1. CAPABILITIES

Pressworks is the latest incarnation of Timeworks Desktop Publisher, written by GST Software. The change of name is purely for commercial reasons, 'Timeworks' being owned by the American Timeworks Corporation (the program is sold as Timeworks Publish It! in the USA). GST can now sell the program under the same name around the world. Having been successfully developed through a number of versions, Pressworks is now a powerful, flexible and versatile program, and is useful for publishing a wide range of documents, from single-page posters, invoices and flyers through newsletters and magazines to full-length books. It is, in fact, being used to prepare the camera-ready copy for this book.

Overview

In essence, DTP programs allow text and graphics to be placed on a page. There are, of course, any number of programs which allow this, including many word processors and graphics packages, but DTP programs do it with the precision and control necessary for high-quality publication. In the case of Pressworks, this means the ability to place items to an accuracy of 1/100 of an inch or centimetre, depending on the unit in use.

DTP programs also generally exceed the capacities of even advanced word processors in the way text can be flowed around graphics. Word processors may allow this to some extent, but DTP programs generally allow flow around irregular shapes, not just rectangles.

DTP programs also allow great control in the way in which typographical features such as leading (line spacing) and inter-paragraph spacing are specified. Word processors often require these to be specified in terms of lines, that is, single-line or double-line spacing. DTP programs allow the use of the typographer's unit, the point (1/72 of an inch approximately). This obviously allows much finer control.

Though Pressworks, like most DTP programs, does have basic capabilities for text entry and graphics creation, these do have limitations. Though it is possible to produce a complete document using Pressworks alone (and this is quite practical for things like posters and notices) it is much more normal to use other programs to prepare large amounts of text and complex graphics, and to use Pressworks to assemble them. Pressworks uses the Microsoft Windows environment, and is compatible with many drawing, painting and word processing programs. Items can be added to documents by importing files, by using the Windows Clipboard, or by using Object Linking and Embedding (OLE). This allows items to be edited in situ, at some expense of document file size.

Page Layout

Pressworks is consistent in the way it handles text and graphics placement, as both of these are contained in 'frames'. Frames are rectangular areas which are drawn on to the page on-screen. The frames can be either displayed or hidden on the screen, but are not printed on the page, though they can optionally be given a border which will print.

Once drawn, either a text item or a graphic may be placed in the frame. Each frame can contain just one item. If you have placed a text file into a frame and it does not fill it, you cannot add another file to the frame to fill it (though you can add text to the original file from the keyboard). It is, however, possible to flow a long text file from frame to frame. This can be done automatically, known as 'autoflow', and it is even possible for extra pages to be added automatically until all the file is placed. This is an invaluable feature for producing books. There are limits to the number of frames you can have, but at 100 to a page and 8192 in a document, it would take a determined effort to reach them.

There is a slight exception to the 'one item per frame' rule. It is possible to use the drawing facilities to add simple graphics to frames which contain text or imported graphics. This is useful for rules and simple decorations.

Frames can be drawn and placed visually using the mouse (Pressworks cannot be used without a mouse), or they can be sized and placed to a high accuracy from a dialog box, typing in the exact dimensions required. These methods can also be combined, drawing a frame roughly and then using the dialog to adjust the dimensions.

Frames can overlap. When this is done, text in a frame can be 'repelled' by a frame drawn above it. This is how text can be flowed around graphics (or indeed other text). Frames can also be drawn over graphics for labelling or captioning. The background to frames can be either opaque or transparent. Combinations of repelling or non-repelling and transparent or opaque can be used to produce various effects. A combination of transparent and non-repelling, for example, could be used to place text over a graphic with the graphic showing through. Repelling and non-repelling only applies to text in other frames. You cannot repel graphics. This means it does not matter whether frames over graphics, for example for labelling, are repelling or non-repelling.

Frames can be given a background tint. This is useful to make selected frames stand out on an otherwise white page. By making the tint black (or very dark) and the text colour white (or very light) inverse or 'negative' text can be produced (but some printers cannot print this).

Templates

In documents such as books where there are usually many pages with the same or similar layouts, it would be a considerable chore to have to draw the same frames on each page. Pressworks uses a system of 'master pages'.

The master pages are set up with the paper size to be used, and the margin settings and column guides. The number of columns to be used (from 1 to 9) and the space between them can be set. The column guides do not force the number of columns, but act as guides when drawing frames. Frames can be made to 'snap' to these guides.

Master pages can carry frames, fixed text, and graphics. Frames are the most useful, but graphics can be used to

include a company logo on every page, and fixed text can be used for running document titles. When you add pages to your document, either manually, or automatically if you are using autoflow, the items included on the master pages will be included on the added page(s). Headers and footers can be included on the master pages, and these can be used for automatic page numbering, along with other things.

With some layouts, left and right pages must be different. An example of this is where extra margin width must be provided on the 'inside' edge of the page to allow for binding. A Pressworks document may have one master page where all pages will be the same, or two pages where left and right will be different.

You may want to produce a number of different documents with the same general layout. For example, a book may be produced with each chapter as a separate document (this is standard practice), and you may want to produce several books, or several editions of a newsletter with the same design. Pressworks allows the master pages to be saved as a template. The template can then be used for any number of documents.

As well as saving just the master pages in the template, the first page can be saved as part of it. This is useful where the first page will be a title page with a special layout. It is also possible to design a document with a fixed number of pages and save all the pages in the template. This can be useful for magazines where a fixed overall design will be used for each issue. Further pages can still be added to such a document, and will, as usual, take their form from the master pages.

You can see from this that the Pressworks template system is quite flexible, and it is this which makes the program suitable for single page documents, long multi-page documents, and anything in between.

Compatibility

Pressworks can read a number of file formats of popular programs for the importing of text and graphics files. These

include both Windows and DOS programs, and the latter includes some formats belonging to the now almost defunct GEM environment, which was used by previous versions of Timeworks.

When you import text files into Pressworks, exactly what you get depends on the degree of compatibility between the originating program and Pressworks. Generally it is better for Windows-based word processors than for DOS ones. In the worst cases, all you will get is the text, and all styles (paragraph styles, bold, italic, etc.) will be lost.

It is advisable to experiment by importing a file written with the word processor you will be using, to see exactly what happens. The file should use whatever facilities your word processor uses for defining paragraph styles (headings, body text, bullets, etc.) and also local changes of style, such as bold, italics and underlining, affecting only some words or characters within paragraphs.

With the word processor used by the Author (Word for Windows) all paragraph styles are preserved. When a file is imported, the paragraph styles in the Word template are added to the styles defined in Pressworks. This means that the correct fonts and styles applied to the whole paragraph will be used in the Pressworks document. Local changes of font or style (e.g. italics) within a paragraph are also carried over correctly. This is an improvement from Timeworks 3.

If your word processor format is not supported by Pressworks, it is still possible to use it if it can save plain ASCII text. Most word processors can save in this form. If using ASCII, it is still possible to give paragraphs styles at the writing stage by using 'tags'. Tags are special sequences of characters which cause the text which follows them to take on a paragraph style or a style such as italic or bold. This process is described in Chapter 3. If you do not use tags, the file can be styled manually after importation. If the file is mostly body text, this will not be too much work, as untagged paragraphs are automatically given the body text style. It will simply be necessary to go through and change the style of any headings.

Word Processors

Pressworks is compatible with the following word processors. This list includes some formats which are used by several word processors. In addition to the formats listed here, Pressworks can also import ASCII and DOS Text formats.

Ist Word Plus is a program produced by the same company as Pressworks, GST.

DCA/RFT is a format which can be generated by a number of programs, including the following, some of which are, frankly, obsolete.

Lotus Manuscript
Displaywrite III and IV
Volkswriter 3
Office Writer
WordStar 2000
Samna Word

Do not confuse RFT with RTF (see below). They are quite different. There are various versions of DCA. Pressworks may not successfully read all of them.

Microsoft Works is an 'integrated package' of office programs which includes a word processor module. Pressworks reads the .wps format.

Rich Text Format is a format which allows a lot of style features to be included in files which use only text characters. It was originated by Microsoft as an attempt at a universal exchange format. Most Microsoft word processor products can save in this format, but it is also popular with other word processors, especially those which run under Windows. Pressworks can also export text in this format.

Windows Write is the simple word processor which is supplied with Microsoft Windows. Pressworks can read the .wri format which Write saves in by default. Write can also save plain text files.

Microsoft Word (DOS) files can be read by Pressworks. Like many word processors, the extension .doc is used by

these. Word can also save in RTF format. You may find this has advantages in carrying over styles.

Microsoft Word for Windows .doc files can also be read by Pressworks. This is perhaps the most compatible of the word processors usable with Pressworks. Like Word for DOS, it can also save in RTF format, but this is unlikely to have any advantages over using the native .doc format.

WordPerfect is a very popular DOS word processor which exists in many versions. Pressworks can read text files prepared with versions 4.x and 5.x.

WordStar is another well-known word processor, though not nearly as popular now as it was in its heyday. Pressworks can read WordStar .doc files.

Graphics Programs

Graphics programs can be divided into two categories, those which produce bitmaps and those which produce some kind of metafile. Bitmap programs normally have 'paint' in the name, whereas programs which produce metafiles normally include 'draw'. Scanners also produce bitmaps, in the same formats as paint programs, and screen shots are also bitmaps.

The same dialog is used to import both types of file. The following is a list of the programs and file formats supported. As with text files, some formats are used by more than one program, and some programs can use more than one format. It is now common for graphics programs to be able to save in several formats, and draw-type programs may also be able to save pictures in bitmap form.

Like text files, if more than one format can be used for a given picture, it is possible that the way the picture looks when imported may be different. Changes are most likely to occur in polylines, pattern fills and fonts used. Changes are less likely to happen with bitmaps than with line art.

1st Design is GST's low-cost drawing program. When you try to import a file in its native .art format, you will be presented with a message box instructing you to transfer the graphic using the clipboard instead. To do this, you must

start 1st Design, use Select All on the Edit menu to ensure you copy the whole graphic, and then use Copy on the Edit menu to copy it to the clipboard. You must then switch back to Pressworks, make the frame to take the picture active, and then select Paste from the Pressworks Edit menu.

This is no problem if you own a copy of 1st Design. However, if you want to use a graphic drawn by someone else, get them to save it in one of the other formats the program supports. The Windows Metafile format (.wmf) would be the first choice, though the two programs have several in common. 1st Design can actually save graphics in either metafile or bitmap form. Metafiles are generally preferable as they allow scaling without loss of quality.

AutoCAD and **AutoSketch** slide (.sld) files can be imported. Though these two programs are drawing programs and mainly use metafile-type formats, the slide format is a bitmap (in fact, a screen shot). This means the quality may not be acceptable, especially if scaled up to any extent. With the versions of these programs which use Windows (AutoSketch for Windows, AutoCAD LT and some other versions) it is generally better to use the clipboard to transfer drawings. AutoSketch for Windows (releases 1 and 2) are also OLE servers, and this can be used to include drawings into Pressworks documents, provided both programs are installed on the machine.

CGM is a metafile-type format which is used by a number of graphics programs. However, many of these also now use the .wmf format. This should always be used in preference when there is a straight choice.

Designworks is the more advanced graphics program produced by GST, and is in many ways the ideal companion program to Pressworks. See 1st Design above for a description of what happens if you try to import a file in .art format. As with 1st Design, you can use the .wmf format if you need to use a file on a computer which does not have Designworks installed.

The latest version of Designworks (Designworks 2) supports OLE at server level. This means that it can be used to

link or embed graphics into Pressworks documents. This is a very convenient way of working if the graphic is likely to be edited during the production of a document, provided both programs are installed on the computer.

Encapsulated PostScript is a format which is most useful if you have a PostScript printer. If the file incorporates a screen version of the graphic, this will be displayed on the monitor. If it does not, the frame occupied by the graphic will show just a cross. These files have the .eps extension. EPS graphics are the only ones Pressworks can rotate.

GEM Metafile (.gem) format was used by the GEM Draw and GEM Artline programs, among others. As GEM has all but died out now, this format is little used and is only likely to be useful for existing drawings. Its inclusion here shows Pressworks' origins in the GEM-based Timeworks program.

GEM Bitmap (.img) format was used by GEM Paint, and, like the GEM metafile format, is now largely obsolete. However, some older hand scanners use this format.

Lotus 1-2-3 pictures can be imported using the native .pic format.

PC Paintbrush pictures can be imported using the .pcx format. This format is also used by many other programs, of both the Paint and Draw types (it is a bitmap format). The only problem is that there are several versions of this format, varying in the number of colours supported, among other things. Various versions may be imported with varying degrees of success. This format is also supported by many scanner programs, but the Author would always prefer to use .img or .bmp if available.

TIFF (Tagged Image File Format) with the extension .tif, does not belong to any program, but is a supposedly standardised bitmap format. Unfortunately, it is not very well standardised, and is getting a bit long in the tooth. It is still used by many graphics programs and by scanners, but the Author, as with .pcx, would always prefer to use .img or .bmp if available.

Windows Bitmap (.bmp) format is the standard Windows bitmap format. It is used by Windows Paint, the painting

program supplied with Windows, and by many other graphics programs and by scanners. This should be your first choice of bitmap format where such a choice is available.

Windows Metafile (.wmf) format is the standard Windows metafile format. There are two formats using this extension. Pressworks expects the most common of these, the Aldus Placeable Metafile format. This format has a 22-byte header which gives the size of the metafile and other information the importing program can use. The extension is also used by 'headerless' metafiles, which contain only drawing instructions. If you have difficulty importing a file with a .wmf extension, it is probably of this type.

Virtually all graphics programs which can save files with the .wmf extension save in the Aldus Placeable Metafile format. With such programs, this should be your first choice.

The Screen

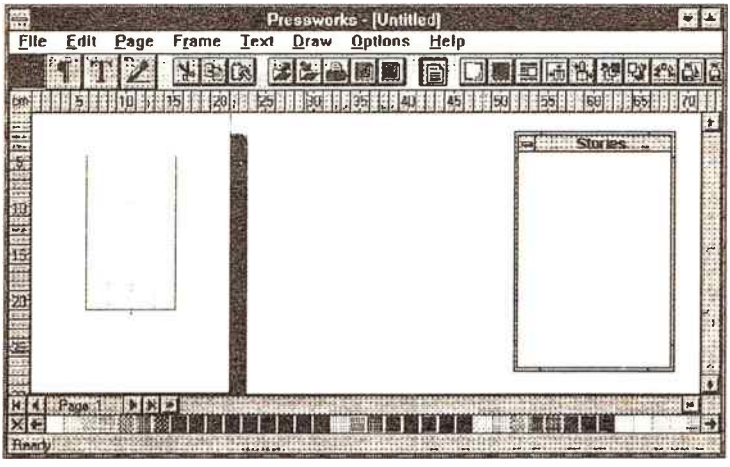


Figure 1.1 The Pressworks Screen

The Pressworks screen (see Figure 1.1) is a fairly normal Windows screen. At the top is the menu bar, and below this the toolbar. The toolbar contents will change, depending on

what mode you are working in, described later in this Chapter.

Rulers are displayed to the left and top of the main area of the screen. These will display in the current units, which you can change. These rulers can be turned off from the Options menu to leave a larger working area if required. The option to change the units is also on this menu.

Below the main area are three lines of information. These are an info line (very bottom), a colour palette, and a line displaying the current page number, with buttons to change pages. The info line and palette can be turned off if required, again from the Options menu.

The window 'floating' in the work area is called the 'browser'. This is quite important. Exactly what it displays changes from mode to mode. In 'Frame' mode, it displays imported stories and pictures. In 'Text' mode it displays text styles. In 'Paragraph' mode it displays paragraph styles. It is hidden in 'Draw' mode, as it serves no purpose here. It can be hidden in all modes, from the Options menu again, if you want to keep the screen clear. This window may be dragged to any convenient place on the Pressworks window.

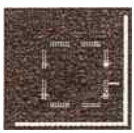
Working Modes

Pressworks is a modal program. It has four modes, and which mode you are in controls what you are able to do at any given time. You can quickly switch from mode to mode using the four mode buttons on the left of the toolbar.

Though modal working runs against current thinking of how software should be designed, for programs as complex as DTP, it makes sense. One problem with using word processors to assemble complex documents is that they are generally non-modal, and you may find that you select text when you intend to drag a graphic, or vice versa. This does not happen with Pressworks, as these two operations are performed in different modes.

The four modes are frame mode, paragraph mode, text mode and draw mode. They control what you can do when actually working on the document. Certain operations, such

as importing text and graphics, can be performed from any mode, though the mode you are in may affect the result of the operation.



Frame Mode

Frame mode is used to draw frames on the page, to adjust the size of frames, and to move them or delete them. These operations can only be performed in frame mode. Figure 1.2 shows the screen in Frame mode. In this mode, new frames can be drawn simply by placing the mouse pointer where you want

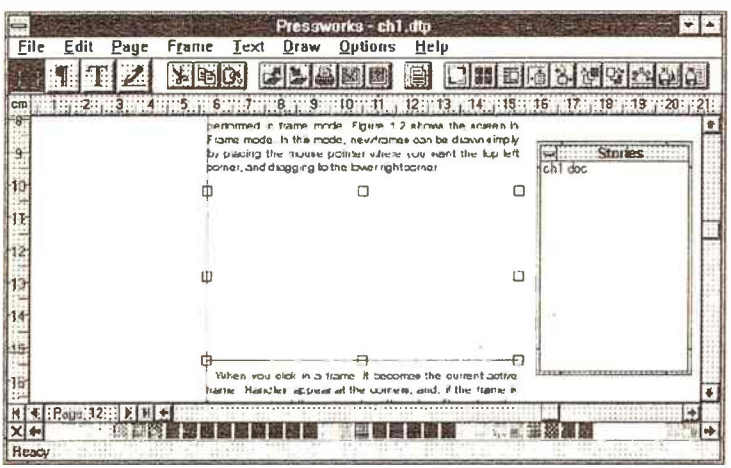


Figure 1.2 The Frame mode screen

the top left corner, and dragging to the lower right corner.

When you click in a frame, it becomes the current active frame. 'Handles' appear at the corners, and, if the frame is large enough, at the midpoints of the sides. These handles can be used to resize the frame, by dragging on them. The active frame can be deleted by choosing Delete from the Edit menu. It can also be copied or cut to the clipboard, with contents if any.

Dragging with the cursor within the active frame will move it. An outline will move with the cursor as a guide to the new location.

If you want to draw a new frame within an existing frame, it is important that the existing frame is not the active frame. If it is, you will move it instead of drawing a new frame. This can be a source of much frustration for inexperienced users. You can de-select a frame by clicking anywhere outside it.

If you import a text or graphic file while in frame mode, and if a frame is active, the file will be placed in that frame. Otherwise, it will be stored and its name listed in the browser.

Stories and graphics from the browser are also placed in frame mode. To do this, you make a frame active by clicking in it, and then click on the story or graphic.

If only part of a story is placed in this way, it may be manually flowed by selecting further frames (or drawing them if necessary) and clicking on the story for each frame.

Groups of frames may be selected in frame mode either by clicking on them individually while holding the shift key down, or by dragging with the mouse, starting with the pointer above and to the left of the frames, and dragging to the bottom right. A dotted box will be drawn and all frames completely within it will become active. Groups of frames can be moved, resized or deleted en bloc. Clicking outside the group will de-select the whole group. Individual frames within a group may be de-selected by clicking on them while holding down the shift key, just like selecting them.

Paragraph Mode

Paragraph mode is used to set the paragraph styles used for text. Paragraphs are the basic unit of text used in Pressworks. Figure 1.3 shows the Paragraph mode screen. The paragraph styles have names, such as Headline, Subhead and Body Text. Each style controls the font used for the paragraph, line spacing, margins, justification, space between paragraphs and many other things.

There are several pre-defined paragraph styles. These can be modified if required, or new paragraph styles can be defined. This is all done from paragraph mode, though paragraph styles can also be defined in Text mode. Paragraph styles can be saved in document templates. This is another thing which helps maintain consistency of design over several documents.

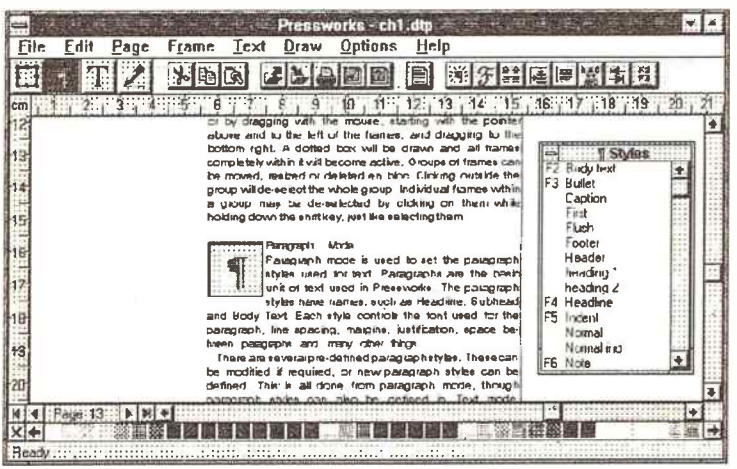


Figure 1.3 The Paragraph mode screen

If you have imported a plain text file, or a file from a word processor where text features are not carried over, all paragraphs are initially imported as body text. One of the first things you will want to do is to go through the text in paragraph mode and give the paragraphs the required styles. This is often referred to as 'tagging' paragraphs. To do this, you simply place the text cursor anywhere within the paragraph and click, and then click on the required style in the browser. Paragraph styles are displayed in this during paragraph mode.

Text Mode

Text mode is used for direct entry of text. Text must be placed in a frame. In text mode, when you select a frame by clicking in it, a text cursor will appear, and you can then start typing in text. You cannot select a frame which contains a graphic in this mode. Figure 1.4 shows the screen in Text mode.

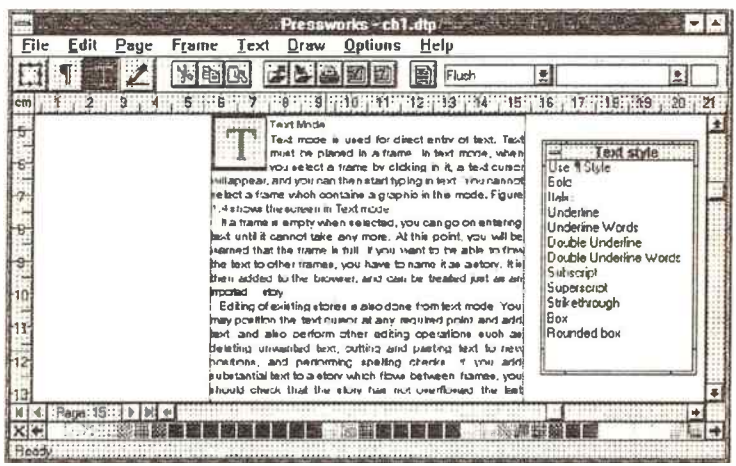


Figure 1.4 The screen in Text mode

If a frame is empty when selected, you can go on entering text until it cannot take any more. At this point, you will be warned that the frame is full. If you want to be able to flow the text to other frames, you have to name it as a story. It is then added to the browser, and can be treated just as an imported story.

Editing of existing stories is also done from text mode. You may position the text cursor at any required point and add text, and also perform other editing operations such as deleting unwanted text, cutting and pasting text to new positions, and performing spelling checks. If you add substantial text to a story which flows between frames, you

should check that the story has not overflowed the last frame.

Text mode is also used to make local changes to text style when editing stories. Any section of a paragraph, right down to single characters, can be given styles like bold, italic and underline, or even changed to a different typeface and/or size.

Draw Mode

Draw mode is used to draw simple graphics in frames. The facilities provided are considerably more limited than you would find in a graphics program, but are useful for decorative features such as boxes and vertical and horizontal rules, and for drawing simple figures.

Directly drawn graphics can be added either to an empty frame, or to a frame which already contains a graphic or text. This is an exception to the usual rule that a frame can contain only one thing. To draw, you select the frame first, and then the drawing tool you wish to use.

