about copyright issues, though—you may not be able to use those images legally on your own Web pages.)

Editors' Poll:
What Feature Would You Most Like to Have
Added to Your Favorite Page Layout Program?

JH: Perfect WYSIWYG HTML capabilities.

JC: I think the software developers have a handle on just about every feature one can imagine. How about some predesigned templates for billing clients?!

SS: For PageMaker: captions that could be linked to figures/screenshots—just as they could in the old copy of Ventura Publisher that I originally used when I started doing layout work on the PC about eight years ago.

TA: Some sort of automatic disaster protection. If there's any software that gives me fits, it's QuarkXPress and PageMaker both. Lockups, bad document files, annoying problems, etc. make me grimace each time I launch them. And, no, XPress's wasteful and poorly engineered/designed automatic backups isn't what I had in mind.…

ML: I'd like QuarkXPress to track figure/caption numbers automatically so that when I insert or delete a figure, all the ones after it are automatically renumbered. Heck, even Microsoft Word does this! I'd also like the text box to shorten itself, fitting itself automatically to the bottom of the text I enter.

KT: It's time for the developers to go back and pick up the pieces they skipped over in the first place—especially tools for typography, which are still not as capable as the systems that DTP supplanted a decade ago. We need better tools for setting unjustified text in soft (aesthetic) rags, ability to hang punctuation to both right and left with control over which characters and how far, and practical methods of contouring text next to a drop cap.