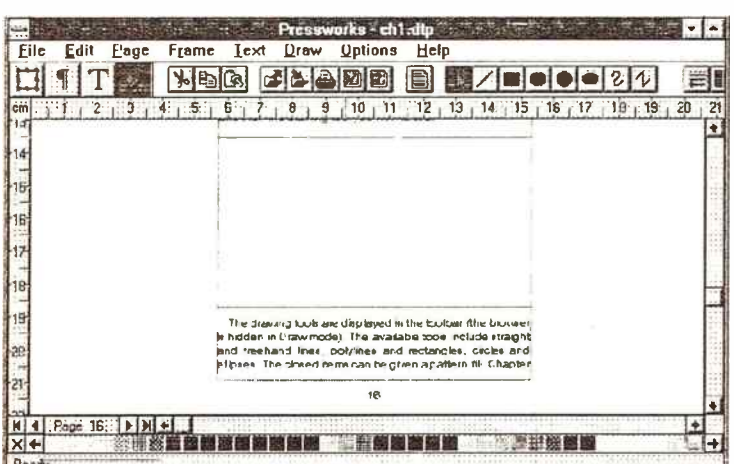


Figure 1.5 The Draw mode screen

The drawing tools are displayed in the toolbar (the browser is hidden in Draw mode). The available tools include straight and freehand lines, polylines and rectangles, circles and ellipses. The closed items can be given a pattern fill. Chapter 4 describes drawing graphic items in detail. Figure 1.5 shows the Draw mode screen.

The Draw mode graphics are really only intended for decorative features, rather than for full illustrations. They are quite effective for this purpose, particularly for rules in text frames. Graphics drawn in this way, unlike directly added text, cannot be exported for use elsewhere.

2. MASTER PAGES AND TEMPLATES

Though Pressworks is supplied with a wide range of sample templates, covering many possible uses, there will come a time when you will want to design a template of your own. This is not a difficult process, but it needs some forethought and probably some experimentation. Especially when you are at the base of the learning curve, it is unlikely that you will get a template exactly right first time. You should not worry about this. It is simply part of the learning process.

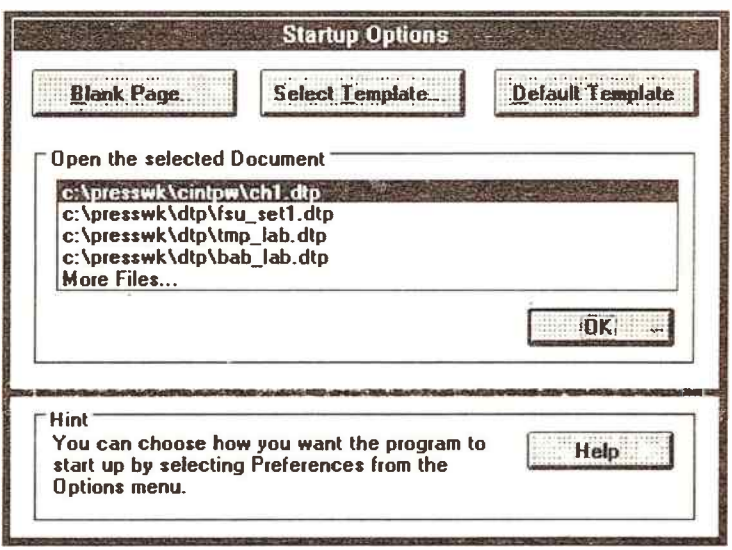


Figure 2.1 The Startup Options dialog

Startup

When you start Pressworks, by default it displays the Startup Options dialog (see Figure 2.1). From this, you can choose to open an existing document, or to start a new document, with an existing template (a selected one or the default), or

with a blank page. When you want to design a template from scratch, you click the Blank Page button.

The Blank Page button produces the Page Format dialog, shown in Figure 2.2. This sets the size and orientation of the paper, and whether you will use one or two master pages, All Pages Alike or Left & Right. It is important that this is set correctly, as the settings you make here cannot be changed subsequently. If you change your mind about anything here, it is best to do it early in the design process, as it means starting from scratch.

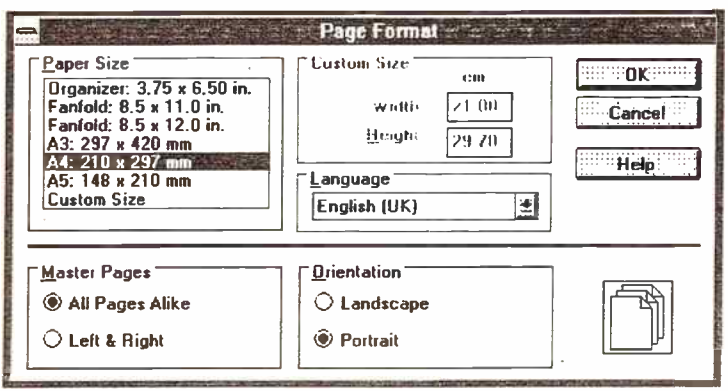


Figure 2.2 The Page Format dialog

Page Layout

In the Page Format dialog (Figure 2.2), the first thing to set is the paper size and orientation. Various standard paper sizes are included in a list box, and it is also possible to enter a custom size. The paper size you are entering here is the size of the paper you will be using in your printer when printing the document. It may not be the same as the document page size if these are to be trimmed. The paper size must be one your printer can take, or you are likely to experience some problem, major or minor, when you come to print. It goes without saying that you must have this size in your printer when printing.

You can choose to have the paper in either landscape or portrait orientation. Landscape means width greater than height, portrait means height greater than width. If you are entering a custom size, the figures you enter must be correct for the orientation you have specified, (i.e. height greater than width for portrait) or Pressworks will transpose them. The Orientation setting takes precedence over the sizes you enter. For both dimensions, the size you enter must not be less than 1cm (0.39 inch) or greater than 57.15cm (22.5 inches).

You must choose at this stage whether to have all pages alike or left and right master pages. You will need to have left and right pages if different margins are required, either to allow extra width on the inner margins for binding, or for design purposes, or for a combination of these. Having all pages alike is an advantage if possible, as it simplifies adding single pages to the document. If you add a single page in the middle of a 'left and right' document, following pages will not automatically change, so right pages will be the left type, and *vice versa*. In such documents you must normally add pages in pairs.

You also set the document language from this dialog. This sets the dictionary to be used for spelling checks. Pressworks is only supplied with the dictionary for one language (which may vary depending on where it is bought), but additional language packs are available from GST Customer Services. This sets the language for the *overall* document. However, different languages may be set for different paragraph styles. This facilitates the production of multilingual documents.

Click on OK when all the settings are as you want them. A blank page will then be displayed. Two further things should be done at this stage. Firstly, if you use more than one printer, you should choose the one you intend using for this document. Pressworks always uses the current default printer. Select Printer Setup from the File menu, and use the Print Setup dialog to make the required printer current. To

avoid problems, always make this printer the current one when working on documents based on this template.

You should also select the units you wish to use when designing this document. You can choose from Picas and Points, Centimetres, Inches and Tenths and Inches and Eighths. The units you choose are used throughout Pressworks for specifying most dimensions, such as margins, spacings and frame sizes. However, font sizes and line spacings are always specified in points.

(Note: A point is the typographer's unit of measure, approximately 1/72 inch. A Pica is 12 points, or approximately 1/6 inch).

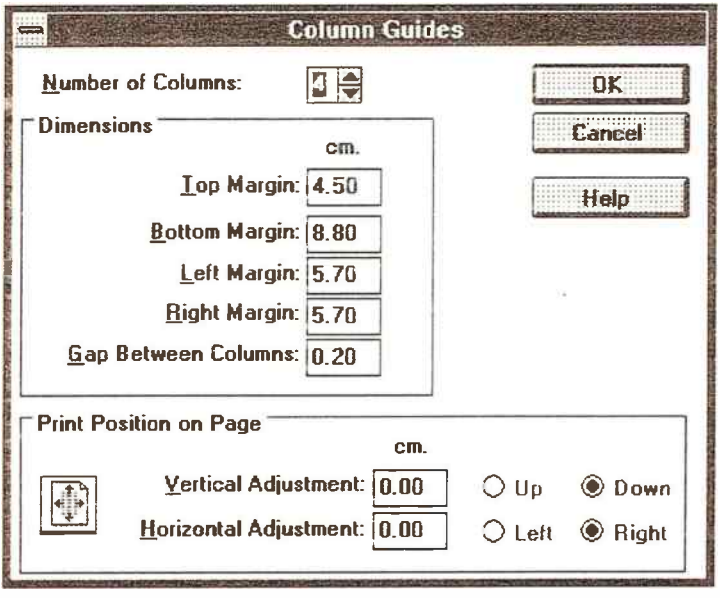


Figure 2.3 The Column Guides dialog

Column Guides

Column Guides are faint dotted outlines which are normally displayed on each page of your document, though they can be hidden if required. Text is not forced to follow these

guides. This is done with frames. However, the column guides are used as visual guides when drawing the frames, which can be made to 'snap' to them, rather like in drawing programs.

The area of the page covered by the guides is that within the page margins, top and bottom as well as sides. If you are using different left and right pages, margins and guides can be set separately for the two pages. To do this, you must move to the appropriate master page. Select Go to Page in the Page menu to produce the Go to Page dialog, and then click on the Left Master or Right Master button as required. If your document has all pages alike, there will only be one Master button. To set up the margins and guides, choose Column Guides from the Page menu to produce the Column Guides dialog, shown in Figure 2.3.

Margins

The top, bottom, left and right margins can be set individually, and for left and right pages where appropriate. These margins do not limit the area of the page where you can place text and graphics, and in fact it is normal for headers and footers to be placed outside them. Rather, they set the area in which you will normally want the main body of text and illustrations to be placed. The column guides will fill this area.

You can choose to have from one to nine column guides. The value you set here will not necessarily be the number of text columns you normally want to use. You may want to have more columns than this so that they can be used as more general-purpose guides when drawing frames. For example. with the default template, there are six column guides. You can use these to draw one very wide column, two comfortable columns, three narrow columns or six untenable columns. This book uses a single text column, but four column guides, to allow for drawing illustration frames of less than the full column width.

If you are designing a template for a free-form document, you may wish to have narrow margins, and to have a

relatively large number of column guides, perhaps eight or nine, covering most of the page area.

The gap between the columns can also be set. This gap will be the same between all pairs of columns. The width of the column guides cannot be set directly. Pressworks calculates it from the available space between left and right margins, the gap between columns, and the number of columns. Pressworks will protest if it finds you have entered irrational values.

Frames

If you draw frames on the master page or pages, these frames will be included on each page you add to the document, whether this happens automatically (when placing a story with autoflow) or manually. Normally, the frames drawn on the master pages should be for the ones you want to use for the main body of text, and should set the column layout you require.

When you autoflow text, if the whole story will not fit on the page, extra pages will be added until it is all placed. These pages will have the frames drawn on the master page(s). If there are no frames on the master pages, the frames will be copied from the first page on which the story is placed. Only frames containing the story will be copied. Empty frames or frames containing other things, such as graphics, will be ignored.

As autoflowed text will tend to occupy all empty frames on pages derived from the master page, it follows that it is difficult to place frames on the master pages for graphics, where the graphic will be different for each page. This may be a rare requirement, but someone is bound to want to do it. The trick here is to draw the frame, and to draw some sort of graphic in it, which can be as simple as a single line. Autoflow will then ignore these frames. You can then remove the 'blocking' graphic and add the required illustration page by page. Frames can be cleared of their contents by selecting them and choosing Clear from the Edit menu. They can then be given new contents in the normal way.

Fixed Text and Graphics

There will be cases where you want to place the same text and/or graphics on every page of a document. The text may be a title, chapter name or section heading. Graphics may be something like a company logo, or decorative features like vertical or horizontal rules.

Basically, anything you place on a master page will be copied on each new page added to the document, so to add fixed text or graphics, you draw a frame on the appropriate master page, and add the text or picture.

Fixed graphics on a master page can be either drawn in Draw mode, or imported. However, fixed text must be added from Text mode. It is not permissible to place an imported story on a master page, even if it fits into a single frame.

Rules are probably the most common type of graphic to be placed on the master pages. They are simple lines used to divide the page up visually. Horizontal rules can be used in book-type layouts to separate the headers and footers from the body text. This is useful where extensive headers and footers are used. Examples of this are where the header includes the page number and the current topic, and the footer contains the chapter name and number. Horizontal rules are also placed sometimes at the end of a chapter.

Vertical rules can be used to divide columns. This is most commonly done in newspaper-type layouts, where gaps between columns are kept narrow to allow the maximum amount of text on a page. Inter-column rules aid readability. In book and magazine layouts, it is more normal to allow more space between columns. Rules between columns are most desirable where gaps (or 'gutters') are narrow and right margins are unjustified (or 'ragged').

Headers and Footers

While headers and footers can be added to a document or modified at any time, if they are required on every page it is most convenient to make them part of the template, by defining them on the master pages. Again, this will also

ensure consistency when using a template for a number of documents.

Headers and footers are single lines of text placed at the top and bottom of each page of a document. You can have header only, footer only, or both. When you have left and right master pages, headers and footers are individually definable for both pages. They are defined from the Headers and Footers dialog, from the Page menu, shown in Figure 2.4.

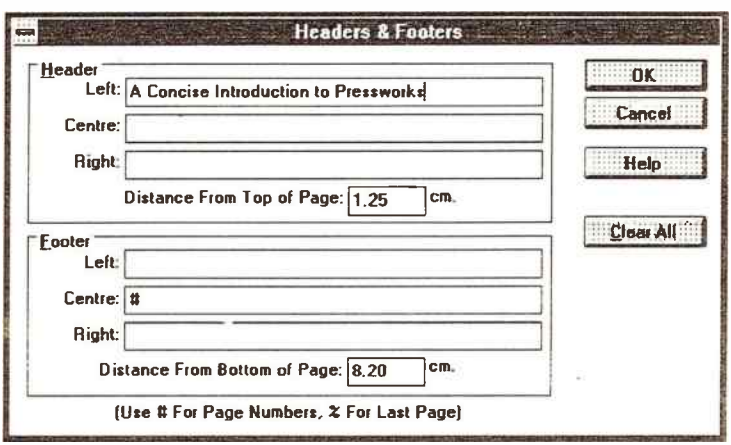


Figure 2.4 The Headers & Footers dialog

Each header or footer can have three parts, left aligned, centred, and right aligned. You do not have to enter text for all six positions, only those you want. The left and right alignment is with the left and right margins specified in the page layout. If you want to have the header or footer extending horizontally beyond the area used for the main text, you must set the margins for the required header or footer position, and limit the text position by not drawing frames to the full column guide area.

The vertical positions of the header and footer are set relative to the page, not the margins. This means that they

can easily be placed outside the column guides area vertically, and in fact it is normal to do this.

To define the text for the sections, you simply type it into the appropriate box in the dialog. It is your responsibility to make sure the text you enter is not too long to fit into the available width on the page.

When you add headers or footers to a page, paragraph styles called Header and Footer are created and added to the browser. If you are using left and right master pages, four styles (L Head, R Head, L Foot, R Foot) are created. These start off with the Body Text characteristics, but can be selected and edited in the normal way, as described in Chapter 3.

Any of the three sections can be used to display running page numbers. This is done by including the hash or American pound symbol (#) in the text, or using it alone. For example, 'Page #' will print as 'Page 21' on page 21. You can also use the per cent symbol (%), which is substituted by the total number of pages in the document. For example, 'Page # of %' will print as 'Page 6 of 36' on page six of a 36 page document.

The ability to define separate headers and footers for left and right pages is useful when adding page numbers. For a reader searching for a particular page, it is a lot easier if the page numbers are printed towards the outer edges of the pages. That is, to the left on left pages and to the right on right pages. The larger the page size, the more important this is. When you are using left and right master pages, the dialog includes a Select group box. From here, you control whether you are defining headers and footers for left pages, right pages, or both. This latter makes it easy to define identical headers and footers for all pages.

When you want to define different headers and footers for left and right pages, you must select one page (left or right), enter the required text, and then click on OK. This closes the dialog. You must then produce the dialog again, enter the text for the other page, and click OK again.

When producing a long document in sections (for example, a book in chapters), you will not want the page numbers to start from 1 for every section. You can set the starting page number from the Page Numbers dialog, which is on the Page menu, shown in Figure 2.5. You can also set the format to be used for the numbers. This can be the normal Arabic (1,2,3 etc.), Roman in upper or lower case (I,II, or i,ii) or alphabetical in upper or lower case (A,B or a,b). This format is used for both the page number and the last page number. It is normal to use Arabic for the main bulk of a document. Few people can understand Roman numerals past XX. These should be reserved for the 'ends' of books, such as multi-page forewords or prefaces, or for long indexes.

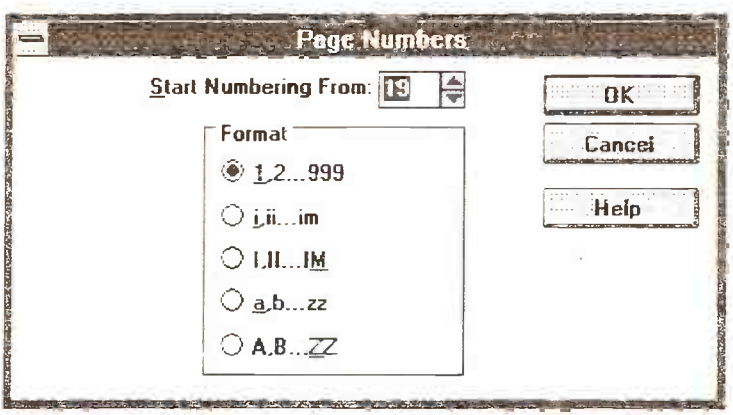


Figure 2.5 The Page Numbers dialog

Automatic page numbers can only be added to documents in headers and footers. If you need page numbers anywhere else, it will be necessary to add them manually.

When working on a document, you can turn headers on or off for any page by selecting or deselecting Header on This Page or Footer on This Page on the Page menu. This will only affect the page you are currently working on, which means the page currently displayed, or the page with the currently active frame if you are displaying two pages. The

number of the active page is always displayed at the bottom of the screen.

Templates

The settings you make on the master pages are used for all pages added to your document. They can also be saved and used as a basis for other documents to avoid having to make all these settings again. This saves a great deal of time.

When you save a template. as well as the master page settings, you also save all paragraph definitions. Again, this saves a lot of time, as paragraph definitions can include a great deal of information, and are at least as important as the master page layouts in maintaining consistency between documents. It is therefore a good idea to make all required paragraph definitions before saving the template. Defining paragraphs is described in Chapter 3.

Templates are saved from the Save Template dialog, from the File menu, shown in Figure 2.6. You do not have to provide a file name for the template. Instead, you choose a category from the Category list box, or provide a name for a new category, and then provide a name for the template, or choose one you wish to overwrite, in the Template list box. Pressworks will generate a file name from these names.

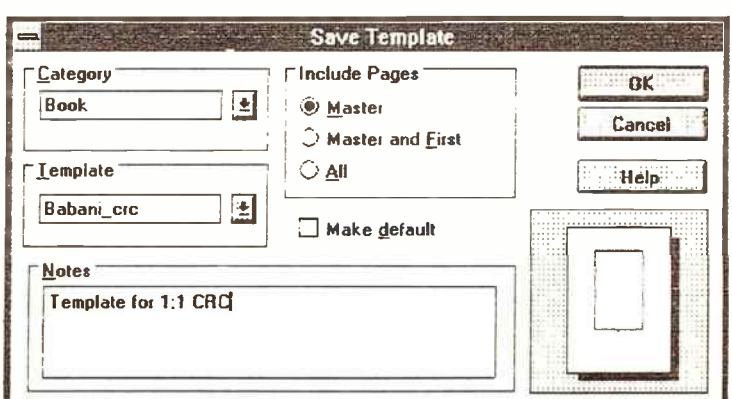


Figure 2.6 The Save Template dialog

When you save the template, you can choose to save the master page(s) only, the master and first page, or all pages. Saving the master pages only is appropriate for documents where all pages including the first will use the same basic layout. The master pages only provide default layouts when adding pages. It is always possible to make major or minor changes on a page-by-page basis.

There are many occasions where it is required to have a first page with a different layout to the rest. This may be for a cover for a multi-page newsletter or magazine, or for the first page of book chapters, which often carries a large heading, less text than normal pages, and often no header, if one is defined. To avoid having to make these changes to the first page, it can be included in the template.

For some publications, like magazines perhaps, you may want to use quite different layouts on every page, but be consistent in overall layout from issue to issue. In such cases, the master page layout may not be of much significance. For these cases, it is possible to save all the pages in the template. Such a case does still have master pages, and these will be used if any pages are added, but you may choose to leave them blank.

When saving pages with the template, any fixed text, and all illustrations will be saved. However, imported stories cannot be saved with the template in any circumstances. When saving the first pages or all pages, it is important to check that only the required permanent elements are included. If anything else is left in, you will have to go through and remove it each time you base a document on the template.

Clicking on OK in the Save Template dialog will save the new template. It will be placed in the directory you have specified for templates in the Preferences dialog. It will be available to you whenever you start a new document. If you want to make it the default template, check the Make Default check box in the Save Template dialog before saving. It is suggested you do not do this until you have some

experience with the program, as the supplied default template is good for quick trials and experiments.

Modifying a Template

A template design can be modified at any time. If you add new paragraph styles, for example, you can add these to the template by selecting Save Template from the File menu. You must select the category and name of the template in the appropriate list boxes, and also add a description if required, otherwise any old one will be lost. You will be asked to confirm that you want to overwrite the existing template.

You can also use this procedure to make any changes you have made on the master page(s) or other included pages permanent. Note that changes made in this way will not affect any other documents already based on this template, only new ones created with it.

To make a new version of the template without changing the original, display the Save Template dialog, enter a new template category or name, and save. You will then have two identical templates with different names. You can then make any required changes, and use the Save Template dialog to save them, as described above. This avoids any possibility of overwriting the original, and is a standard computing procedure.

It may be that you design a one-off document and decide there is no point in saving the template. If at some stage you decide that you do after all want to base further documents on this design, all is not lost, provided you have the document file on disk. It is simply a matter of opening the document, and choosing Save Template from the File menu.

The ability to save the template at any time, and the options to include various pages, makes the Pressworks template system one of the most flexible and versatile you will find in the DTP world. It is worth careful consideration of how you can use it, as it really can save you a great deal of time.

3. TEXT

Text is usually the most important part of a DTP document. There are two broad ways in which it can be incorporated. It can be directly entered from within Pressworks, or it can be prepared in a word processor or text editor, and imported. Which of these you choose will mainly depend on the length of the text. Though Pressworks has word-processing features, these are less extensive than a full word processor provides, and the page-orientated display is less convenient for preparing long documents than a word processor's scrolling display.

Direct Text Entry

To enter text directly into a Pressworks document, you must be in Text mode, and there must be a frame available (which usually means empty) to take the text. Normally, you would draw at least one frame from Frame mode before entering Text mode, but it is worth noting here that Pressworks has a feature where temporary access to frame mode can be obtained by holding down the right mouse button. If you hold down this button, you can draw frames in any mode, using the left button as normal.

Text directly typed in will by default take the Body Text paragraph style. (Every document must have a Body Text paragraph style). It is possible, however, to choose another style from those defined, and add the text in this style. When in text mode, the current paragraph style is displayed in a drop-down list box to the right of the toolbar. Any available style can be chosen from this.

Alternatively, all the text can be added in Body Text style, and the style of paragraphs changed later. This can be preferable if you are a touch-typist and adding a great deal of text. The program will normally 'keep up' with the typing better in this style than in more elaborate ones. With this method, paragraph styles must be changed from Paragraph mode.

There is, of course, a limit to the amount of text a frame will take. When you reach this limit, the program will not allow you to enter more. You will be presented with the Frame Full dialog (see Figure 3.1), from which you can give the text you are entering a name. If you name the text, it becomes a story and the name is added to the browser. You can then flow the story between frames. If the Autoflow check box in this dialog is checked, the story will flow automatically, with extra pages being added if necessary. You must uncheck this box if you want to add more frames on the current page manually.

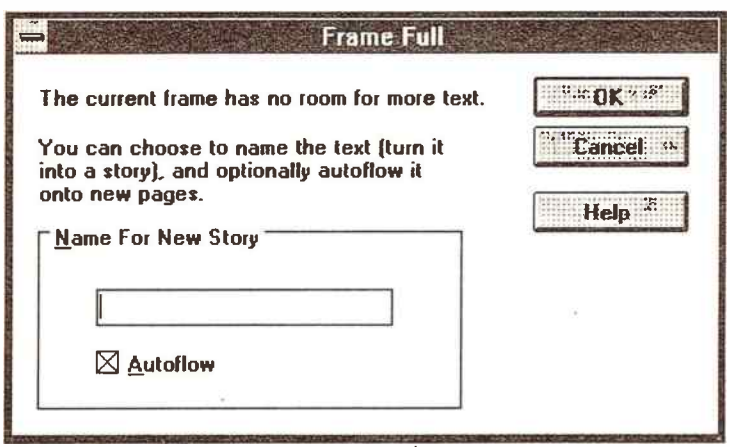


Figure 3.1 The Frame Full dialog

If you do not autoflow the story, you must manually select the new frames to take it, drawing them if necessary. To flow the story into the frame, you click in the frame, and then click the story in the browser. You will then be able to add text in the new frame.

If you have typed in a story spreading over several frames, and you are editing it, be careful when deleting text. You may find if you delete back from one frame to a previous one, the frame disappears. This has happened to the Author a couple of times for no apparent reason. This is probably a

bug, but the Author has a very early release, and it may be cured in later copies.

For documents with long passages of text too big to fit in one frame, it is always a good idea to flow text between frames. This simplifies editing, and also restyling of the document if this involves changing the size of text frames, or drawing frames for pictures over them, both of which displace text. If, as a result of these actions, the text is too big to fit in the available frames, the fact that there is overflow is indicated by the bottom of the last frame being dotted. You should always check this point after editing a story of any type. Figure 3.2 shows the dotted bottom of a frame which is overflowing.

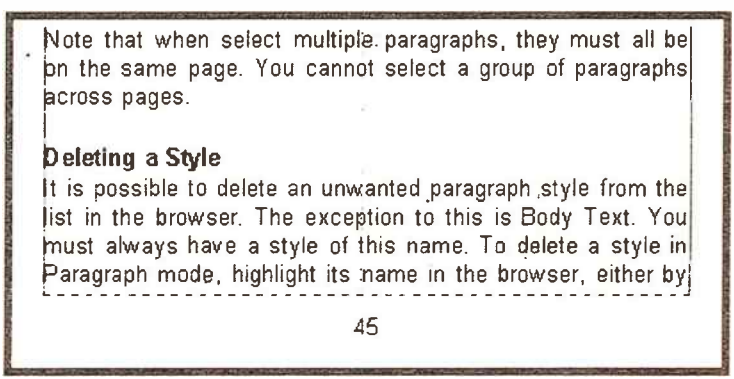


Figure 3.2 The dotted bottom of a full frame

Where there are only small amounts of text in a document, such as in posters and notices, flowing between frames may have no advantage. It will often be easier to place each line in a separate frame, especially where large size type is used. This makes it easier to put line breaks where you want them, and to move the frames around to experiment with different layouts. If you make the text flow, changes of frame size may make words jump from frame to frame, which may be undesirable. It can also be hard to make them jump back again.

If you enter large amounts of text into a document, you may want to be able to save that text to file, other than as part of the document, so you can use it with another program. To do this, you must first name the text as a story. This may have happened already if necessary to flow the text between frames. If not, the text is named by selecting Name Text from the Text menu. This produces a dialog in which you give the text a name. The name must follow file name rules, which means it must be not more than eight characters. The extension .txt is added automatically. Note that the text is not saved to disk at this stage. Figure 3.3 shows this dialog.

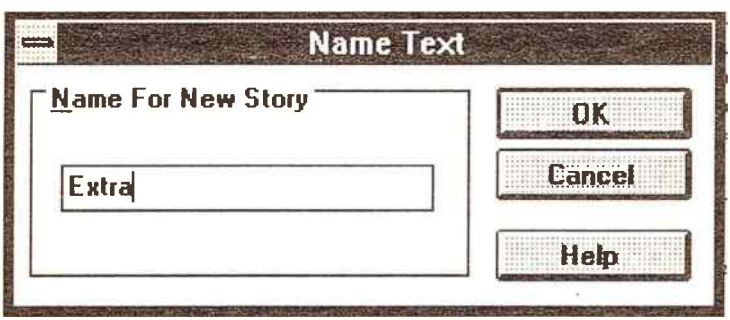


Figure 3.3 The Name Text dialog

Stories are exported from Frame mode. You must either click on the frame (or a frame) containing the story, or on the story name in the browser. Selecting Export Text from the File menu will produce the Export Text dialog. This is a standard Windows file save dialog, from which you can set the path to save the text, and, if required, give a file name other than the story name. Figure 3.4 shows this dialog.

Three formats are possible for saving the text. Rich Text Format (RTF) is the most sophisticated of these. If you use this, paragraph styles and other formatting information will be included in the file. You can read the file into a word processor or other program which supports this format, and styles will be preserved. RTF is supported by a number of

word processors, including several popular Windows-based ones. These do, however, differ in the features of the RTF format they support. Information on this for various word processors may be found in the README file supplied with Pressworks.

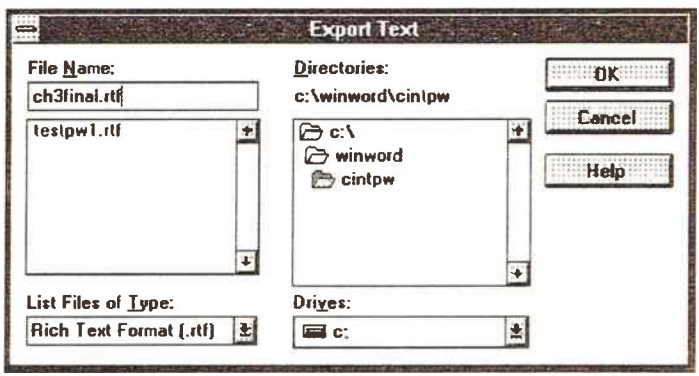


Figure 3.4 The Export Text dialog

If it is not required to preserve formatting, there are two 'plain text' formats available, ASCII and DOS Text. ASCII should be used if you intend using the file with Windows-based text editors or word processors. This will ensure that the correct character set is used, as far as possible. The DOS character set is different. Saving as DOS text will not convert characters (this may not be possible), but it will minimise problems. A DOS text file can be copied direct to a printer using the COPY command from DOS.

Importing Text

It is normally much more convenient to write large amounts of text using a word processor. The 'scrolling' display is more convenient than having to add frames periodically, and usually the text can be displayed in a convenient size while adding and editing text.

When a file is imported into Pressworks, it is interpreted and converted into the internal format used by Pressworks,

and a copy of the text is stored in the DTP document. The word processor file remains on disk, and is not altered in any way during importation or during editing of the text within Pressworks. It follows that any editing done on the word processor document subsequently is not automatically reflected in the DTP document. After importation, you have two copies and if you want to keep these in line, you have to make subsequent changes to both.

Files are imported by choosing Import Text from the File menu. This produces the Import Text dialog, a standard Windows file dialog, which is shown in Figure 3.5.

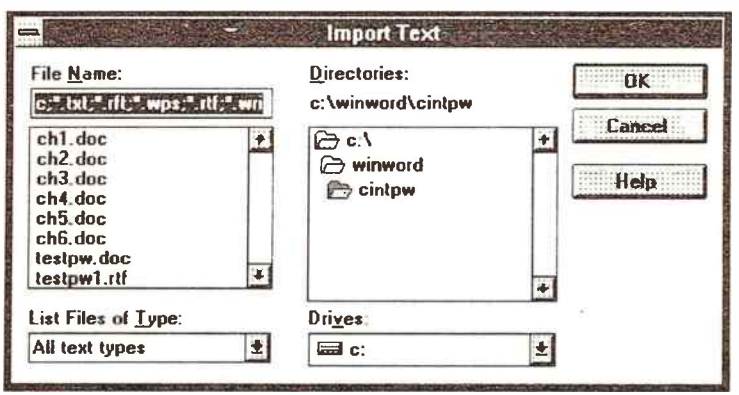


Figure 3.5 The Import Text dialog

Word processors normally now allow a great deal of text formatting. This is especially true of Windows word processors, which come close to DTP facilities, including paragraph styles and the inclusion of illustrations in documents. (Files with included illustrations cannot be imported into Pressworks). It is a question of deciding how much of the formatting should be done in the word processor, and how much subsequently, after the text has been imported into Pressworks.

Formatting can be conveniently divided into three areas. These are page layout, paragraph styles, and local styles.

Page Layout

Page layout concerns the settings of margins and columns, and also headers and footers. If an imported file contains this information, Pressworks will not use it. The page layout designed in Pressworks will be used, and the paragraphs will be reformatted to fit the frames used for the text. Headers and footers in the file are discarded. These things are necessary, as a Pressworks document may include several text files which may have different layouts.

Paragraph Styles

Paragraph styles are used to set the font (typeface, size and style), spacing of lines, indents, and space above and below paragraphs. In general, paragraph styles are preserved in files imported into Pressworks in compatible file formats. 'Compatible' in this case means the Microsoft Word native format (.doc) and the Rich Text Format (.rtf).

With Windows-based word processors, the fonts available to the word processor will be the same as those available to Pressworks, which makes things straightforward (assuming the same machine is being used). With DOS programs, some fonts may be the same (e.g. those built in to the printer) but others may be different. There may be different fonts used in a Windows-based document if it has been prepared on a different machine. In these cases, Windows will match fonts as best as possible from the information about the font in the file.

Spacing of lines and indents will be preserved with most file formats. In word processors, line spacing will often be set in terms of lines (i.e. single-line spacing, double-line spacing), though the best allow fractional settings. Pressworks sets line spacing in terms of points (in typography it is called 'leading', derived from, and pronounced like, the name of the metal). This is a finer setting than normally possible with word processors. The spacing will therefore be translated accurately, but you may find you can improve the appearance of text by making adjustments after importing.

When you import a compatible file incorporating paragraph styles, these styles will be added to the browser. You can then tag paragraphs with these styles, be they in other imported files, or directly entered. It is possible to delete paragraph styles from the browser (from Delete Paragraph Style in the Text menu). If you do this, any paragraphs tagged with that style will be changed to the Body Text style (Body Text style is mandatory and cannot be deleted).

If you have paragraph styles with the same name in the text you are importing and in the DTP document, the DTP document style will take precedence. The imported paragraphs will be changed to this style as they are imported.

Local Styling

Local styling of text is where some text within a paragraph is changed to a different style, such as **bold,** *italic* or underline. Some word processors may also allow local changes of *typeface* and/or size. Change of typeface is very useful for including symbols within text. These local changes are interpreted well by Pressworks when importing Microsoft Word .doc files, and when importing .rtf files. However, Pressworks can only, of course, preserve features if the word processor saves them in the file. Not all word processors which use the RTF format use all the features it offers.

The situation with DOS word processors is different, even where these support RTF. Bold, italic and underlined text may be preserved, but font changes may either not copy over, or the font or characters used may not be correct. It is advisable to do tests with the features you want to use, to see exactly what happens on importation.

Some word processors do not support paragraph styles, but do allow local styling of text. These include the Windows Write word processor 'bundled' with Windows, and WordPerfect 4.n and 5.n. When files from these are imported, all paragraphs will have the Body Text style, but (depending on compatibility) the local styling will be preserved. You may want to design paragraph styles with these characteristics

within Pressworks, and to change the paragraphs to these styles. If you then make a change to one of the styles, it will be applied to all paragraphs with that style name automatically. If you rely on the local styling, you will need to change them all individually.

It is not possible to give details of compatibility with the various word processors, as (in Windows generally) conversion of file formats is normally done by means of modules external to the main program, called 'filters'. These can be changed and added to by the software house, without a change of release version. Such details could therefore become out of date rapidly, and versions listed as not available could well become available with later copies.

Tagging Files

The term 'tagging' has two different, but closely related, meanings in DTP. It can mean going through text, and assigning styles to paragraphs, or it can mean including code sequences in a text file, indicating paragraph styles and other text features. These codes are used to assign styles as the file is imported. Writing such a file needs more work than writing an equivalent file with a compatible word processor, but is useful if your word processor is not compatible.

Tagged text files can be written with any word processor which can save a plain text file (and virtually all can - the term 'non-document mode' is sometimes used for this), and also with simple text editors, like the Windows Notepad, or the MS-DOS Edit utility. The tags themselves consist only of characters which can be typed from the keyboard, and there should be no problems with different character sets. The tags you add are known as the 'markup language'.

The Markup Language

The markup language consists of tags to set paragraph styles, to toggle text features on and off, to change justification, and even to define new paragraph styles. Each tag consists of one or more characters between the 'greater

than' and 'less than' symbols, < and >, also known as 'angle brackets'.

Paragraph Style Tags

The tag for a paragraph style consists of a dollar sign, followed by the name of the paragraph style, within the angle brackets. The paragraph tag must appear at the very beginning of the paragraph, which means it must be the first thing on a line, and, except at the very beginning of a file, it must be preceded by a carriage return (i.e. the end of the previous paragraph).

Spaces before the dollar sign, or between the dollar sign and the style name, are ignored. The style name can be a maximum of 10 characters, and may include any characters apart from control codes and commas, including spaces. Spaces between the end of the name and the closing bracket are discarded. Upper and lower case characters are treated as the same.

The paragraph style will apply to all text between the tag and the next carriage return. To give several paragraphs in succession the same style, each must be tagged. There is an exception to this. Any paragraph with no tag is given the Body Text style. This is a time-saver, as it means the bulk of the text, in most cases, does not require to be tagged.

As text is imported, the tagged paragraphs will be given the style defined for the name given. If no style of this name has been defined, the name will be added to the browser, and initially given the Body Text attributes. If you subsequently edit the style, all paragraphs tagged with this name will change to the new attributes.

The following are some examples of legal paragraph tags.

```
<$heading1>
< $ heading1 >
<$2nd Indent>
<$ Caption>
```

The following are examples of illegal paragraph tags.

<heading1> (forgot the dollar sign)

<$head, type1> (includes a comma)

<$subsubsubhead> (too many characters)

Text Alignment

The default alignment (justification) of a paragraph style can be overridden by using the following tags. They should be placed after the paragraph style tag. The tag only affects the paragraph in which it is placed.

Code	Effect
<CJ>	Justified (left and right)
<CL>	Flush left (ragged right)
<CR>	Flush right (ragged left)
<CC>	Centred (ragged left and right)

Typeface

The typeface for a font is set by placing the name of the font after an upper-case F in the brackets. As with paragraph tags, spaces before and after the letter F, and after the font name, are ignored. Spaces are allowed within the font name, so you can specify fonts like Times New Roman and Lucida Sans. A capital F in the angle brackets by itself will cause a return to the default typeface for the current paragraph style. For example,

```
This is <Fsymbol>Symbol<F> Typeface
```

will print as

This is Σψμβολ Typeface

If you do not switch back to the font for the paragraph style in this way, the new one will continue to the end of the paragraph.

If a facename is specified which does not exist on the machine on which Pressworks is installed, another will be substituted. Frankly, which you get is a bit of a lottery, but, for a standard Windows installation, it is likely to be Arial or Times New Roman.

Point Size

A change of point size can be effected by using an upper-case P, followed by the required point size. The possible range is 3 to 250, and integer values only can be given (i.e. no fractional point sizes). Similarly to the facename, a P alone in the brackets will revert to the paragraph default size, and spaces are similarly ignored.

For example

```
Small Text <P20>Large Text <P>Small Text
```

will print as

Small Text Large Text Small Text

The width of text can be set using an upper-case E followed by the compression ratio (actually percentage of normal width) in the brackets. For example, <E150> will give 150% of normal width, and <E 25> will give one-quarter of normal width. The possible range is 25% to 200%. Less than about 70% width tends to be unreadable, even in large sizes.

This is 200%
Century Gothic

This is 75% Book Antiqua.

The success of altering the width of characters depends on the nature of the fonts you are using. If you are using scalable outline fonts, such as TrueType or PostScript (with Adobe Type Manager), the results can be very satisfactory.

If you are still using non-scalable bitmap fonts, the results are likely to be somewhere between ropey and atrocious. Stretching generally looks better than compressing.

Text Styles

Text styles include such things as **bold,** *italic,* underline, and ***combinations*** ***of*** *these.* These are turned on and off by tags which act as toggles. The first time the code is encountered, it turns the effect on. The second time, it turns it off again. Note, however, that the effect will not be carried over from one paragraph to another. If you want the whole of several successive paragraphs to be in, for example, bold, you must put the tag at the start of each paragraph.

The following are the tags available.

Code	Style controlled
<B>	Bold
<I>	Italic
<N>	Normal (reset all styles to default)
<O>	Box
<R>	Rounded Box
<S>	Strikethrough
<U>	Underline (like this)
<u>	Underline Words (like this)
<H>	Double Underline (like this)
<h>	Double Underline Words (like this)
<v>	Subscript
<^>	Superscript
<X>	Plain text (turns off all styles)

Styles can be combined within the brackets. For example, <BI> will toggle both bold and italic. Remember that the action of toggles always depends on what is already in

effect. If you use that tag when bold text style is already turned on, it will turn bold off and italic on.

It is generally not a good idea to use these tags if you are using a compatible file format and styling the text in the word processor. This can be done, provided you keep the two separate, but if you put styled text between tags or tags within styled text, the effect is unlikely to be as intended. The Author prefers to keep the two entirely separate, either plain text with tags, or styled text and no tags.

New Paragraph Style

It is possible to define, in part, a new paragraph style within a tag. You can set the font (typeface and size) and text style. This is done by using a tag which starts with the # symbol rather than the dollar sign. This is followed by the name for the style, following the rules above. After this comes a comma, followed by a series of tag style codes. You can use as many of these codes as required to define the special aspects of the style. Anything you do not specify will be copied from the Body Text style. The following is an example.

```
<#Fancy, FSage, P16, CC>
```

This creates a new paragraph style

which looks like this.

Problems can arise if you want to import a text file which includes angle brackets *other than surrounding tags*. Pressworks will attempt to interpret anything in angle brackets as tags. If it cannot interpret the tag, it will be treated as straight text. However, the angle brackets may be lost. The answer is to double the angle brackets, for example, include <<>> in the text to print as <>. This is also how the sample tags were incorporated in this original text file. You can use brackets initially as you want them to appear, and then use Search and Replace in your editor or word processor to double the

brackets. If this proves to be unnecessary, you can use Search and Replace in Pressworks to remove the extras.

Figures 3.6 and 3.7 show what can be done with tags in a plain text file. Figure 3.6 is a screen shot of the text editor, showing the text file with tags. Figure 3.7 is the file after importation, without any editing. Note that although this is boxed as a figure, it is in fact a normal part of the text of this document.

Note the blank lines between paragraphs in Figure 3.6. In a plain text file, single occurences of the carriage return character (or carriage return/line feed pair) can simply be the end of a line. You need to press the Enter key twice to be sure the end of the paragraph will be recognised.

After Importation

Whether you have imported a compatible file format with formatting, a tagged file, or a plain text file, it is likely you will want to make some alterations after it is in the Pressworks document. You can alter the style of some or all paragraphs or alter the style of parts of the text.

To alter a paragraph from its current style to a style which already exists, you must be in paragraph mode. The actions necessary to make the change are slightly counter-intuitive, but you will soon get used to it. Firstly, you must click with the cursor anywhere in the paragraph. Its current style will then be highlighted in the browser, and the paragraph will be highlighted. You then click the style you want to change to in the browser. The paragraph style will change immediately, but it will remain highlighted until you click in another paragraph or change mode.

When working on a plain text file, you will often want to change several paragraphs to the same style. You can do this in one operation. Hold down the control key, and click in each paragraph you want to change. For contiguous paragraphs, you can click in the first, hold down the shift key, and click in the last. All between will be highlighted. You can also drag through the required paragraphs. The current style will be highlighted in the browser, unless some of the

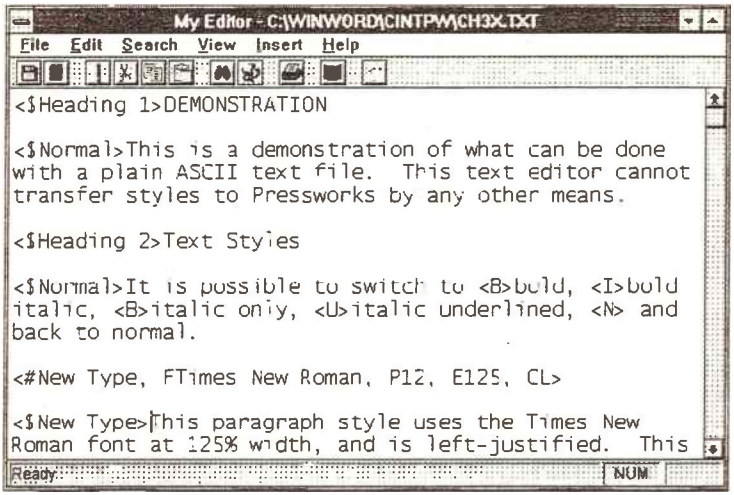


Figure 3.6 A tagged text file in the editor

DEMONSTRATION

This is a demonstration of what can be done with a plain ASCII text file. This text editor cannot transfer styles to Pressworks by any other means.

Text Styles

It is possible to switch to **bold, *bold italic,*** *italic only,* *italic underlined,* and back to normal.

This paragraph style uses the Times New Roman font at 125% width, and is left-justified. This style is defined here and is not used elsewhere in the document.

Figure 3.7 The imported text

paragraphs have different styles, in which case no style will be highlighted.

When you have chosen all the required paragraphs, you click on the new style in the browser, and all will be changed to this style. Any already in the new style will not be affected. Note that when you select multiple paragraphs, they must all be on the same page. You cannot select a group of paragraphs across pages.

Deleting a Style

It is possible to delete an unwanted paragraph style from the list in the browser. The exception to this is Body Text. You must always have a style of this name. To delete a style in Paragraph mode, highlight its name in the browser, either by clicking the name in the browser, or by clicking a paragraph which has that style. You may also use the second method from Text mode. Then select Delete Paragraph Style from the Text menu. A message box will be displayed asking you to confirm your decision. Clicking on Yes will delete the style. All paragraphs with this style will revert to Body Text style. You can then change any of these paragraphs to another style, if required, as described above.

As stated earlier, if you import a file in a compatible format which includes paragraph styles, these will be added to the browser. You may want to delete any of these if they duplicate styles under other names. For example, Microsoft Word insists on a paragraph style called 'Normal' in every document. Often, you will want this to be the same as Body Text. To achieve this, you simply have to delete 'Normal' after importation.

4. GRAPHICS

There are two basic types of graphic which can be used in Pressworks, but these need to be discussed under four headings. The two groups are line art and bitmaps. Line art can be drawn using facilities in Pressworks or imported from suitable drawing/design programs. These include CAD/technical drawing programs and the more artistic line art programs, such as Designworks. Bitmaps come from 'paint' type art programs, such as Windows Paint, and also from scanners. Though scanner graphics share file formats with painted bitmaps, they need some special treatment. This is especially true of scans 'dithered' to simulate grey scales.

Some art/design programs will cross these boundaries. For instance, the more advanced drawing programs, like Designworks, can save drawings in either line art or bitmap form.

Drawing Line Art

The line-art facilities within Pressworks are limited, but can be quite useful for simple graphics or for decorative features on a page. In Timeworks, it was only possible to draw graphics in an empty frame, and once it contained a drawing, text could not be added. A big advance in Pressworks is that the drawing tools can now be used in frames which already contain text or drawings. This means that the drawing tools can be used for such things as rules (horizontal lines) between paragraphs, or boxes around graphics such as bitmaps.

The available drawing tools are limited to straight lines, freehand lines, polylines, rectangles, circles and ellipses. Rectangles are available with square or rounded corners.

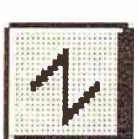
As usual with any type of drawing program or facility, there is a grid. The grid acts as a guide when drawing. When you are in graphics mode, and a frame is active (by clicking in it), the grid will appear as a regular pattern of dots. You can use these by eye as a guide, or force the cursor to snap to them, by selecting Snap to Grid from the Draw menu. When this is

checked, Snap is on. You may turn Snap on or off as often as you wish while drawing. It will not affect anything you have already drawn in any way.

If you find the grid distracting, you can turn it off, also from the Draw menu, by deselecting Show Grid. Like Snap to Grid, this is checked when active. The spacing of the dots on the grid depends on the current unit. If you want a coarser or finer grid, you may be able to achieve this by selecting a different unit, by choosing Units on the Options menu, or, if you have the rulers displayed, by clicking on the unit indicator where they intersect.

Straight Lines are drawn by selecting the straight line tool, moving the pointer to one end, then holding down the left button and dragging to the other end. A dotted guide or 'rubberband' line is drawn as you move the mouse. When you release the button, the line is drawn.

Free-hand Lines are drawn by selecting the free-hand line tool, moving the pointer to where you want to start the line, then holding down the left button, and moving the mouse in the path required. A free-hand line is, in fact, drawn as a series of short straight lines. Each of these takes up some memory, and because of this the number you can have in one free-hand line is limited. If you exceed this limit while drawing, you will hear a beep and drawing will stop. You can draw a second line starting where the current one ends. To do this, you have to deselect the first line by clicking outside the frame containing it, or the program will try to extend it, which cannot be done. Once deselected, you can start your new line.



Polylines are a series of connecting straight lines. They are different to free-hand lines in that they are drawn a section at a time. You select the Polyline tool, then move the pointer to the point where you wan to start the line, and click. You do

not hold the button down. You then move the pointer to the next required point on the line, and click again. As with straight lines, there is a rubberband guide line. You repeat this for as many sections as you require. To end the polyline, you must move the pointer away from the last point and double-click. This is different to many drawing programs where you double-click on the last point to end a polyline.

Circles, Ellipses, Rectangles are drawn by in effect drawing a containing 'box'. The box is the equivalent of the rubberband guide line. To do this, you select the appropriate tool, move the pointer to one corner of the containing box, and then hold down the left button and draw to a diagonally opposite corner. The object will be drawn to fill the box. A rectangle will cover the same area as the box. So will a rectangle with rounded corners, with the rounding *within* the box. Circles and ellipses will touch the box at the middles of the sides. Ellipses can only be drawn with the axes vertical and horizontal. They cannot be orientated at an angle.

Sizing and Moving

Graphics objects can be changed in size and position after drawing. When an object is selected (by clicking it), 'handles' appear around it (see Figure 4.1). You can change the size (and in appropriate cases shape) of an object by placing the pointer on one of these handles and dragging. By dragging on a corner handle, the object can be altered in both length and height. By dragging on a side or top handle, the object can be changed in one direction only.

Objects can be moved by placing the pointer on them and holding down the left button. They can then be dragged to a new location *within the same frame*. Graphic objects cannot be placed outside of frames, of course, and to move an object from one frame to another, you must use the clipboard. Select the object, then choose Cut or Copy from

the Edit menu. Then select the frame to take the object, and choose Paste from the Edit menu.

Fine adjustments to the size of objects can be made using the Size and Position dialog from the Draw menu. The current dimensions (of the object selected when you pull down the menu) will be displayed in the dialog. Alternatively you can double-click on the object to display the dialog. Adjustments to size and position can be made, in the current units, and the changes take effect when you click on OK.

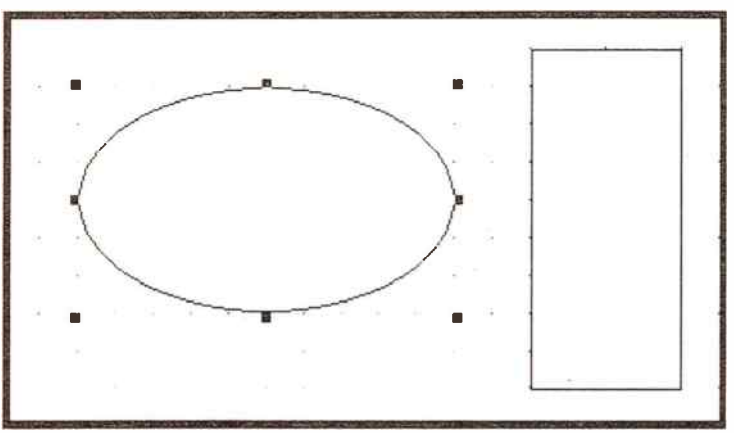


Figure 4.1 Graphics objects with 'handles' around ellipse

If you change the size of a frame, normally the size of the drawn graphics will also change, maintaining their proportions relative to the frame. If you want to enlarge a frame without changing the graphics, or shrink the frame to fit round what you have drawn, just hold down the Control key as you alter the frame size. Note that this will not work if the frame also contains a PowerText object. This is covered in Chapter 7.

Line and Pattern Fill

Drawn shapes (rectangle, circle, ellipse) have a fill. All objects have a line type. The fill pattern or tint can be either

opaque, so objects below are hidden, or transparent, so they show through. Both opaque and transparent fills can be plain, so that the object just appears as an outline. Various line widths are available, and line styles (dot, dash, dot-dash) are also included in the choice. However, these are not independently selectable. You cannot have a wide dotted line.

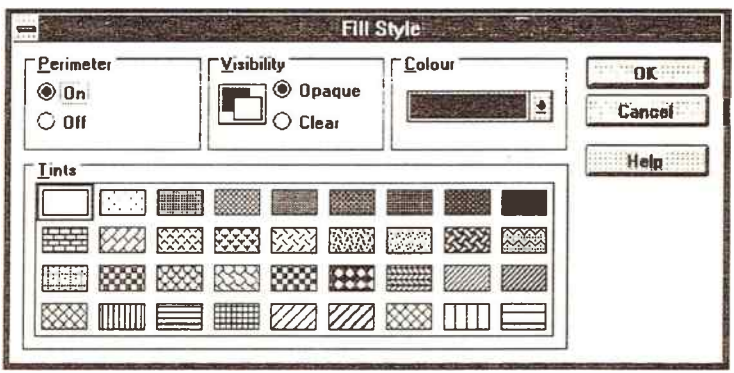


Figure 4.2 The Fill Style dialog

The fill pattern is selected in the Fill Style dialog from the Draw menu, as shown in Figure 4.2. In this, you can choose whether to have a perimeter line around the shape. This will follow the current line style if selected. You can choose from 36 fill patterns and tints. You can choose to have the object opaque or clear, and you can select a colour. Note that if you choose a colour other than black for a monochrome printer, it will affect the appearance of any tint. The colour palette at the bottom of the Pressworks screen can also be used to change the fill style and colour.

Note that if you choose to have a plain transparent fill and no perimeter line, you are producing an invisible object. All this will do is inflate the file size.

The line style is selected in the Line Style dialog from the Draw menu, shown in Figure 4.3. In this dialog, you can choose the line style, the colour, and whether to have

arrowheads at the ends of lines. The settings you make here, except for the arrowhead setting, will also affect the perimeter lines of shapes if they have them.

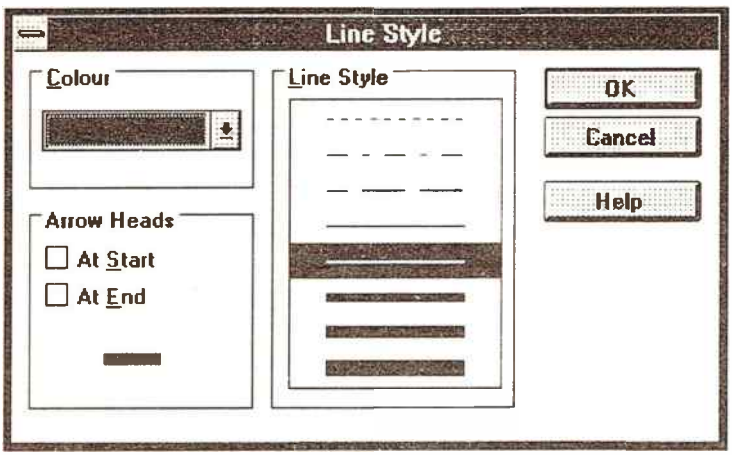


Figure 4.3 The Line Style dialog

Note that if you have a graphic object selected while making changes in these dialogs, the object will be altered to reflect the changes. This can be used to alter objects deliberately, but can also result in accidental changes, which can be very annoying. You can make sure no object is selected by clicking in an empty part of the window before pulling down the menu.

Remember that if you want the same graphics on every page of a document, they can be drawn on the master pages. However, if you do this after you have done some work on a document, they will only appear on the new pages added, not the existing ones. To place them on existing pages, you need to use the clipboard. Place the graphics on the clipboard using Copy on the Edit menu (or the toolbar copy button), and then place them on each required page by moving to the page, and using Paste from the Edit menu, or the toolbar paste button. Drawn graphics (on whatever page)

can be saved in a template, provided the page is saved as part of that template.

Importing Graphics

The graphics facilities provided in Pressworks are really intended for simple decorative features. Clever things can be done with them, but they are not adequate for real illustrations. Most of these will be produced using other graphics programs, or by scanning actual artwork or photographs. Both bitmap ('paint') and line art ('draw') programs can be used to produce illustrations for DTP.

Bitmap Graphics

Bitmap programs draw pictures 'dot-by-dot'. With these, though they provide straight line, rectangle and circle drawing tools, the results are stored only as the screen

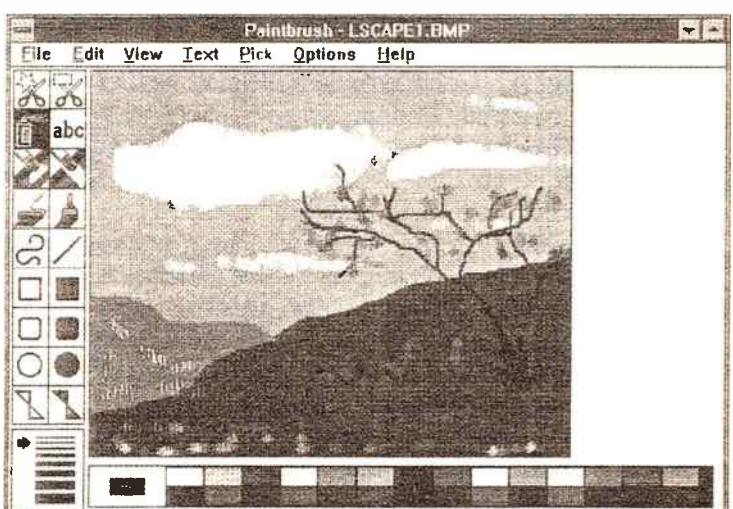


Figure 4.4 The Windows Paintbrush program

picture, consisting of pixels. There is no record of the stages used to draw the picture. The objects drawn lose their

identity, and cannot be subsequently modified except by dot-by-dot erasure and redrawing. Areas of the picture can be selected and moved or deleted, but individual features which overlap cannot be treated separately.

Bitmap programs are normally used to produce very 'free' pictures, with a lot of freehand drawing, 'spray can' and flood fill effects, and free colouring. They can be effective in documents in small sizes, but do not look good if too big, especially if the size is produced by scaling up. Figure 4.4 shows the screen display of Windows Paintbrush, the free 'paint' program which comes with Microsoft Windows.

Line Art Graphics

Line Art programs draw pictures object by object. The tools provided to draw the objects are similar to those included in Pressworks, but are much more extensive. As well as the various types of line, rectangles, circles and ellipses, there are likely to be facilities for polygons, irregular shapes, and polylines which may include curve or arc sections, and which may vary in width. Controlled curves (Bezier and/or spline) are normally included. Pattern fills are likely to be more flexible. You may be able to define your own patterns, and graduated fills, where the fill shades from light to dark, or from colour to colour, may be included.

Line art drawings are not stored as screen images. They are stored as a file (in memory, as the picture is drawn) which records each object in the drawing, with all its attributes. This type of file is known generically as a 'metafile'. Programs have their own metafile format, though many Windows programs can use the Windows metafile format. When a drawing is redisplayed, for example as the screen is scrolled, the image is redrawn by consulting the information in this file. This is sometimes called 'playing' the metafile.

Line art is used mainly for more formal illustrations, such as plans and diagrams, and for special text effects, such as making text follow a curved path, or conform to the surface of a cylinder or sphere. They are, however, very versatile

and can be used to produce cartoon and poster-style pictures. They can produce large high-quality illustrations, and can also be used for small, detailed pictures. Scaling is possible with little or no loss of quality. Figure 4.5 shows the screen of GST Designworks, the line-art program which is perhaps the best partner for Pressworks.

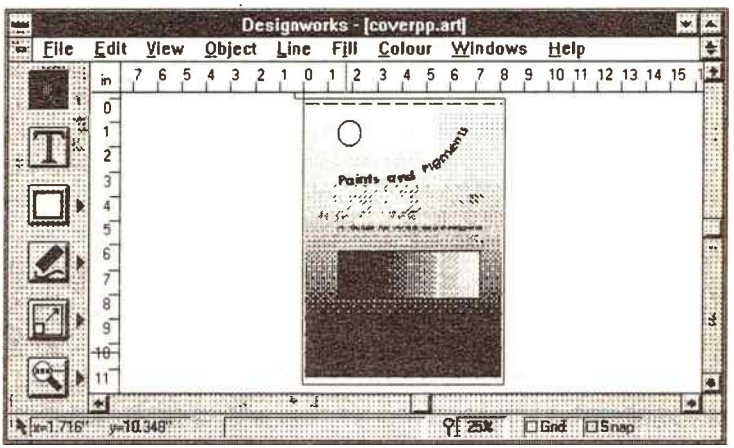


Figure 4.5 The Designworks screen

Scanners

Sometimes you will want to include an illustration which already exists on paper. This may be a drawing or a photograph. These can be used by 'scanning' them. A scanner produces a bitmap representation of the original. Colour and monochrome scanners are available. The format of a file from a scanner will be borrowed from a bitmap painting program. The PCX and TIFF formats are most common, though the Windows BMP format is now very common. Older scanners often offer the old GEM IMG format. In fact, most scanner control programs offer a choice of formats.

When scanning artwork, most scanners offer a choice of letter (or line) or continuous tone scanning. Letter scanning will reduce the picture to areas of black and white only, with

no attempt to produce intermediate shades of grey. This is provided for scanning text for Optical Character Recognition (OCR) and is also useful for scanning line drawings. It should be used even where gradation effects are produced by 'hatching'.

Scanners have a light/dark control. This sets a 'threshold' at which the scanner jumps from producing black to producing white. It must be adjusted for best effect. If set too light, fine lines will be lost. If set too dark, lines close together may 'join up'. and other blocking up effects may occur. The 'best' setting may be a compromise between these. If you use the line setting to scan a photograph, this setting will determine the ratio of black to white. This is really a creative decision.

When scanning a photograph, the continuous tone setting will preserve the gradation from light to dark in one of two ways. A true 'grey scale' image will record a brightness level for each point sampled. Most scanners give 256 shades of grey between black and white. The alternative is 'dithering'. In a dithered image, patterns of dots are used to simulate shades of grey. Normally only 16 or 32 shades are produced by this method. Dithered images have the advantage of smaller file sizes than grey scale images.

Colour scanners store the image in a similar way to a grey-scale scan, but colour information is also stored for each point. It goes without saying that this results in even bigger file sizes.

Scanners often offer a choice of two, three or more dither patterns. These patterns differ in their degree of fineness. The finest setting will retain the most detail, and is the best choice if all the copies of your document are to be printed on a computer printer or typesetting machine. However, if you are producing a 'master' which will be duplicated by photocopying, it may be necessary to use a coarser pattern to prevent the picture from losing quality on the copies.

Scanners also have a dot-pitch setting. This determines how close together the points sampled are. Setting a finer dot pitch (i.e. higher dots per inch), gives a more detailed

scan and a larger file size. Simple hand scanners may offer only three or four settings. More expensive scanners may allow dot pitch setting in 10 dpi intervals.

Tracing Scans

Some line-art programs include a 'trace' facility which allows scans to be converted to a line-art form. The trace feature finds the edges of areas in the scan, and draws lines around them. This will normally only work with 'line' scans, where the original is rendered as areas of solid white or solid black with no gradation. However, some better tracers will work with grey-scale or colour scans, if they consist of solid areas. Dithered scans cannot be traced with any great hope of success.

Once the trace has been produced, it will consist just of black lines on white. Further work can be done on it using the line-art program's facilities. It may be possible to fill areas with colour, to do further drawing on top of the trace, and to alter or erase the trace lines. By this means, some very exciting graphics can be produced.

Picture Import

Whether line art, drawn bitmaps or scans, all pictures are imported in the same way. Selecting Import Picture from the File menu produces the Import Picture dialog, shown in Figure 4.6. This is a standard Windows file dialog. You choose the type of file you want to import in the List Files of Type list box, and then select the file you want from the list of files. The Importing picture file box is displayed during the importation, displaying graphically how the operation is proceeding.

The imported picture is added to the browser. If you are in Frame mode when starting the operation, with a frame active, the picture will be placed in that frame. Otherwise, you can go to Frame mode, make a frame active, and then click on the picture name in the browser, to place it in that frame. Pictures can be placed in more than one frame in this way, if required.

Sizing and Scaling

Normally, a picture will be scaled to fit the frame into which it is placed. You can make the picture the size you want by adjusting the size of the frame which holds it. If the proportions of the frame are different to the proportions of the picture, it will be scaled by different amounts in the two directions. In some cases, this may be acceptable, but often it will not. In particular, if a drawing contains circles or squares which must be the correct shape, this distortion will spoil them.

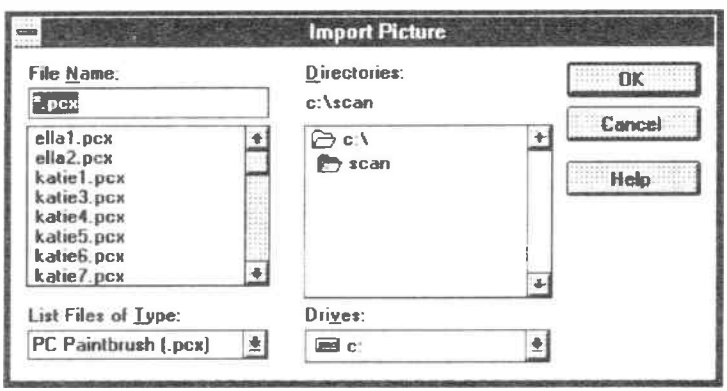


Figure 4.6 The Import Picture dialog

The way in which scaling occurs can be controlled by choosing Picture Object Attributes in the Frame menu. The frame containing the picture must be selected when you do this, as the attributes are set individually for each picture. The Picture Attributes dialog, shown in Figure 4.7, contains a box labelled Aspect Ratio. If the check box labelled Preserve is checked, the picture will be scaled by the same amount in both directions. The scale factor will be such that the whole picture fits in the frame, with the picture centred in the direction in which it is smaller than the frame. You may wish to adjust the size of the frame to fit the picture, especially if the frame has a border.

Preserving the aspect ratio applies to both line art and bitmaps. There is a further consideration which applies only to bitmaps. Bitmaps can only be scaled in a rather crude way. Objects in the bitmap cannot be individually scaled, preserving their shape, as they can in line art, as they are not identifiable as individual objects. Scaling can only be done by doubling lines of dots, or by deleting them. For example, a reduction of size by 10% can be done by deleting every tenth row of dots. An increase of 20% can be done by doubling every fifth row.

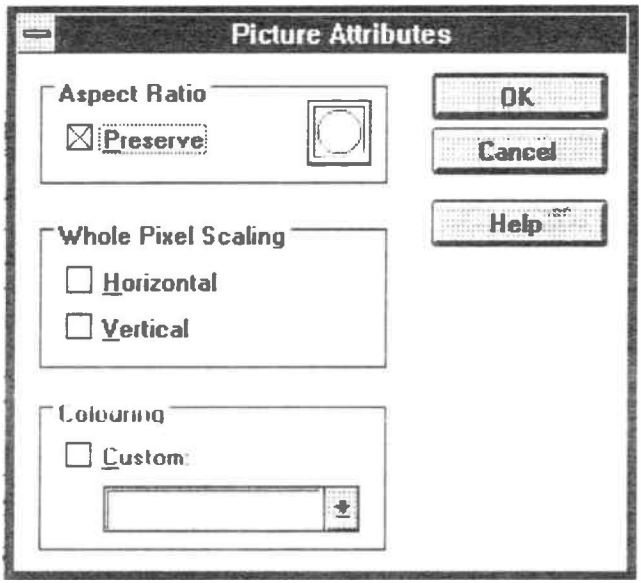


Figure 4.7 The Picture Attributes dialog

This crude scaling can produce some unpleasant effects in the picture. These are often described as 'tartan', 'checker', or Moiré patterns, the latter being not strictly accurate. This is perhaps most objectionable with dithered scanned photographs. Dither patterns are very carefully chosen to give the best effect. Any distortion of them is very noticeable.

To eliminate these effects, the Picture Attributes dialog has a section labelled Whole Pixel Scaling. This is only active for bitmap images. There are two check boxes, allowing whole pixel scaling to be enforced for the horizontal and vertical directions separately.

Obviously, when you choose whole pixel scaling, it will limit the ability to scale the image. If the image size is such that one pixel in the picture will print as one printer dot, and you enlarge the frame, the picture size will not alter until the frame is big enough for each pixel to print as two dots. If Aspect Ratio Preserve is checked, the size will not change until the frame is big enough for doubling in both directions.

Despite this restriction, it is recommended that whole pixel scaling should always be used for continuous-tone scanned photographs, especially when dithered. Some control over size can be obtained by considering the printer resolution and the dot-pitch setting used in scanning. If you have a printer of 300 dpi resolution, normal for lasers and some inkjet printers, and you scan at a setting of 300 dpi, the reproduced picture will be the same size as the original (or double or treble this, and so on). If you scan at 200 dpi, the reproduction will be two-thirds of original size (or four-thirds, six-thirds, and so on). If you scan at 400 dpi, the reproduction will be larger than the original by one third (a ratio of 4:3). Of course, the extent to which you can use this depends on the choice of dot-pitches your scanner offers.

If you turn on Whole Pixel Scaling when the picture is in a frame too small to hold it, you will see a message box telling you that whole pixel scaling is not possible. Whole pixel scaling will be turned off. You should therefore ensure that the frame is big enough to take the picture before turning whole pixel scaling on.

Bear in mind that Pressworks always formats the document for the printer, and whole pixel scaling refers to printer pixels, not screen pixels. Therefore, even when you have whole pixel scaling on, the screen representation will almost certainly show some patterning. Also note that the document is designed for a particular printer. If you try to print the

Figure 4.8 Whole-pixel scaling

Figure 4.9 Unconstrained scaling

document on another printer with a different resolution, the size of pictures will change in consequence. Figures 4.8 and 4.9 show the effects of scaling a dithered photograph. Figure 4.8 has whole-pixel scaling enforced. Figure 4.9 is scaled up slightly from this. Note the patterning.

Cropping Pictures

All types of picture may be cropped once in the document. To do this, while in Frame mode you select Crop Picture Object from the Frame menu. The frame containing the picture you want to crop must be selected before you do this. The pointer will change to the shape of a pair of scissors. The 'hot spot' of this cursor is where the 'blades' of the scissors cross. You move the cursor to one corner of the area you want to fill the frame, and then drag to the diagonally opposite corner. A dotted line guide box is drawn as you do this. When you release the mouse button, the area of the picture you have chosen will expand to fill the frame, subject to any settings in the Picture Attributes dialog.

The picture itself is not changed by cropping, only the section of it displayed. You can restore the full picture by clicking on it in the browser with the frame selected. If you have cropped a picture and you paste it into further frames, they will get the full picture. To produce multiple copies of the cropped version, copy the *frame* complete with picture to the clipboard, and paste as many copies of this as required. If you include a cropped picture on the master pages, the cropped version will appear on each new page added.

5. FONTS AND TYPOGRAPHY

Pressworks uses the fonts that Microsoft Windows uses. This simple statement hides a number of complications. Because Windows has been developed through a number of versions and over a number of years, while maintaining compatibility with previous versions to some degree, several types of font are supported. Some of these can be considered obsolete or unsuitable for serious DTP work.

Bitmap Fonts

The three broad categories of font are bitmap fonts, stroke fonts and scalable (or outline) fonts. Bitmap fonts were the original type used by Windows. Rather like bitmap graphics, these fonts consist of the actual pattern of dots which will be used on the screen or printer to display the characters.

This type of font has to be specific to a particular device, screen or printer, and comes in specific point sizes. To have matching screen and printer displays, you need matching sets of fonts. Again like bitmapped graphics, these fonts can only be scaled in a very crude way, giving poor-quality jagged results, but scaling is unnecessary if you have a comprehensive set of sizes.

Bitmapped fonts are still supplied with Windows for downward compatibility with previous versions, but for DTP work, are best avoided unless you have a good range of matching screen and printer fonts, perhaps carried over from a previous version of Windows. They are really made obsolescent by scalable font technology.

Stroke Fonts

Stroke fonts are designed for plotters, which work by drawing characters with pens. A stroke font consists of drawing instructions, similar to a line-art metafile. They can be scaled to any required size (within practical limits), but always consist very obviously of lines. There is no variation in

thickness in these lines, so the overall effect is weak and spidery.

The thickness of the lines is normally one pixel on the output device. With a high-resolution printer, you will get very thin lines. This makes the best types of printer for DTP use the worst type for stroke fonts. This type of font cannot be considered suitable for DTP, unless you are using them for special effect.

Scalable Fonts

Scalable fonts are stored as drawing instructions which describe the outlines of the letters, hence the alternative name of outline fonts. These are similar to stroke fonts in some respects, but the outlines describe both the 'outside' outline and the 'inside' outline. This gives both the shape and the thickness of the characters, so that fully-formed letters are possible. With good scalable fonts, the quality can be very high.

When a particular size of type is required, the outlines are scaled to this size, and the characters drawn and 'filled in'. The one outline can produce type of any required size, again within practical limits. This scaling and filling process can be very rapid, so it is done 'on the fly'. You do not need to prepare fonts in advance. Windows 3.1 comes with a selection of TrueType scalable fonts, and the scaling engine is a part of Windows. Once a particular size has been produced, it is 'cached', to avoid unnecessarily repeated work.

Other scalable systems can also be added on to Windows. Adobe Type Manager is the best known of these. It uses PostScript Type 1 font outlines. This may be of some slight advantage over TrueType if you use a PostScript printer. Bitstream Facelift is another product of this type. It uses its own font format.

The PowerText effects feature in Pressworks can use both TrueType and PostScript Type 1 outlines. It does not work with other outlines, or with other types of font.

Font Outlines

Windows comes with a basic set of TrueType font outlines. These include Arial, a sans serif font similar to Helvetica, Times New Roman, a serified font obviously similar to Times Roman, and Courier New, a typewriter monospaced font. These fonts are supplied by the Monotype Co. and are of very high quality. Each of these comes in normal, bold, italic and bold italic forms. There is also a symbol font.

Pressworks comes with a set of GST's own outline fonts, also now in the TrueType format. Unfortunately, some of these effectively duplicate those supplied with Windows. GST's Sans is very similar to Arial, and Serif is similar to Times New Roman. Courier is obviously similar to Courier New. The others supplied include some well-known faces like Avant Garde and *Zapf Chancery*, as well as some decorative original fonts like Sage and ***Brushwood***. You may have near-duplicates on your computer if you wish. Unlike the GEM system, which used code numbers to identify font types and did not allow two fonts with the same number, Windows uses the font names and allows this. However, the more fonts you have on your machine, the longer Windows takes to start up.

Many sets of additional fonts are now available from many suppliers. These vary greatly in quality and price. There are many packs of fonts, often offering around a hundred different fonts, at low prices. These need to be approached with caution. Though these packs may contain some good fonts, others can be decidedly ropey. Fonts in these packs are often rip-offs of registered fonts, produced by scanning samples and converting them to outlines. The quality depends very much on how well the scanning and converting is done.

As well as the quality of the outlines, there are other aspects to TrueType fonts. TrueType fonts are 'hinted', which means that the outlines come with information which helps the scaling process. For example, where letters have small details, below a certain point size including these details may hinder readability. The hinting will suggest where

the scaling engine should begin to ignore this detail. Cheap fonts may include little or no hinting.

To ensure the best quality, you should choose fonts from reliable suppliers. The suppliers of TrueType and PostScript fonts generally recommended include Monotype, Adobe, Bitstream and Agfa. Purchasing individual fonts can be very expensive, but these companies also supply sets of fonts at reasonable prices.

You may find the large packs of fonts at low cost useful if you want to experiment with different typefaces, and you are not too concerned with quality. However, you will probably find you want to change to better fonts as funds allow.

Font Styles

Styles mean aspects such as bold, italic, and underline. Most TrueType outlines are supplied in sets of four styles, regular, bold, italic and bold italic (though 'headline' fonts sometimes come in bold versions only). These fulfil most typographical requirements. If you do not have the specific outline for one of these, the TrueType engine can in some cases synthesise it from the regular outline, but the quality of this will not be as good as a proper outline. This is especially true of synthesised italics, which are just produced by sloping the regular typeface. The design of true italic characters is usually quite different. Synthesised bold can be more satisfactory. Underline and strikethrough are always synthesised.

Weights other than normal and bold are recognised by Windows. These can include light, demibold, and black or heavy. However, these are still rare. Frankly, light fonts would not be a lot of use to most people anyway. They need a very high resolution printer to do them justice. Heavy or black fonts can be useful for headlines. You will find special packs of headline fonts including these from good suppliers.

The synthesising the TrueType engine will do is limited to bold from a normal weight, and italic from a regular font of any weight (to the same weight). You cannot synthesise a heavy font from bold, nor can you synthesise a lighter

weight. However, some heavy fonts report to Windows that they are normal weight, in which case you may be able to synthesise a very heavy font. Underline and strikethrough can be added to any of these.

Typography

Typography is the art of styling and placing text on a page. It includes the choice of typeface, the size and placing of text, and the use of space around it. In Pressworks, a major part of this is the design of paragraph styles.

Changing and Creating Styles

Pressworks starts with a selection of paragraph styles already defined. You can, if required, modify these to your requirements, and you can also add new styles of your own. Designing a paragraph style is one of the creative aspects of DTP. Full technical details of making changes are given in the manual and in on-line help. This section concentrates on the visual and creative side.

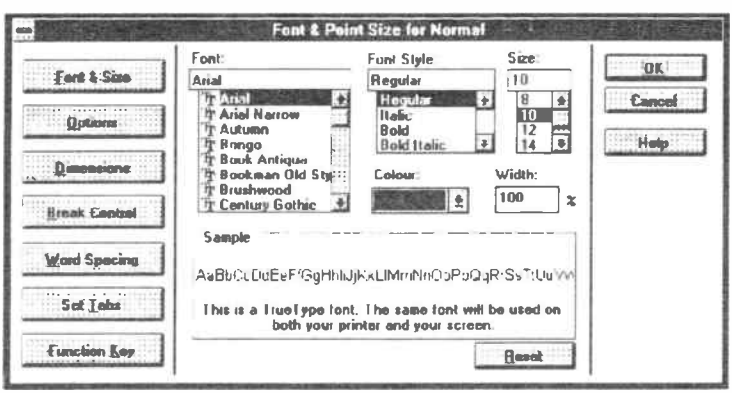


Figure 5.1 The paragraph editing dialog showing the font and point size display

To edit an existing style, you can, while in text mode, choose Edit Paragraph Style from the Text menu, while the text cursor is in a paragraph of the type you want to change.

From Paragraph mode, the simplest way is to double-click on the style name in the browser, or double click on a paragraph of that type. You can also click in a paragraph of the type you want to change, then proceed as in text mode. The dialog produced is shown in Figure 5.1.

To create a new style from Text or Paragraph mode, select New Paragraph Style from the Text menu. This produces a dialog in which you enter a name for the new style, and also the existing style from which you copy (see Figure 5.2). Obviously you choose the existing style most like the one you want to create. This initial copying is important to the program, as there are many aspects to a paragraph style, and all must have a value for the program to use.

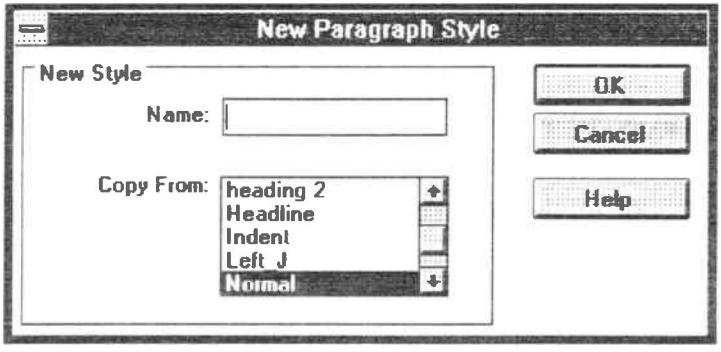


Figure 5.2 The New Paragraph Style dialog

After this point, the procedure is the same. A dialog will appear in which you can make changes. Normally the first to be displayed will be to change font and size. However, if you have already been making changes, the one displayed initially will be the one you used last time. Each dialog contains seven buttons to the left of the box, and these can be used to switch quickly between the aspects. You choose the aspects you want to alter, and make the required changes. You may change several aspects in one go, but the changes are not displayed in the paragraphs until you

close the last dialog with the OK button. All changes can be abandoned with the Cancel button.

Font and Size

The dialog used to set the font and size can be seen in Figure 5.1. The font name is chosen from a list box. You need to choose a face which is suitable for the purpose of the paragraph style. The dialog shows a sample of the font to help you choose. For substantial amounts of text, readability is important. This means a design which is clear and not too fussy, and often will mean a serified font (one with little feet to the letters). However, some sans serif fonts, like Helvetica (a variant of which is used in this book) are also very easy to read.

The use of script (handwriting), brush script, Old English or Old German style typefaces is best avoided for long text items. They are fine for headlines or captions, or in certificates or invitations, but in bulk they are very hard to read.

For body text, point sizes of 10 to 12 are best, though smaller sizes can be used if the document is to be printed on a high-resolution typesetting machine. 12-point should be easily readable, even if printed on a dot-matrix printer. Sizes larger than this are best kept for subheadings and headings. The exception to this is, of course, if you are producing material for people with eyesight problems. Sans Serif fonts are often preferable for these people.

The font style can be set to Regular, Bold, Italic or Bold Italic. Not all typefaces may offer all these choices. If you do not see one or more of these styles offered, it means the appropriate outline is not installed, and the missing style(s) cannot be synthesised. If 'Bold' is shown in inverted commas in this dialog, it means that the installed bold outline is, in fact, demibold (or semibold) or perhaps black or heavy. Lucida Sans is an example of a font which is supplied in normal and demibold weights. You can see the strength of the effect from the sample.

Italic text is harder to read than regular, so it should in general not be used for bulk text. It is, however, conventional to use it for captions, and sometimes for subheadings, in which case it may be combined with Bold.

Printing whole paragraphs in Bold is really only appropriate for headings. Often, especially in books, it is better to use the same face and size for minor headings as for body text, but in bold face.

Pressworks allows the width of fonts to be varied. This can be from 25% to 200% of the normal width. This should be done with discretion, but can be very effective sometimes. Making a font narrower to cram a lot of text into a small space is generally undesirable. Some typefaces come in narrow versions. If available, it is better to use one of these rather than compress a normal font. Tall, narrow fonts can be used in headlines very effectively, but reducing any font below about 60% of normal width will seriously compromise readability.

Stretching fonts horizontally is often more successful than compressing them. Again, this is unlikely to be a good idea for bulk text, but can be useful for headlines for specific purposes, and for titles of documents such as newsletters. By all means experiment with these effects, but don't get carried away. It is always a good idea to seek a second opinion! Generally, you are likely to be more satisfied with the effect of stretching an intrinsically wide font (like Avant Garde), or compressing a tall font (like Palatino) than the converse, but fonts look best the way their designers intend them to look.

Sometimes, script fonts can be made more readable by 'stretching' them to around 125% of normal width. However, even with this, they are rarely a good choice for body text.

Underline and strikethrough are not set from this dialog, perhaps indicating that they are not suitable for use on complete paragraphs. The use of underlining in documents is best avoided. It looks ugly, even in headlines. It is always better to use bold or italic for emphasis. If you really want to use lines under headings, it is better to draw the lines with

the graphics tool than to use an underlined font. The underline is always too close to the letter bodies. Strike-through is even more limited. These features are set by choosing Style from the Text menu, and selecting them in the second-level menu this produces.

Paragraph Dimensions

The Paragraph Dimensions dialog (see Figure 5.3) sets the margins (between paragraph and frame) and space above a paragraph, and the line spacing. Unlike some other DTP programs and word processors, Pressworks does not have a setting for space below a paragraph.

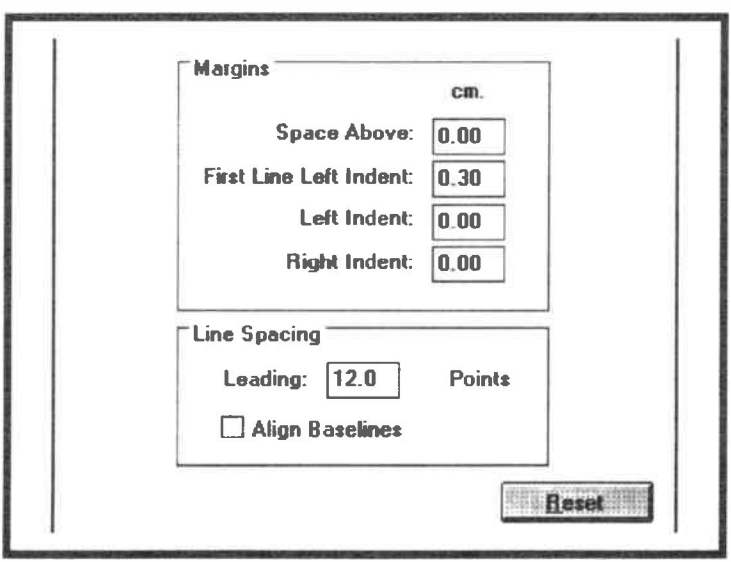


Figure 5.3 The Paragraph Dimensions settings

The Space Above setting gives the space between paragraphs. If this is set to zero, the normal line spacing will be left between paragraphs. This is useful for densely-set text if you indent the first line of each paragraph (as in the

body text of this book). If you do not indent the first line, the text will not be clearly divided.

If you prefer block paragraphs, without first line indent, you should set some extra space above. As a general recommendation, this should be at least half the normal line spacing extra. Note that this spacing is set in the current units, not in lines or points (unless points is the current unit). This extra space will not be left if the paragraph is at the top of a frame.

Indents

The First Line Left Indent and Left Indent settings set the distance between the left side of the frame and the left edge of the paragraph. If you prefer no indent to the first line, these two should be made the same. If the first line indent is made less than the left indent, you will produce a 'hanging indent' or 'outdent'. Some left indent for lines after the first is essential if you are to produce a hanging indent. Text cannot extend outside the frame. The Right Indent sets the distance between the right edge of the paragraph and the right side of the frame. The effect of these settings is dependent on other things, including the alignment. If the text is not justified on one or both margins, the settings made here will be the minima.

It is not necessary to leave space between the frame and the text, unless the frame has a border style. The width of the visible border will be deducted from the available frame width, so the text will not be superimposed on the border, but if the indents are zero, the text will touch the border. In bordered frames, therefore, it is a good idea to use paragraph styles which have left and right indents on all lines.

Leading

The Leading setting sets the interline spacing. The initial size displayed will be derived from the font point size, and will give a 'normal' single-line spacing. For example, 10-point text will normally be on 12-point leading, often written as '10

on 12' or 10/12. This automatic spacing will be satisfactory in most cases, but if your paragraphs have long lines (i.e. more than about 65 characters per line average) you may need to increase this spacing. If you do not do this, readers will have difficulty finding the start of the next line when reading. On the other hand, if you are using large point sizes for headlines, and these will spread over multiple lines, you may find a smaller spacing looks better. This is especially true if headlines are in all capitals. Large text in posters can also look good closely-spaced.

Align Baselines is useful when using multi-column layouts. It ensures that the tops and bottoms of the columns are aligned. This is of most use where headings are interspersed with body text in columns, and is most useful when applied to Body Text. Note that it may make the spacing between paragraphs alter to align the following text. This is not a form of 'vertical justification'. It will not ensure that the last line of text in a frame is always placed at the very bottom of the frame. Pressworks cannot do this.

Imported Styles

When text is imported in a compatible format with paragraph styles, these styles will be added to those listed in the browser. The styles will be copied as closely as possible in Pressworks. Line spacing will be converted to leading in points, and margins and indents will be preserved as closely as possible.

Problems can arise from two areas. Firstly, right indents are sometimes lost. The Author has not found any regular pattern here. It may be a problem with the word processors rather than Pressworks. Secondly, some word processors include a setting for space below a paragraph. This is also lost. If you have used space below, you may find it necessary to define a new paragraph style to cope with any problems caused.

As an example, in Word For Windows, this document uses a paragraph style called Flush. This is the same as Normal, but without the first line indent. It is used after headings and

subheadings (Heading 1 and Heading 2). It has no space above. In Word for Windows, Heading 1, the main chapter heading, has a Space Below setting of 1 line. This is lost when the document is imported into Pressworks.

To correct this, in Pressworks a paragraph style called First has been defined. This is the same as Flush, but with a Space Above of 0.6cm. The style of this first paragraph is changed after importation. Of course, if the Word for Windows template had been designed for use with Pressworks originally, this problem would have been avoided from the start, but this template was designed to produce camera-ready copy direct from Word for Windows.

Paragraph Options

This dialog (shown in Figure 5.4) sets the alignment of the paragraph and the bullet and language to be used.

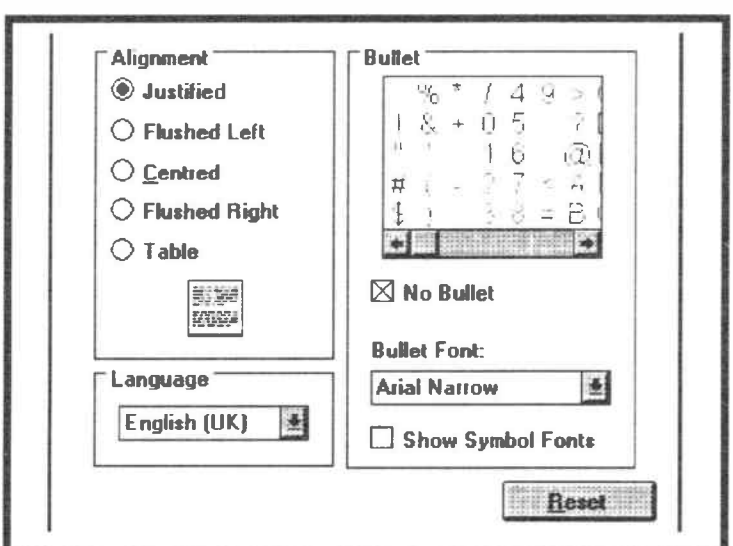


Figure 5.4 The Paragraph options

The alignment determines how the paragraph will be arranged between the margins. If the paragraph is justified, extra space will be allowed between words so that both left and right margins are straight. This paragraph is justified.

A flushed left paragraph will have a straight left margin, but no extra space will be allowed between words so that the right margin is ragged. This paragraph is flushed left. Some people think this gives a better appearance, as it avoids wide gaps between words, and extra space between characters. It is best kept for single-column text unless wide margins are used. If the space between two columns is small, it is better to use justification, or reading will become difficult. The use of a rule between columns is an alternative.

This style does not overrule the setting of the first line left indent. If the paragraph style has an indent or outdent set, it will be formatted as intended. Even so, it is probably better used with a flush left first line, and extra space between paragraphs, though this is a matter of taste.

Centred paragraphs will have equal left and right margins to each line, but the margins will be different for each line. This paragraph is centred. This style is suitable for headings, and in a script font for certificates and invitations, but is difficult to read for bulk text. Again, any first line indent setting is observed.

A flushed right paragraph has a straight right margin, but a ragged left margin. This is a flushed right paragraph. This is perhaps the least useful type of justification, but it can be useful for headings, or for producing various types of symmetrical page layout. Sometimes, lists of various sorts

can be produced by using two frames, using a flushed right paragraph style in the left frame and a flushed left paragraph style in the right frame. A first line left indent setting different to the left indent will be honoured, but it affects where the first line will be word-wrapped, so may not be truly effective.

If you set a bullet for a paragraph, it will place a special character (the actual bullet) to the left of the first line of each paragraph. This style is used mostly for lists. The bullet can come from a different font to that used for the rest of the paragraph. There are special bullet fonts, and symbol fonts can also be used. With bulleted paragraphs, it is normal to create a hanging indent, setting the first line indent less than the left indent, so that the bullet is placed to the left of the rest of the paragraph. Remember only the first line gets a bullet.

Break Control

The Break Control dialog (see Figure 5.5) controls what happens when a paragraph is split across two pages or columns. If you set the Keep Whole checkbox, the paragraphs will never be split. If there is not enough room for the paragraph at the end of a frame, it will be moved into the next in its entirety, leaving a space at the bottom of the previous one. This is most useful for headings which may be spread over several lines.

When a paragraph spreads across pages or columns (across frames in Pressworks), it sometimes happens that a single line is left at the bottom of one page (called an 'orphan'), or a single line is carried over to the next (a 'widow'). This can cause difficulty in readability, especially if the single last line is a single word. The Widow Lines and Orphan Lines settings let you set a minimum number of lines which will be left behind or carried over.

The normal setting of 2 lines is the best compromise in most cases. It ensures readability, and minimised gaps left at the bottom of frames. Some people, however, prefer a setting of 3 or 4.

With a setting of 2, if there is only room for one line at the bottom of a frame, the whole paragraph will carry over to the next frame. If only one line will be carried over to the next frame, in fact two will be carried over, leaving a gap at the bottom of the first frame. Using a setting higher than 2 can result in bigger gaps. Widow and orphan control only works if Keep Whole is unchecked.

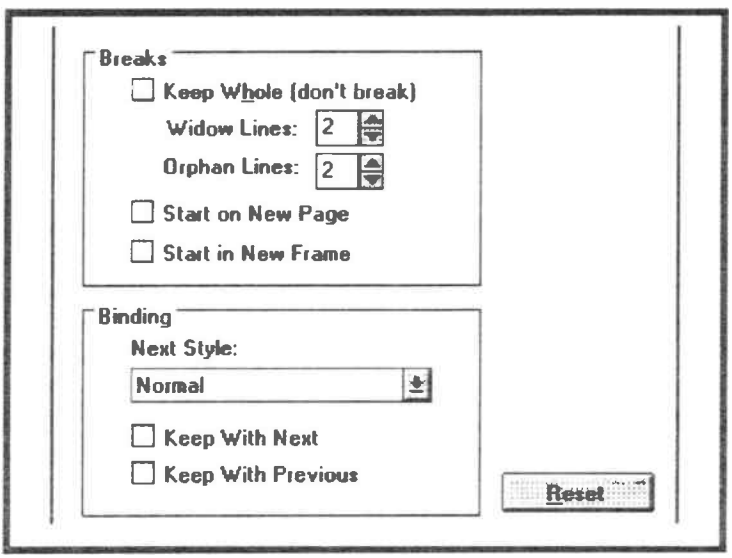


Figure 5.5 The Break Control settings

The Start on New Page setting will force a new page to be started whenever a paragraph having this style is encountered. Similarly, the Start in New Frame setting will force a paragraph of that style to be placed at the top of a new frame. These settings only make sense when a story is being flowed between pages and frames.

The Binding settings are very useful. You can choose the paragraph style which will follow from the style you are defining. For example, in writing this book, the Heading 2 style is followed by a style called Flush, which is not indented on the first line. This style is followed by Normal, which is

indented, and Normal is followed by Normal. (This is actually done in Word for Windows, but the Pressworks facility works in much the same way.) This setting is most useful for when typing in large amounts of text. Note that when paragraph styles are copied from imported text, any binding in the paragraph styles is lost, but can be reset manually.

The Keep With Next and Keep With Previous check boxes control what happens at frame breaks. By setting a heading or subheading style to Keep With Next, you can prevent the heading from being separated from its text (a form of orphan). Keep With Previous is probably less useful (which means the Author cannot think of anything to do with it!).

Word Spacing

This sets the maximum and minimum spacing allowed between words. These dimensions are used when adding space to justify a line. The minimum and maximum settings may be the same, but if you make the maximum less than the minimum, they will be changed to 0.3 and 0.1 ems (an em is the width of a letter m in the font you are using). Limiting the space which will be added between words reduces the chances of 'rivers' of white space running down paragraphs.

If a line of type cannot be justified by adding the maximum amount of space between words, extra space will be added between characters. If you uncheck the Letter Spacing check box in this dialog, this will not be allowed. Making these settings too restrictive is inappropriate for a justified paragraph style.

The Hyphenation Hot Zone setting sets the area where the lines will be wrapped in a flushed-left paragraph. The width of this zone determines how ragged the right margin will be. For actual hyphenation to occur, the Hyphenation check box must be checked in this dialog. Hyphenation is done automatically using a hyphenation dictionary supplied with Pressworks. Hyphenation can become excessive and irritating if text column width is too narrow.

Monospacing

Monospaced fonts have equal widths for all characters, including spaces. They are like typewriter fonts, and are sometimes used for tabular data, so that characters line up in columns. This can be useful for financial and numeric data, though all numbers have the same width in many fonts.

Pressworks will not automatically treat a monospaced font as monospaced. It may, for example, add space between words and characters to justify lines. By turning on Monospacing in the Word Spacing dialog, you will ensure this does not happen.

Letter spacing and justified alignment cannot be used in conjunction with monospacing. Monospacing is only appropriate with a true monospaced font, such as Courier, Letter Gothic or Lucida Sans Typewriter. With other fonts, letters have different widths (proportional spacing).

Tabs

Tab settings control where the cursor will move to when the Tab key is pressed. They are used for setting up columns within paragraphs, for instance for tables. There are various types of tab. Left tabs are the most common type. Text will be left-justified on the tab position. With right tabs, the text will be right justified at that position, and with centre tabs, the text will be centred on the tab. Decimal tabs are used for numeric data. The figures will be justified with the decimal points aligned vertically.

Character Sets

There are many more characters in fonts than can be typed direct from the keyboard. These, in most character sets, include extra punctuation marks, accented letters, and foreign currency symbols. Though you can type the typewriter-style single and double inverted commas (' and ") from the keyboard, the proper ones as used in printed matter (‘ and “”) are available and look much better.

You can also buy symbol fonts. The various types available include decorative characters, business symbols (telephone, credit cards, warning signs), and mathematical and scientific symbols. As few, if any, of these coincide with the keyboard keycaps, selecting the ones you want to use need an extra facility.

Pressworks comes with an extra program which helps to select and insert special symbols and characters. This program, Keypad, is installed along with Pressworks, and can be run at any time from the Text menu by choosing Run Keypad. Figure 5.6 shows the Keypad screen.

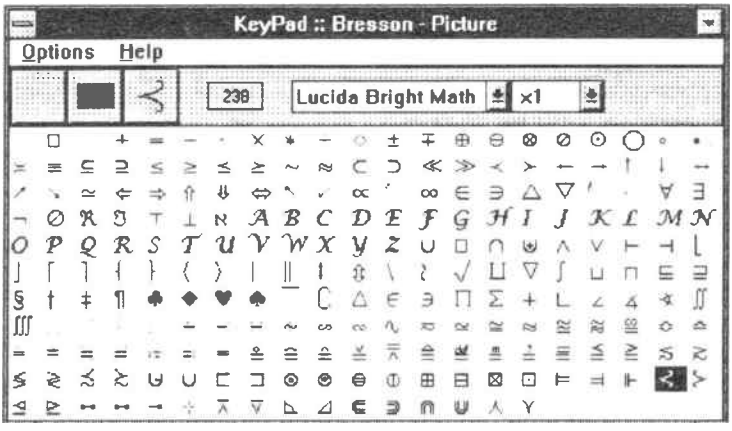


Figure 5.6 The Keypad program

Keypad displays the complete character set for any font in its window. As some characters, punctuation marks especially, are very small, the characters can be displayed at different degrees of magnification. When you click on a character in this window, it is highlighted, and a larger representation of it is displayed on the character button in the toolbar. The code of the character is also displayed in this toolbar.

To use Keypad to insert characters in a document, you must be in Text mode, and the insertion point must be placed where you want to insert the characters. You must

then run Keypad, if it isn't already running. If it is running, selecting Run Keypad will bring the Keypad window to the top. It will not run a second copy. You then choose the character you want to send and click on it. You then click the character button to send the character. Using Windows facilities, the character code is transmitted just as if it were a keypress.

Normally, the character which appears in the Pressworks document will be in the current font. If you have switched to a different font in Keypad, you can send the font information as well as the character code. To do this, before sending the character, select Preferences from the Keypad Options menu. This dialog allows the font to be selected (this can also be done from the toolbar list box), and has Action and Display boxes with check boxes for various features. Send Font Information must be checked for this additional information to be transmitted.

Keypad can be used with some Windows programs other than Pressworks. However, the font information can only be used by Pressworks.

The Alternative Method

(Apologies in advance for the pun which will emerge.) Though Keypress is effective for finding characters and symbols which are only used occasionally, it is a little slow for those special characters which are used frequently. These are, for most people, likely to include the single and double inverted commas, and also perhaps things like the copyright and registered trade mark symbols.

For characters like those, it may be better to memorise the codes for them. This is not difficult for a few frequently-used ones. For example, the codes for the opening and closing single inverted commas are 145 and 146, and the double equivalents are 147 and 148. When you know the codes, the characters can be entered quickly using the Alt key.

This has been a feature of DOS since its inception. There is one small difference with Windows. The code must always be given a leading zero. For example, to enter the opening

inverted comma, you hold down the Alt key, and type 0146 on the numeric keypad. You then release the Alt key and the character appears. It must always be the numeric keypad. The number keys above the letter keys will not work. Once the character is inserted, it can be treated like any other and deleted, if required, in the normal way.

This technique can also be used to enter characters in the text boxes in the Search and Replace dialog.

Local Font Changes

Normally, the font to be used will be specified in the paragraph specification. However, you may want to change just one, or a few, characters to a different font, or perhaps to change just one paragraph, so that it is not really necessary to define a new style.

Changes like this are made from Text mode. To change any number of characters, they must be selected. To do this, place the insertion point to the left of the first character, and hold down the left mouse button and drag to the right of the last character (this can also be done in the reverse direction). The selected characters will be highlighted. You can then select the new font from the list box in the toolbar, or from the **Font** and Size dialog from the Text menu. The characters will remain highlighted so you can make further changes.

You can mix font sizes on a line. The baseline will be moved down to accommodate the largest font.

The font used for a whole paragraph can also be changed from text mode. The paragraph should be highlighted, and the font can then be changed from the Font and Size dialog as above. This will not change the font for other paragraphs of the same style.

Kerning

In proportionally-spaced text, certain letters look better if moved closer together. This applies especially to letters with

sloping sides, and the classic example is 'AW'. These letters can actually overlap horizontally.

The process of moving letters closer together in this way is called Kerning. To some extent, it is automatic. Good fonts will be provided with Kerning Tables, included in the font outline file. These tables are used automatically to move appropriate letter pairs closer together.

For body text, there should be no need to interfere with this process. However, for large-size type, as in headlines and for posters, the amount by which letters are moved together may be inadequate. Also, some poor-quality fonts may have only a limited number of 'Kerning pairs' in the tables, or even none at all (the best fonts have thousands).

To move letter pairs closer together, you place the text cursor (insertion point) between the two characters. By holding down the control key and pressing the 'k' key, the letters can be moved together in ½ point intervals. Using the shift-control-k combination will move them apart by the same amount. If you want to set more exact intervals than this, you can use the Kern Two Characters dialog. This is produced from Kern on the Text menu. Intervals of 0.1 point may be set. Setting zero in this dialog resets default spacing.

Figure 5.7 shows some text without Kerning. Figure 5.8 shows the same, but with appropriate characters moved closer together.

When setting Kerning from the appearance of the screen display, bear in mind that this is not always an exact representation of the printed form. In particular, you may find that the printed characters appear closer on the final printed sheet than on the screen. If you set ideal screen spacing, the characters may even touch when printed.

As well as moving characters closer together, Kerning can be used to move them apart, by entering negative values in the dialog. This is useful for headings if you want to produce a 'spaced out' appearance.

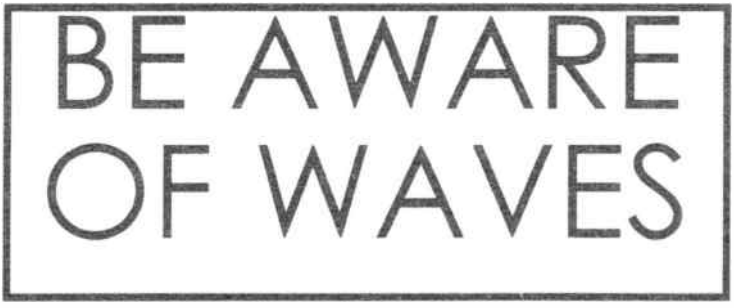


Figure 5.7 Text sample without Kerning

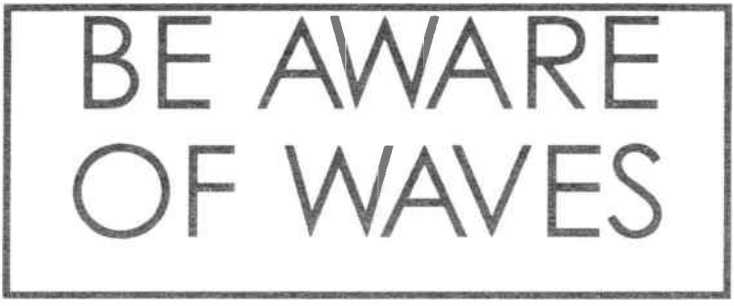


Figure 5.8 Kerned text. The A, W and V characters have been brought closer together by 9.5 points on a 48-point font

6. PUTTING IT TOGETHER

The steps used in preparing a document, in the order you would carry them out, are:

1. Design or load a template
2. Import the main text file and place it
3. Tag paragraphs and make other changes to the text file
4. Import and place the illustrations

This order is not sacrosanct, and may not be applicable to all types of document, but it is the order which will generally involve least work. In particular it will avoid having to repeat tasks, if changes disrupt previous work. This chapter brings together the techniques described in the earlier chapters.

Text Autoflow

On early versions of Timeworks Desktop Publisher, the process of importing and placing a long story was a long and irritating one. It involved adding new pages one by one, then clicking in the frames to place the text. If you forgot to place the frames on the master page, you had to draw them as well. Not the most interesting of tasks.

Fortunately, Pressworks has Autoflow, which automates this task. With a long story, it can flow from frame to frame on a page, and extra pages can be added as necessary, until all the story is placed. All this happens automatically after the first page of the story, without action being necessary on the part of the user.

You can autoflow more than one story in a Pressworks document, but the stories cannot overlap on pages. That is to say, for example, you cannot have one story in a left-hand column and another in a right-hand column in a two-column layout. You can do this manually, but not using Autoflow. It is possible for the end of one story and the beginning of another to be on the same page, but not more than that. It is also possible to place one story *in the middle* of another. This is useful for adding an additional section. The parts remain as separate files.

You cannot select Autoflow until you have started to place a story. First you must import the text, and then, if the frames to take it are not on the master pages, you must draw them on the page where you want to start the story. If the frames are on the master page, move to the page where you want the story to start. This does not have to be the last page of a document if you have already placed other material. If you want to start the story in the middle of a document, there must be empty frames on your selected page, or you must draw some.

You must start placing the story by selecting a frame, then clicking on the story name in the browser. The start of the text will appear in the frame. If you want it to flow to other frames, select them and click on the story name in the order in which you require the text to flow through them. This frame order will also be followed on automatically added pages.

When you have selected all the frames to be used on the first page, if some of the story is unplaced, the bottom of the last frame will be dotted. At this point, you select Autoflow Text from the Text menu. Pages will be added automatically, and the text flowed through them, until all the text is placed.

If you have started a new story in the middle of a document, the pages will be inserted at your start point, and the existing pages renumbered.

You do not need to start autoflow from the first page on which you place the story. You can manually place the story over several pages, not necessarily contiguous, and then start autoflow from the last page it is on. However, once autoflow is started, the added pages will be contiguous. You can add pages or additional frames in the middle of an autoflowed story without the story occupying them.

If, by editing processes such as changing paragraph styles, or by adding frames for pictures which displace text, a story no longer fits into all the pages it is on, you will not immediately be warned of this. You need to check the last page of the story, to see if the last frame has a dotted bottom line. This is the indicator if the story has overflowed.

With this frame selected, you can choose Autoflow again, to place the rest of the story, again adding pages automatically, as necessary.

Manual Text Placement

Autoflow is very useful where a document will have one or a few long stories in a regular page layout, such as in books or in formally designed magazines. For more informal layouts, and especially where there are many short pieces, autoflow may offer little advantage. In these cases, the text can be placed manually.

After importing the text, manual placement consists simply of choosing the frames to take the story, and then selecting them in order, and clicking the name of the story in the browser for each one. You can choose the order in which a story flows through frames on one page freely, but a frame on a higher numbered page cannot contain a part of a text file which comes before a part which is on a lower numbered page. If you try to do this , the story will be re-flowed

If you are using a layout where there are many small text frames mixed with picture frames, you may on occasion find that the flow of the text on a page is unsatisfactory. You can alter the order in which the story flows through the frames. Note that this operation needs a certain amount of faith, as in the intermediate stages it seems to be doing everything wrong.

Start by selecting the frame where you want the story to start, and then click the story name. The order will change, and the story will be reflowed, but the *last* part of the story on this page will be placed in this frame at this stage.

Next, select the frame to be second in order, and click the story name. Continue this for each frame, in the sequence you require. When you select the frame which contains the first part of the story and click the name, this will move to the first frame you selected. From then on, it is more obvious what is happening. Continue until all the frames you need to select have been selected.

You do not need to select all the frames containing the story. If only some of them are out of order, you only need to select these in turn. The first you select will, at the end of the operation, contain the first part of the story in the frames you selected.

Frankly, you can end up in a mess doing this. If all else fails, you can clear the story from all the frames by selecting them and choosing Clear from the Edit menu, and then start from scratch.

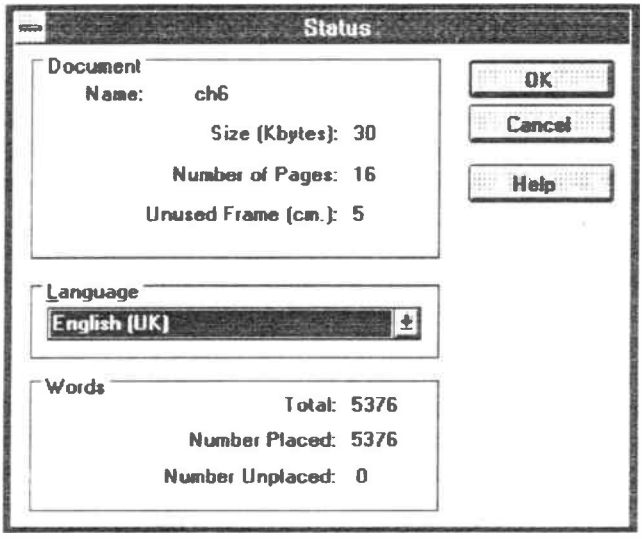


Figure 6.1 The Status dialog

When placing a story, if there is more of it that is not yet on a page, the bottom of the last frame containing it will be dotted. You should always check for this, otherwise you may print your document with part of a story missing. (In the manner of 'widows and orphans', the Author has come to refer to such missing bits as 'runaways'.) More information on a story can be obtained by double-clicking the name in the browser. This produces the story Status dialog. This dialog gives the name of the story, the file size on disk, the

number of frames used, and the amount of unused frame (if any). It also gives the number of words in the story, and the number unplaced (again, if any). This will tell you how much of a job you have in placing the rest of the text. This dialog can also be used to rename or remove a story. Figure 6.1 shows this dialog, which can also be displayed by choosing Status on the Options menu.

Skipping Pages

If several stories share pages, and some stories are not placed on contiguous pages, you may want to put notices like "*continued on Page 9*" and "*Continued from Page 7*" in appropriate places, to help readers follow it. Do not try to do this by inserting these as paragraphs into the story. If you do so, and you then do further editing or resizing of frames, the notices will be displaced. You may have some trouble finding them to move them back, as this will involve cutting and pasting.

Notices of this sort should be placed in frames of their own. The story can then flow from page to page, but these notices will not move, as they are not part of it. Generally, it is easier to just draw these frames over the story frames. There is no need to clear the space where you want them by making the story frames smaller. Frames repel text by default, so parts of the story will not be hidden under them, provided you do not change this. As a general rule, there is no disadvantage in having overlapping frames. Remember, the limit is 100 on a page, and it is hard to reach this.

Text Editing

After a story is placed, you will normally want to go through the text to check for any errors. made either as it was written or in the importation process. You may also want to make some changes or improvements which could not be done when writing the story in the word processor.

If the text comes from a source which does not support paragraph styles, and you have not used tags, the first thing will be to go through it and tag paragraphs with the

appropriate styles. In particular, you may want to tag the headings and subheadings.

As headings normally take up more space than the same material as body text, the story will grow as you do this. As this happens, the story may fill the last frame containing it. You will get no warning of this. It is therefore important, when you come to the last frame, to check for the telltale dotted bottom. It is possible to turn the display of frames on or off. You should always have them on display during editing.

When changing the style of paragraphs, remember that if you want to change several to the same style, this can be done in one operation. This is a time-saver, as the text on a page is redrawn after each change. Having to wait for lengthy screen redraws after changing every paragraph is frustrating and time-wasting. This was a real annoyance in earlier versions.

There are three ways to select multiple paragraphs, depending on whether or not they are continuous. If they are, you can (in Paragraph mode) select the first paragraph, then hold down the Shift key and select the last in series. All between will be highlighted. You can also achieve this by placing the paragraph pointer over the first paragraph, and dragging to the last.

To select non-continuous paragraphs, hold down the control key and click on each. You can also select a continuous group of paragraphs as above, and then de-select individual ones by holding down the control key and clicking on them.

When you click on a paragraph style in the browser, all selected paragraphs will be changed to the new style. They will remain selected, in case you change your mind.

The ability to change several paragraphs at once is particularly valuable with tables, where each line is normally a separate paragraph. It is also valuable with bulleted paragraphs, where you will normally have several together.

Remember that groups of selected paragraphs cannot cross page boundaries. If you have selected paragraphs on

a page, and you select one on another page, the ones on the original page will be de-selected.

Adding Pictures

When the text has been imported, edited and styled, the next stage is to add the illustrations. The pictures are imported in a similar way to text, and are initially listed in the browser, unless an empty frame was selected when the importation was started, in which case the picture will be placed in that frame immediately (but still listed).

Illustrations can also be added via the clipboard or as OLE objects. If you use a drawing package which runs under Windows, you can select the picture (or part of the picture) and copy it to the clipboard, normally by choosing Copy from the Edit menu in the drawing application. You can then switch to Pressworks, select the frame to take the picture, and then choose Paste in the Edit menu in Pressworks (or use the Toolbar button). This can be quicker than file importation.

The pasted picture will be added to the browser, and so can be placed in further frames if required, by selecting the frame and clicking on the name. It is better to do this than to paste the picture again, as this will result in two copies in the document.

OLE is described in Chapter 8. This is useful if you may want to change the illustration during the process of developing the document.

Often, the illustrations will be placed among the existing text, by drawing new frames to take them. When doing this, it is better to draw the new frames over the existing text, rather than to adjust the size of the text frames. Remember, all frames are repelling when first drawn, so the text will be displaced rather than hidden. It is one thing to make an existing frame smaller, but often an illustration will be placed in the middle of a column of text. Having to 'split' a frame involves making it smaller and drawing a new one, then reflowing the text. Simply placing the picture frame on top is much simpler.

It is a good idea to save the document immediately after you have added each picture. Pressworks will occasionally stop with a General Protection Fault, and this results in the work you have done between the last save and the fault being lost. Pressworks has an automatic timed backup facility (select Automatic Backup from the Options menu), which can save the document automatically, perhaps every 5 minutes, but this is only a palliative measure. It is still preferable to save manually after each major operation. You can do a lot of work in 5 minutes. Figure 6.2 shows the Automatic Timed Backup dialog.

When adding pictures to a long document like a book (or

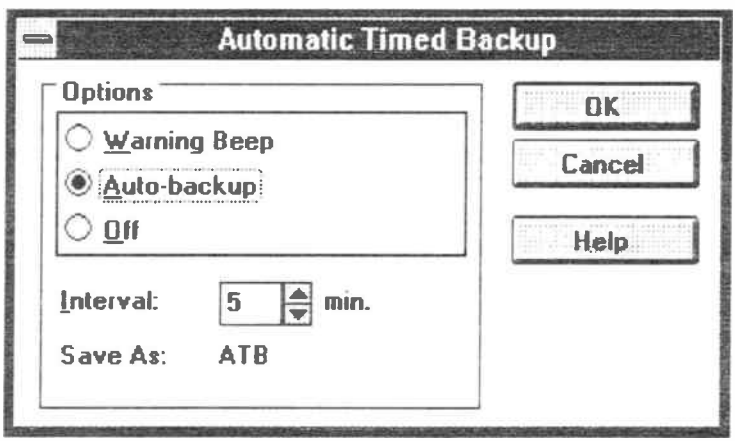


Figure 6.2 The Automatic Timed Backup dialog

book chapter), it is best to start at the beginning and work progressively to the end. Illustrations and figures will normally be placed close to where they are referenced in the text. If you jump about in the document, adding frames, the text below the new frames will be moved, but the picture frames will not. The pictures will thus be displaced from their references, and it can involve a lot of work to move them back.

In Pressworks, there is no method of anchoring illustrations to text. Once pictures are placed on a page, they stay in that position, no matter how the text moves. It is much better to work from beginning to end, in a logical order. If you place frames containing captions under frames containing illustrations, these also cannot be anchored together.

Text Flow Around

Frames start off repelling text in any frames under them. If a frame is drawn so that it fills or extends beyond the width of a frame containing text, the text will stop above the frame and continue below it. If the new frame only covers part of the width of a text frame, text will still be placed in the uncovered part. This is called 'text flow around'.

This is the basis of many attractive page layouts. In particular, with two-column layouts, pictures can be placed centrally in the page, with the text in both columns flowing around them.

Care should be taken not to leave too small a space for the text, so that the lines are very short. This will result in excessive hyphenation, and if the paragraph style is justified, it can also result in ugly wide gaps between words. This results in text which can be very hard to read, as well as being visually unpleasant. In circumstances like this, if the picture cannot be moved sideways or made smaller, it may be better to extend it so that there is no gap for the text. You can draw another empty frame to fill the gap if necessary. You don't have to put something in every frame in a document.

If you are flowing text around pictures, it is a cardinal sin to have a heading or subheading in the narrow part of the text by the picture. This looks awful, and it does not respect the hierarchy which should exist between headings, subheadings and body text. There is more to headings and subheadings than just bolder and fancier text. They should be treated with consideration in placement as well. This does not apply if you are placing a *small* illustration appropriate to a heading to the side of it. This can enhance the heading.

When you have only a single column of text on a page, text flow around requires special consideration. A single column implies a small page size. In general, it is better if the illustrations use the full width of the page, or if empty 'blocking' frames are used to stop the flow around. If you really want to have flow around, you should align the pictures with the left or right margin, and have the text to one side only. Never place an illustration in the middle of a column with text flowing down both sides. Reading the text is almost impossible. The reader may need to resort to a ruler to follow the lines.

Irregular Shapes

Normally, text flow around a picture will be around the rectangular frame containing it. However, some pictures will not be rectangular, so there will be some white space between the illustration and the text. In the Author's opinion, this is never objectionable, and can give a clean and attractive look to a page.

Some typographers, however, insist on running the text around the irregular shape, despite the fact that the sloping margins which result (and especially a sloping left margin) can impair readability. Formerly, this was not possible in Timeworks Desktop Publisher, but the facility has, alas, now been included.

To do this, new irregular frame sides must be drawn, consisting of straight line sections, rather in the manner of drawing polylines. You are, in fact, drawing new sides to the frame. You can have an irregular left side, or right side, or both. They are drawn separately. Each side will automatically be started in the centre top of the frame, and must end at the centre bottom. Each point in the line must be at the same level or lower than the previous point. It cannot be higher.

To define a new border, you must be in Frame mode. You then select Text Runaround from the Frame menu. This produces the Text Runaround dialog. The 'Text runs around this frame' checkbox in this dialog must be checked for a

user-defined border to make any sense. This dialog contains two boxes for Left Border and Right Border. Each of these contains a Define Border button. Click the button for the side you want to define. Figure 6.3 shows this dialog.

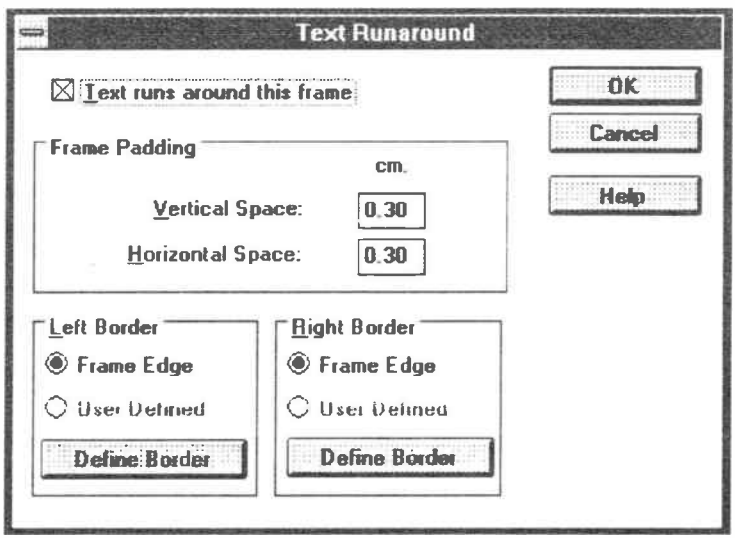


Figure 6.3 The Text Runaround dialog

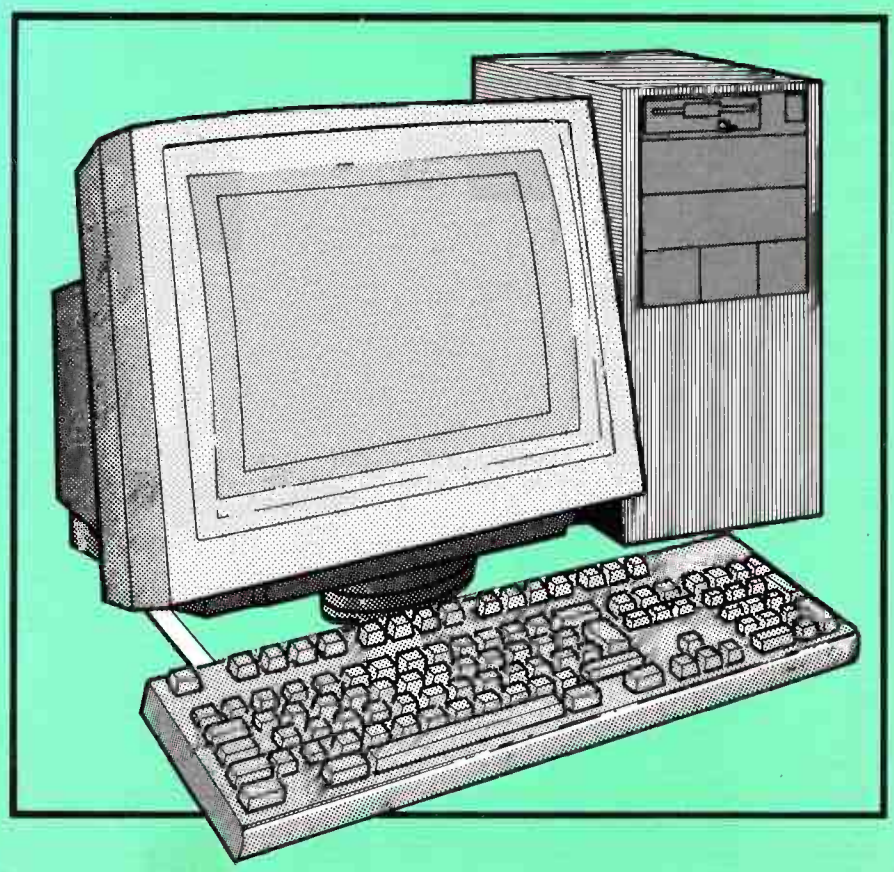
You can now define the border by drawing the polyline. The first and last points are fixed at centre top and centre bottom, and, starting from the top and working down, you can define 29 points between them by clicking with the mouse (making a total of 31 points). Remember that each point you define must be on the same level as the previous one, or lower, but not higher.

If you make a mistake, you can delete the last point you chose with the Backspace key. You can delete the whole polyline with the Escape key. Pressing Escape twice will take you back to the Text Runaround dialog.

When you have drawn the polyline to your satisfaction, you can redisplay the Text Runaround by double-clicking or by pressing the Return key. The dialog will now contain an

A Concise Introduction to Pressworks

J.W. PENFOLD



A Concise Introduction to Pressworks

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PREFACE

Desktop Publishing (DTP) is one of the most popular uses of computers. Pressworks, the latest version of Timeworks Desktop Publisher, is one of the most popular programs on PCs. It is a powerful and efficient program capable of producing high-quality documents. This book is designed to help you get the best from it.

This book covers the whole process of producing a document, including adding text directly and importing it, adding illustrations, laying out documents, and adding special features. It pays special attention to the PowerText feature.

Pressworks is also a Windows program, and this book includes a chapter on Object Linking and Embedding, the method of the future for using applications together.

The program manual and on-line help give you the 'how' of using the program. This book goes further into the 'why' and 'when'. It covers the design side as well as the purely technical.

DTP is one of the many creative uses of computers. It is hoped this book will be a starting point from which you can discover both the usefulness and the pleasures of desktop publishing.

The camera-ready copy from which this book is printed was produced using Pressworks.

J. W. Penfold

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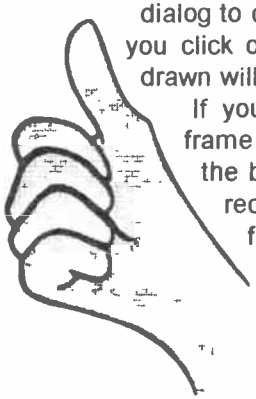
option allowing you to choose between using the normal frame border or the user defined one. Click on OK in this dialog to close it and use the defined border. If you click on Cancel, the border you have just drawn will be lost.



If you have a border style defined for a frame and you add a user-defined border, the border style will still follow the original rectangular shape. This means that text following the user-defined outline may run under the visible frame border. If the frame has a background tint, this will be contained within the user-defined border. Figure 6.4 shows the user-defined border being drawn around the clip-art illustration inserted above.

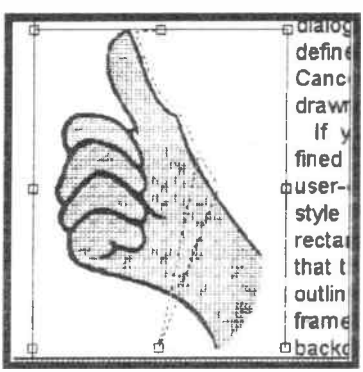


Figure 6.4 Drawing a user-defined border

You cannot add a user-defined border to a frame containing text. If you want to shape text, you can do it by drawing frames over it, and giving these user-defined borders. Shapes need to be simple, because of the restriction that a point on the outline cannot be higher than a previous one. You should also avoid making the text too narrow at any point, though this may not matter if it results in a skipped line.

Frame Padding

When text runs around a frame, you may not want it too close to the frame edge. This applies especially if the picture runs right up to the frame edge, or if the frame has a border.

The text around the frame can be spaced away from it by setting the Frame Padding in the Text Runaround dialog.

The padding is set separately in the horizontal and vertical directions, and is set in the current units. It was stated earlier that if you want to prevent a narrow text runaround to the sides of a frame, you can use empty blocking frames. You can also achieve this by using a suitably wide setting for the horizontal frame padding, but this margin applies to both sides. This can affect an adjacent column, which may be undesirable.

When you have a user-defined border to a frame, the padding will be the offset from this to the text. Whether you need padding in this case depends on how closely you have drawn the border to the contents of the frame.

The padding applies only to text *outside* the frame. To give clearance between a visible frame border and text *within* the frame, you must set suitable left and right margins for the paragraph styles used within the frame.

The Creative Side

The placing of text and graphics is more than just getting all the material into the document. The way in which the document is laid out can greatly contribute to, or detract from, its effectiveness.

One of the most important things is to be consistent. This means using the same basic page layout (the margins around the printed part especially), and using the same typefaces and sizes for the same purpose. Using a lot of different fonts in a document can be done successfully, but usually it looks like the work of a rank beginner. It is also important to have a consistent approach for inserting illustrations, either aligning them with the text columns, or placing them across columns and flowing the text around them, or keeping text and illustrations in separate areas. If you mix these techniques, it will look as if the document has just been thrown together without thought.

The more serious the document is, the simpler the layout will usually be. Technical books and works of quality

literature normally have a very simple, formal layout. Fashion magazines have a carefully contrived look of having been thrown together.

With documents where both sides of the paper will be printed, and hence two pages will be visible at once, they need to be considered as a single entity for design purposes. They need to have either a symmetrical layout around the central spine, or a carefully-designed asymmetrical layout. Pressworks can display two facing pages together, and this feature should be used to view two-page spreads. Pressworks does not allow text or pictures to be spread across the central gutter between two pages.

Readability

Except where a document is a collection of illustrations, with the text not much more than captions, readability is perhaps the most important consideration. The width of text columns is a major aspect to this. How wide should a column be? The answer is 65 characters. It may be surprising that such a precise answer can be given, but it is a fact. Columns substantially narrower than this will give jerky reading, lead to excessive hyphenation, and make justification difficult. It can actually improve readability to use a smaller font rather than have too few characters in a line. If you have substantially more characters than this, readers will tend to 'lose their place' as they go from the end of one line to the beginning of the next. This can sometimes be improved by increasing the leading, but this means less text on a page.

The choice of typeface is also important. It is generally regarded that serified typefaces are more readable for body text. However, some sans serif faces are quite suitable, provided the size is not too small. Typefaces like Times Roman and Helvetica are suitable for both body text and headings.

Fonts really designed for headlines and display work should be avoided for body text. Modern fonts like Avant Garde and Futura can be difficult to read in body text sizes. Fancy fonts are difficult to read in any size, but are

excusable in small amounts such as headings. Script and handwriting fonts are really meant for invitations and informal notices.

The space between text columns is also important. If narrow, the eye may have difficulty in seeing the gutter as a separation between columns, and may try to follow lines across it. This is a problem particularly if the text in the columns is not justified. Narrow gutters need either justified columns or a rule between them. Wide gutters give a clean, open, quality look, and work best with a modern typeface like Helvetica or Zapf Humanist (GST's Autumn is similar). They do, however, reduce the amount of text on a page. If using wide margins between text columns, you should also leave wide spaces around illustrations.

Decorative Features

Decorative features include rules, boxes, tints, box outs, text effects. These can be used to brighten up pages. It is also common to give the first paragraph of a story or chapter some special treatment.

Rules

These are simple lines, which. in Pressworks, are drawn in Draw mode and can vary from very fine to thick, and with other variants. We have already mentioned that vertical rules can be used to separate closely-spaced columns of text. Horizontal rules are also useful for separation.

It can be a good idea to 'rule off' text which appears on every page, such as headers and footers. The more extensive this text, the better the idea. These rules give a smart appearance, and make it easier to 'ignore' the headers and footers when reading the body text. As with margins between columns, if you use rules, you can leave less space between the headers and footers and the body text.

It is not a good idea to place rules between headings and the material they head. It will tend to separate items which need to be held together. Also, placing a rule between a minor heading and the body text *above* it may imply more of

a separation than is intended. At the start of a chapter in a book, placing a rule between the chapter number and the title is acceptable. Placing it between the title and the start of the text generally is not.

Remember that both white space and rules are separators. You must be careful *not* to separate things which are related, and also be careful not to *fail* to separate things which *need* separation. Either of these faults will make your documents hard to follow.

Boxes

A box can be placed around text or a graphic either by giving a frame a border style or by drawing a box in Draw mode. Putting a box around illustrations is often a good idea. Bitmaps in particular can look better with a box around them. Otherwise, the edges can look ragged and untidy. This is very true with dithered scans, though getting a close fit can be tricky.

Boxing text is another matter. Beginners often want to put everything in boxes. It can look very fussy and overdone, and can also cause confusion because, with everything in its own little box, it is hard to tell what goes together, and in what order you are supposed to read things. Like white space and rules, boxes are separators.

Boxes around text are best reserved for 'box-outs'. These are found mostly in magazines. They consist of a part of the text of the story, in a box, printed in a large (often italic) font, and often with a background tint. They are designed to catch the eye, and attract the interest of anyone casually flicking through the magazine. It follows that the text chosen will be of a controversial, or even salacious nature. Sex! Sex! Sex! will attract any eye.

A background tint will make anything stand out on an otherwise white page. They are often best used with a border style to avoid an untidy edge. Bear in mind that any tint will reduce the contrast of the text, and may make reading difficult, especially with small fonts. It is generally not a good idea to put a tint behind body text. This is a good way to antagonise readers.

Another good way to antagonise readers is to print body text white on black. This can be acceptable for headings and box-outs, but is hard on the eye with small text. Not all printers are capable of printing negative text. Try a test on your machine before committing yourself to it. Those printers which cannot manage it will usually print plain black, rather than normal text.

Text Effects

Text special effects are now very popular. They include curved. rotated and skewed text, and various outlining effects. Pressworks has a special feature for these called 'PowerText'. This is described in Chapter 7.

For text effects more extensive than PowerText can produce, you can use an advanced drawing program. These do such things as fitting text to drawn shapes and bending it to fit a curved path. Designworks, also from GST, is a good match for Pressworks. It is a Windows program, so items can be transferred via the clipboard rather than by saving and importing files. Designworks also supports OLE (see Chapter 8).

First Paragraph Treatment

Enhancements commonly applied to first paragraphs include a large initial letter, commonly called a 'drop cap', printing the first word, or line, or the whole paragraph, in a larger font or in bold, using increased leading, and printing the paragraph on a tint, or as white-on-black text. Sometimes two or more of these are combined, and not always to good effect.

In Pressworks, drop caps can be produced with Power-Text, and this is described in Chapter 7. The other effects are possible using standard DTP facilities.

Special treatment should be reserved for paragraphs at the beginning of a story, or after headings. Do not use them for the first paragraph on each page, unless your document is designed so that these have special significance.

If you add special features to the first paragraph after every heading, major and minor, you should grade the effects to reflect the importance of the heading. For example, if you use a drop cap and a larger font for the first paragraph after the main heading, you may just want to use one of these, the drop cap or the larger font, after the second-level heading.

Example

This is an example of the treatment which can be given to a first paragraph after a heading. In this case, a drop cap is combined with a larger than normal type size for the first line. This is appropriate for the first paragraph in a story or a chapter, but might be considered a bit 'over the top' for a paragraph after a minor heading.

On the other hand...

For a paragraph following a minor heading, if any special treatment at all is required, it will probably be enough to just make the first word font size a little larger. This is effective. but discreet. Even so. techniques like this are more appropriate to magazines than to books.

7. POWERTEXT

PowerText is an in-built feature in Pressworks designed to produce special text effects. These are mostly used as 'Flashes' to add eye-catching features to pages, but they also have some more mundane uses. For example, the 'drop cap' example at the end of the last chapter was produced with PowerText (method described later), and it can also be used for captions for illustrations printed on a full page and rotated through 90° to give a landscape format.

Pressworks cannot rotate normal text or graphics. PowerText is the exception. As well as being able to apply rotation to the text during creating the PowerText object, it is also possible to rotate the frame once the object is on the page.

PowerText does have its limitations. Though a great many effects are possible, all the text in an object must be of the same type. That is to say, it must be in the same font and size, the same style, and the same colours. If you want text effects with mixed text types, you need a design/ drawing program, such as Designworks. These allow similar effects to PowerText, and some more elaborate ones, and allow mixing of fonts and styles.

Producing PowerText

To produce a PowerText object, you need to start by selecting the frame to take it. This frame must be empty. It is not possible to put a PowerText item into a frame which already contains text or graphics, including graphics drawn with Pressworks facilities. However, it is possible to draw additional graphics in a PowerText frame after it has been created.

Selecting PowerText from the Text menu will produce the PowerText dialog, shown in Figure 7.1. The text for the object is entered in this dialog. Up to three separate lines are possible, using the Enter key to start the subsequent lines. The text is limited to 80 characters, including spaces. The carriage return between lines adds a further single character.

This dialog is also used to select the font and size. PowerText will only work with the TrueType and PostScript Type 1 scalable fonts. Other fonts will simply not be included in the selection list box.

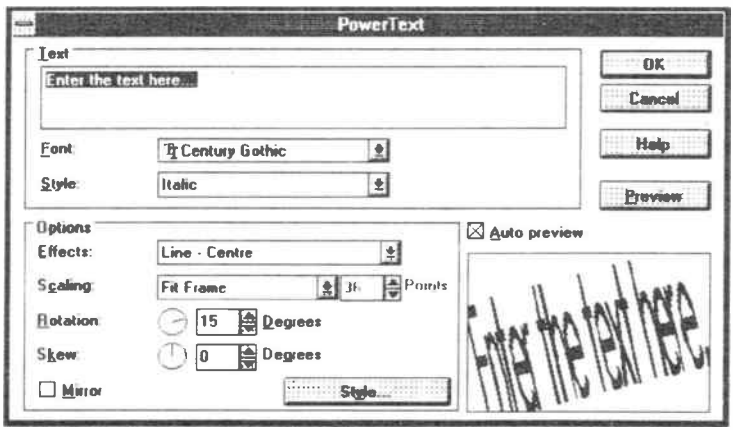


Figure 7.1 The PowerText dialog

There are three aspects to entering the font size. You may want to match the font to text already in the document, or have it at a fixed size for other reasons. In this case, you set the Scaling to Fixed Size, and enter the point size in the box to the right of this. This size will not be altered if you adjust the size of the frame subsequently. If you set the scaling to Preserve Aspect, the point size box will be disabled. The text will be scaled to fit the frame, by equal amounts in both directions. It will be fitted to the frame in one direction, and space will be left in the other. Selecting Fit Frame will cause the text to be scaled to fit the frame in both directions, with no space left around it.

PowerText can skew and rotate text. These effects are set separately, and can be used individually or combined. Skewing means giving text a forward or backward slope. Rotating means altering the baseline of the text from the horizontal.

A forward skew is suitable for something associated with speed and motion.

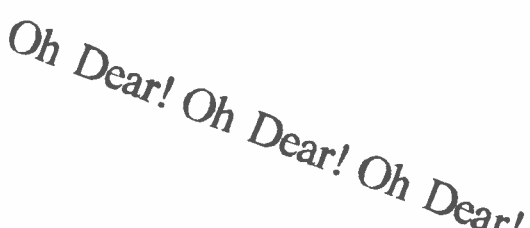
Note that in some cases, the appearance may not be a great deal different to italics. The effect may need to be more extreme (an angle of 15° or more) to be obvious as a special effect. The angle here is 25°.

A backward skew will give the impression of looking to the past, of looking backwards, of retrogression.

As reverse-italics are quite rare, even a mild backward slope will look like a special effect. This example is at -20°. This can also be entered as 340°.

When you rotate text, the containing frame will be rotated. This means that you cannot draw the frame to the exact size and position you want before calling up PowerText. It is best to draw the frame roughly at first, then adjust to size and position after it has been rotated. It is also possible to adjust the rotation angle.

Downward-sloping handwriting is associated with depression. Downward-sloping text is also most appropriate to doom and gloom headings.



Upward-sloping text has an upbeat nature, and is often found used for headlines in sports and teenage magazines.

Note how text can be fitted around a rotated text frame, without having to draw a user-defined border. However, the text will be kept to one side of the frame only. It will not pass under it and continue on the other side unless Text Runaround is turned off. This will result in part of the text being hidden if the frame background is opaque, or partially obscured if transparent. You can make the text jump from one side to the other by moving the frame.

Going for Gold!

If you use an angled frame in this way, you are likely to end up with an ugly empty triangle either above or below it. You may be able to fill this with a suitable graphic. The example above comes from the Pressworks clip-art, which you can use royalty-free in your documents.

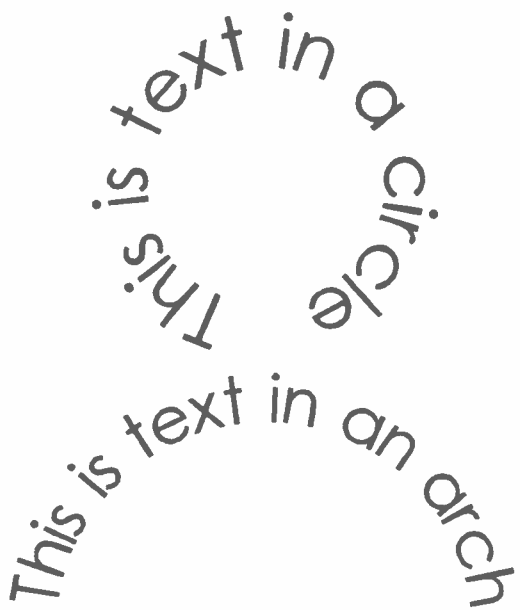
Rotated text and skewed text can be combined. It is often effective to match the angles, so you have upright text on a sloping baseline. This is easily done, by entering the same values for both effects. Note that for this to work, you must use Preserve Aspect or Fixed Size. If you change to Fit Frame, the skew will be lost.

HILL CLIMBING

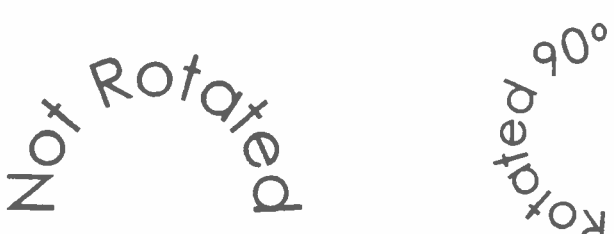
In this example, it looks quite good to have the text continuing under the headline. PowerText frames are text frames, and can have a setting for Text Runaround horizontal space, but not vertical space. If you need this,

you can always draw empty frames to clear the text from the area.

So far, all the examples we have looked at have been straight lines of text. PowerText can also produce curved text, in complete circles or arcs. These are chosen from the Effects list box in the PowerText dialog.



The Rotate and Skew settings can be used in conjunction with all the effects. Skew affects the characters as expected. Rotation rotates the frame on the page, and with it the orientation of the arc or circle.



Line and Fill Styles

The text characters in a PowerText object actually consist of an outline and a fill. Normally these both take the current colour and style, by default solid black, so that if you have not changed them, the characters appear solid. However, the fill may be changed, to a different colour, to a pattern, or to a 'hollow' fill, and the outline may be changed independently to a different colour or style.

These effects work better if you use bold or heavy characters. If your document is to be printed in monochrome, the patterns work very well. In colour, characters with an outline of one colour and a solid fill of another can be very effective without looking too fussy. In either colour or black and white, patterns can be given a transparent or opaque fill. A transparent fill lets text below show through.

These effects are chosen from the PowerText Style dialog (see Figure 7.2). This can be produced either by clicking the Style button in the PowerText dialog, or by selecting PowerText Style from the Text menu.

From this dialog, you can set the pattern and colour to fill the letters, the pattern and colour for the background, and the line style and colour for the letter outlines. You choose to set the effects for background or letters by selecting the Letter Style or Background Style option buttons. The background style is only in effect if the Background On box is checked.

The line style can be set for thickness, and whether it will be continuous or broken. Broken effects are often not very successful, but variations of width are very useful. You cannot set a transparent line style, but if you set the line colour to the same as a plain background colour, you can produce pattern-filled letters with no visible outline.

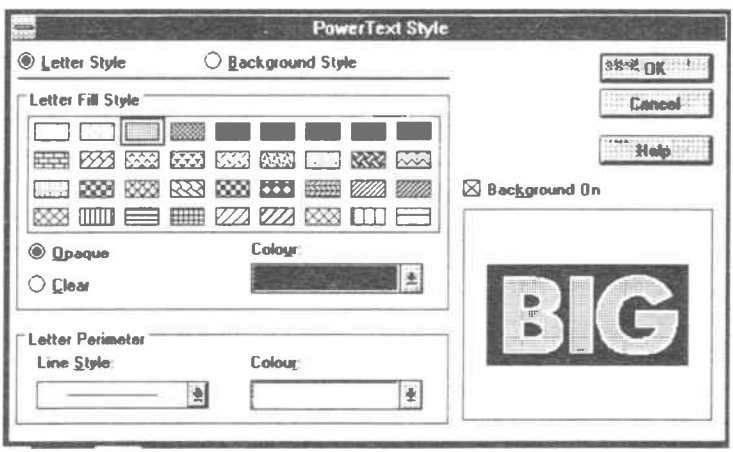


Figure 7.2 The PowerText Style dialog

Pattern-filled letters are effective in black and white. Pattern fills in colour can look fussy and overdone, especially if the outline is a different colour. However, an outline and a plain fill of a different colour can look very good, especially with bold text and a thick outline. Experimentation is recommended.

Rotating and Sizing Frames

PowerText frames can be rotated after they are on the page, whether or not a rotation angle was specified when producing the object. This is done by dragging on one of the frame 'handles' while holding down the control key. This explains why the control key cannot be used to resize a PowerText frame without altering the size of any Draw Mode graphics in it.

PowerText frames can be moved and resized in the normal way. When you resize a frame, what happens exactly depends on the type of object it contains. If the object is Fixed Size, enlarging the frame will place extra space around it. Making the frame smaller will reduce the frame around, and may eventually cause the object to be cropped (though the full object is still displayed on the screen, protruding from the frame - this may be a bug). If the object was produced with Preserve Aspect, it will expand to fill the frame in one direction, and space will be left in the other. If you chose Fit Frame, the aspect ratio will be distorted so that the object fits the frame in both directions.

When Fixed Size and Preserve Aspect objects do not fit the frame, most will be centred in the direction in which space is left. However, Line - Left and Line - Right objects will be left and right aligned respectively.

Creating a Drop Cap

Drop caps are most readily created with PowerText. It is a case of drawing a frame where you want the letter to be, using PowerText to put the letter in the frame in the chosen size and style, and then deleting the first letter of the actual text. In practice, it is not much more difficult than this.

The main problem is perhaps getting the text to flow close to the drop cap. A PowerText object does not have padding above or below the frame, but it does have horizontal padding. This can be reduced to zero in the Text Runaround dialog, with runaround left on. The text lines to the right of the drop cap will then be flushed left on the frame border. The Author does not like irregular left margins, but some people like to run text to follow the outline of large letters like T, L or A. You cannot draw a user-defined border in a PowerText object frame, so you must turn off text runaround for it, and draw another frame over it. This frame must be given a transparent background, text runaround must be on, and the padding should be reduced to zero. You can then

draw a user-defined border following the letter in the frame below.

In the Author's opinion, the most effective drop caps are those which are reversed-out, that is, printed as white on black (or light colour on dark). You can do this with the PowerText style settings. You will find that the dark background will not completely fill the frame. This is because the background is only a 'strip' behind the text. There are three solutions to this problem.

If you make the drop cap a Fixed Size object, you can reduce the size of the containing frame to fit around it, effectively cutting off the unfilled area. This is the simplest method, however, you are unlikely to get the frame to fit the background exactly. You will need to cut off some of the dark area, or leave some white space on one or more sides. You can experiment to find the best solution in your case.

The frame background tint can be set to match the character background. This will leave a large area around the actual character. Combinations of this and the first method are possible.

The third method is the most difficult, but the most flexible. The actual PowerText frame is set to have text runaround off, and you then draw another frame on top to exactly fit the area of the background. For this frame, text runaround is left on, but the padding is reduced to zero, or a very low level. The problem with the first two methods is that the text may be too close to the background area, merging with it, either above or below (remember, you cannot set vertical padding for a PowerText frame). With this method, vertical padding *can* be set for the top frame.

8. WINDOWS OLE

One advantage of the Windows environment is the methods provided for communication between programs. Because more than one program can be loaded and running at once, data can be passed between them without the need to save it as files. Using these facilities can save time and effort.

There are two methods which Pressworks can use. The first of these is the clipboard. This allows data to be cut or copied from an application and pasted into a Pressworks document, and also in the opposite direction in some cases. The second is Object Linking and Embedding (OLE). This allows a graphic to be included in a Pressworks document, but edited by the program used to produce it, and also allows several applications to 'share' a graphic, and for it to be updated in all of them if it is changed. Pressworks does support OLE for text, but this has limitations for a DTP program.

The Clipboard

There is just one clipboard for all applications running under Windows. Most programs can cut or copy data to the clipboard, and also paste data from it into documents. As well as being used to transfer data from place to place within one program (e.g. to move a frame from one page to another in Pressworks, the clipboard can be used to transfer data from one application to another.

The clipboard can take data in several formats. Some of these formats are part of the Windows specification, and can be used by many Windows programs. These include bitmap, metafile and plain text formats. Programs can easily use these to transfer data, but in some cases the data transfer will be limited. For example, text formatting may be lost.

Programs can also use private clipboard formats. For example, a word processor may register a format which allows text to be transferred with formatting intact. The format used for Pressworks frames is a private format. Such

formats cannot usually be used to transfer data between programs. If you copy data to the clipboard from one program, and find that Paste is disabled in another, it usually means the data has been rendered in a format the target application cannot use. However, sometimes programs written by the same software house can recognise each other's formats. For example, Pressworks can use private formats also used by Designworks.

The clipboard can only take one item at a time. When you copy a new item to the clipboard, the existing contents are cleared. However, this item can be placed in several formats. These may include private formats and Windows formats. A well-written program will survey the formats offered, and, from the ones it can use, choose the one offering most features. This will happen automatically in most cases without the user being aware of it.

AutoSketch for Windows is unusual in that it offers the user a choice of formats when copying data to the clipboard. You can choose either the Metafile or BMP formats. The best way to transfer an AutoSketch drawing to Pressworks is to copy it as a metafile, and paste it into the document. The only AutoSketch file format Pressworks can import (.sld) is, frankly, inadequate. However, AutoSketch also offers OLE.

Object Linking and Embedding

OLE provides a method of dynamic communications between programs. OLE objects come in two distinct types, Linked and Embedded. Both of these allow an object, normally a graphic in Pressworks. to be edited at any time during the creation of the containing document. The editing is done by the application used to create the object.

There are some terms to be learned when using OLE. A *client* application is one which can include OLE objects in its documents. Pressworks is an OLE client. A *server* application is one which can create OLE objects to be linked to or embedded in client documents. Server applications include Designworks, AutoSketch for Windows and Windows Paintbrush. Some servers can *only* act as servers, and cannot

save or print files themselves. These include the Microsoft mini-applications MS Draw, MS Graph, MS Equation and MS WordArt. These are included with Microsoft applications such as Word for Windows and Excel. These are sometimes called Embedded applications as they can only produce embedded objects.

Embedding

An embedded object belongs exclusively to the document in which it is placed. The data for it is saved in the document file, and is not available to other applications. To create an embedded object, you must draw and/or select a frame, and then choose Insert Object from the Edit menu. This produces the Insert New Object dialog (see Figure 8.1). This dialog

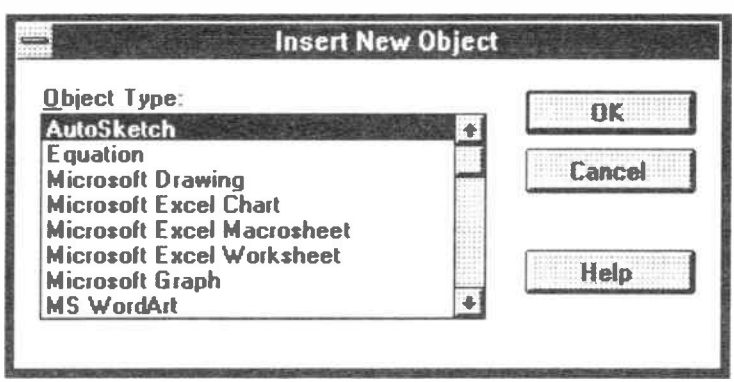


Figure 8.1 The Insert New Object dialog

contains a list box with all the available server applications in it. The contents of this will depend on what you have installed on your machine. When new server applications are installed, they should be added to the list automatically.

When you choose the server, it will be started for you, presenting an empty window ready for a new object. You then use the server application to create your graphic or whatever. On the File menu of the server, you should find an Update Link command (or similar wording). Choosing this will

place the object into the document. You should choose this periodically while working to save your work. You can also switch back to the client application to save the document as a security measure. Your work is only saved to disk by doing this.

When you have completed the object to your satisfaction, you can choose the Exit and Return command from the server's File menu. You may be asked if you want to update the link at this stage, if you have modified the object since last doing so. The server application will then terminate, and you will be returned to the client, with the object displayed in its frame.

If you want to edit the object subsequently, you can double-click on it in Frame mode. This will start the server application, with the object displayed in its window, ready for editing. After editing, it is a case of updating again, then returning to the client application.

Generally, the only copy of the data for the object will be in the client document. However, some OLE servers will allow you to save the object to a file, in the server's native file format (or other formats it supports) before returning to the client. This can be useful for security, though it could be characterised as belt and braces. Such a file will not be updated automatically if you edit the object subsequently.

With most servers, a good representation of the object will display in the frame. However, if you use Word for Windows to create a text object, all that will be displayed is the program's icon. Other text servers do this also, and this is not a great deal of use in a DTP program, so in this case OLE is best reserved for graphics.

To embed an existing file, you must start the application which originally produced it, and load the file. The object is then copied to the clipboard, using the Copy command on the Edit menu. With some programs, you may need to use a command called something like Select All, to ensure all of the object is copied. At this point, you switch to Pressworks, starting it if necessary, and open the document to take the object. Select Frame mode, and then choose Paste from the

Edit menu. You will find the object will be added to the list of OLE objects in the browser.

The object can now be placed in a frame like anything else. Either select or draw an empty frame, then click on the OLE object name in the browser. It will appear in the frame. If an empty frame is selected when you paste the object, it will be placed directly in it.

A copy of the file data will be included in your document. You may edit this by double-clicking on the object as before. Any changes will be stored in your document when you choose to update, but the original file on disk will not be altered.

Linking

Object linking is used when the object is an existing file, and you do not want to place a copy of it in the client document. Linked files can be used by several client applications. Only one copy of the file exists on disk, as a normal file of the server application. If the file is changed, the changes will be reflected in all clients. Remember always that your application does not have exclusive use of a linked object.

Creating a link is similar to embedding an existing object, except that a different command is used for the paste stage. You start by running the server application. You can open an existing file, or create a new one, but you must save the object as a file from the server before creating the link. As with embedding, the object must be selected and copied to the clipboard.

Pressworks must be running at this stage, with an empty frame ready to take the object. With this frame selected, you choose Paste Link from the Edit menu. The object will be added to the list of OLE objects, and displayed in the frame.

As with embedded objects, you can edit linked objects by double-clicking them. Note that editing changes will be stored in the original disk file, not your document file, and will therefore be reflected in any other client applications linked to this file. Also, any changes made by other applications or by the server application will be reflected in your document.

For linking to work. the object's file must remain in the same place on the disk. If it is deleted or moved, the link will be broken. and the object will not be displayed. This means that a file with linked objects cannot be readily transferred to another computer, unless you also transfer the linked files. A copy of the server application must also be on the new computer, and the files must be in directories of the same name, and in the same relative positions.

Sizing OLE Objects

Frames containing OLE objects can be moved and sized by the usual means. The object will normally be sized to fill the frame. However, as with other things in Pressworks, you can choose whether or not to preserve the aspect ratio. This is done by choosing Picture Object Attributes in the Frame menu (see Figure 8.2). This dialog is substantially the same as for other pictures. You can choose to preserve aspect ratio by checking the check box. You will note that the Whole

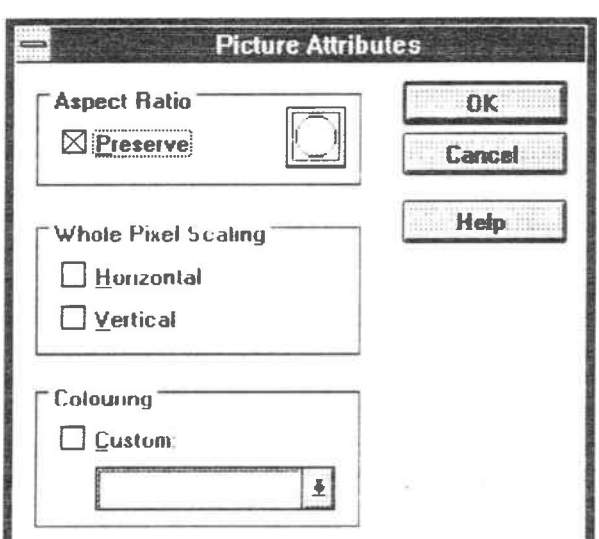


Figure 8.2 The Picture Object Attributes dialog

Pixel Scaling section in this dialog is greyed (i.e. unavailable). This would be expected for metafile-type objects, but is also true for servers which provide bitmaps (this dialog applies to a Windows Paintbrush object). Presumably, servers do not provide the information which would allow whole-pixel scaling. This may prevent the use of OLE in cases where this is important.

You can also crop picture objects just like other graphics. As usual, the object itself is not altered, just the part displayed and printed. You can restore the full object by selecting the frame then clicking on the name in the browser.

Why OLE?

When considering whether to use OLE or to use an imported file, or to paste an item via the clipboard, you need to consider whether you will need to alter the item and your document file size.

If items are imported or pasted, they cannot be changed. If changes are necessary, it is a case of making the changes outside of Pressworks, clearing the old item and importing or pasting the new. OLE allows the object to be edited simply by double-clicking the frame containing it.

If you paste items into a document, and do not keep copies on file elsewhere, there is a security risk. Lose the document file and you lose everything. If you need to modify the item, you can only do so by copying and pasting it into a suitable application, if possible.

OLE embedded objects may increase the size of a document file substantially. As well as the data for the object itself, a lot of other things can be included. In some cases, it is said that practically a complete copy of the server application is included, but the Author has not had this confirmed authoritatively. Linked objects do not have such a large overhead, but they can be modified by other applications linked to them. This can be both advantage and disadvantage.

GLOSSARY

AMPERSAND This is the symbol '&', normally used in printing as an abbreviation for 'and'.

ANSI The American National Standards Institute. The character sets used by TrueType fonts follow the ANSI standard.

ARABIC NUMERALS The standard form of numerals, i.e. 1, 2, 3, 4, 5, 6, 7, 8, 9, as distinct from roman numerals, made up from the letters i, v, x, m, c, and others.

ARTWORK Graphics material in colour or black-and-white intended for reproduction, but not including photographs. The term *mechanicals* is used in the USA and UK.

ASCENDER The part of a lower-case letter which extends above the body of the letter, up to the height of a capital letter. The letters b, d, h, (among others) have ascenders while a, e, and x do not.

ASCII American Standard Code for Information Interchange. Pronounced 'askey'. This is the standard code for representing alphanumeric characters by numeric values within computers, and for sending text information between them. As well as representations of the alphanumeric characters, it also includes control codes, for line feed, carriage return, etc.

ASTERISK The star symbol '*'. This is normally used as a reference to a footnote. Note that in printing the asterisk is normally placed high on the line, going wholly or partially above the top line of the lettering. Computer printers normally place the asterisk at mid-height on the line.

AUTOFLOW The process whereby text can be made to flow through new frames and new pages (automatically added) when it overflows the frame(s) it is in. A time-saving facility.

AUTOMATIC BACKUP A method of saving a file periodically while working on it. The auto-saved file can be used to recover work if a power cut or other hiatus occurs.

BACKING UP This means printing the second side of a sheet. Whenever possible, this is done so that the line positions on the two sides match. This gives a cleaner result, with less text showing through from the other side.

BASELINE The line on which both capital letters and lower case letters stand. Any part of a character extending below the baseline is a descender. When text is rotated, the angle of rotation is the angle of the baseline.

BEZIER CURVE A type of curve used in some drawing programs. Said to be best for drawing 'real world' objects.

BIT IMAGE An illustration in the form of a regular matrix of dots, each of which may be printed or not printed. In black and white illustrations, each dot corresponds to one binary digit (bit) in the digital electronic form. In colour and grey-scale images, one or more bytes are used.

BITMAP An alternative name for a bit image, now becoming much more popular.

BODY TEXT The main text of a story, as distinct from headings and captions. In DTP, Body Text is normally the default paragraph style.

BOX A continuous rule around all four sides of a block of text.

BOX OUT A section of text extracted from a story and placed in a box. Normally printed in a bold (often italic) font, and given other special treatment, to make it stand out. A form of heading, intended to attract the eye.

CALLIGRAPHIC Describes a typeface design based on classical handwritten letter forms, e.g. Zapf Chancery.

CAP HEIGHT The height of capital letters in a font, normally expressed in points.

CAPTION Text describing, or giving the context of, an illustration. Normally placed below it, and often in italics.

CHARACTER An individual letter, figure or symbol in a type font.

CHARACTER SET All the characters included in a font. There are several standard character sets, and some fonts, such as symbol fonts, have a unique character set.

CLIPBOARD A repository for items cut or copied from documents, which can be pasted elsewhere into other documents or to other programs.

COLUMN RULE A fine vertical rule used to separate columns of text.

CONTINUOUS TONE Illustrations including shades of grey as well as black and white, and distinct from line illustration. (Illustrations in this context include photographs.) Normally reproduced as half-tone blocks

CROPPING Cutting an illustration to fit the area available, or to remove extraneous material.

DESCENDER The part of lower-case letters such as q, g, and y, which extends below the baseline. The only upper-case letter with a descender is Q (Though the G may also have one in some calligraphic italic forms).

DITHERING The simulation of half-tones in a bit-image, by varying the number of dots printed in different areas of the image.

DROP CAP A large capital letter at the start of a paragraph, with its top edge aligned with the top edge of the first line of text in the paragraph. Commonly used as a decorative feature at the beginning of a story.

DUPLEX Printing on both sides of a sheet of paper. Some computer printers can do this (mostly lasers).

EM The square of the body of a type. An 'em space' is a space equal in width to a lower-case 'm'. Letter spacing, word spacing and kerning are often expressed in em units.

EN Half the square of the body of a type. An 'en space' is a space equal to the width of a lower-case 'n'.

FOLIO A page number printed on the page.

FOOTER A running heading printed in or immediately above the foot of every page in a document (e.g. carrying the page number).

FORMAT The size of a document (page size). The orientation of pages (i.e. vertical format, horizontal format). The arrangement of text and headings on a page.

FONT The complete character set of a particular typeface in a particular size and style. In DTP, the target device (i.e. screen, printer) may also be included in the specification.

FRAME An area, indicated by a box on screen, in which a text or graphic item may be placed. Items are moved on a page by moving the containing frames.

GRAPHICS Display material made up of lines and/or dots, as distinct to alphanumeric characters, but including 'block graphics' made up of predefined shapes and patterns used like alphanumeric characters.

GRID A system of regularly-spaced lines (visible or invisible) on the computer screen, to which the cursor can be made to 'snap'. They are used to simplify alignment and accurate drawing, and also the placing of text columns, etc.

GUTTER The space between text columns. The fold between pages.

HALF-TONE An illustration, especially photographs, broken up into dots of varying size for reproduction.

HANDLE A square block on a frame used to resize it.

HANGING INDENT Text, normally the first line of a paragraph, set beyond (to the left of) the left margin used for the remainder of the text.

HEADER A running title printed in or just below the head of every page in a document, e.g. carrying the book title or chapter number.

INDENT Space left between the left margin and the left end of a text line, commonly used at the start of each paragraph.

ITALIC The sloped or oblique version of a typeface, with letter forms based on handwritten rather than engraved forms.

JUSTIFICATION The action of fitting text to a margin or margins. Text may be left-justified, right-justified, or both, or unjustified. Where text is justified to both margins, extra space is inserted between words and letters to pad lines out to the required length.

KERNING Adjusting the spacing between characters. In particular, reducing the spaces between adjacent characters with sloping sides (e.g. AW) to improve the appearance.

KERNING TABLE A table giving recommended amounts by which the space between certain pairs of characters should be adjusted in a particular font.

LANDSCAPE A common description for a document which is wider than it is high. Photographs or other illustrations which are wider than high are also described as 'landscape format', as opposed to 'portrait format'.

LAYOUT The arrangement of text, illustrations, decorative features and white space on a page.

LEADERS Lines of dots or other characters, such as dashes, used to lead the eye across the page from one piece of text to another. They are, for instance, frequently used between the chapter names and the corresponding page number on contents pages.

LEADING (pronounced like the metal lead) The amount of vertical space between one line of text and the next. It is normally expressed in points, including the height of the text. Set text may be described, for instance, as '10 on 12-point', meaning that the characters are 10-point and the leading is 12 points.

LETTER SPACING The spacing between letters. The use of this term normally implies that the spacing has been made wider than normal, to stretch the length of a line of text to fit the margins.

LINE ART (or line illustration). A drawing made up entirely of lines and solid areas without any graded half-tones, i.e. pure black and white.

LOGO A name or word in a specific style of lettering and design, used as a trademark. The term 'Logo' is also frequently used to describe a non-text company symbol, but strictly speaking this is incorrect.

LOWER CASE The small letters in a font of type. The term comes from the days when the metal characters were stored in wooden cases. The capital letters were stored in the 'upper case' and the small letters in the 'lower case'.

MARGIN The area between the text and any edge of the page (but, strictly, not the space between columns of text).

METAFILE A file, on disk or in memory, containing drawing instructions. Used to store line-art in digital form. Can also contain fully-formatted text, including special effects.

ORPHAN A single line of a paragraph left at the bottom of a page. A heading at the very bottom of a page.

OUTLINE CHARACTER A character which is drawn in outline only, and not filled in. Can be produced with PowerText from a normal font. Fonts of outline characters are available.

OUTLINE FONT Generally, a font in computer-readable form in which each character is described as a series of lines and curve. These are now normally called 'scalable fonts' to avoid confusion with fonts of outline characters.

PICA A typographical measure equal to 12 points (approx. 1/6 inch.)

PIXELS Picture Elements. The individual points on a computer screen. The individual dots making up a digitised image when in visible form.

POINT The unit of typographical measure, approximately equal to 1/72 inch.

PORTRAIT A document which is higher than it is wide

PROOF Any test printing. A test printing to be checked for mistakes.

RANGE (left/right). This means aligning text to the left or right margin respectively, with the other margin being left unjustified.

REVERSING OUT Printing white text on a black or shaded background.

ROMAN FIGURES Figures made up from the characters i,v,x,c,m, as opposed to Arabic figures.

RULES Lines of various thicknesses, including dotted and dashed lines, and multiple lines, used as dividers, boxes, and decorations.

RUN ON Text of a paragraph continuing from a heading on the same line (like these glossary entries). Can also mean extra copies printed at the end of a print run.

RUNNING HEADER/FOOTER Text printed at the head or foot of every page of a document (may be omitted on blank pages or the first pages of chapters, etc.)

SANS SERIF (SANSERIF) Descriptive of a plain typeface, without decorative serifs (e.g. Helvetica, Univers, Futura).

SCALABLE FONT A font described as outlines, which can be scaled to any required size. TrueType, PostScript type 1 and Bitstream Facelift fonts are scalable.

SEMI-BOLD A typeface weight between normal and bold.

SERIF The small decorative strokes and features at the ends of the main strokes of letters.

SERIFIED Descriptive of a typeface which has serifs (e.g. Times Roman, Palatino, Century Schoolbook).

SIMPLEX Printing on one side of the paper only.

SKEW Slanting of letters forward or backward, like italics and reverse italics. Also called Stress.

SMALL CAPS Letters of capital form, but the height of a lower case **x**.

SPLINE CURVE A method of curve drawing used mostly in CAD programs. Most suitable for technical drawing.

TINT An even tone made up of fine dots or lines, frequently as a background to headings.

TYPEFACE The design of a set of characters comprising a font. The aspect of a letter form which has been designed.

TYPESETTING Preparing text in some form, such that it can be printed by some method.

UNJUSTIFIED Text which is aligned to the left margin but left ragged on the right margin. Left-ranged text.

UPPER CASE Capital letters. See 'lower case' for an explanation.

WEIGHT Of typefaces, the degree of boldness of the typeface, ranging from extra-light to ultra-bold. Of paper, a measure of the thickness of the paper, expressed usually in grams per square metre or pounds per ream.

WHITE SPACE The blank areas on a page around the text and illustrations.

WIDOW The last line of a paragraph appearing on its own at the top of a page.

WINDOW A limited active area on the computer screen. Many computers allow multiple windows on the screen at one time.

X-HEIGHT The height of a lower-case 'x'.

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