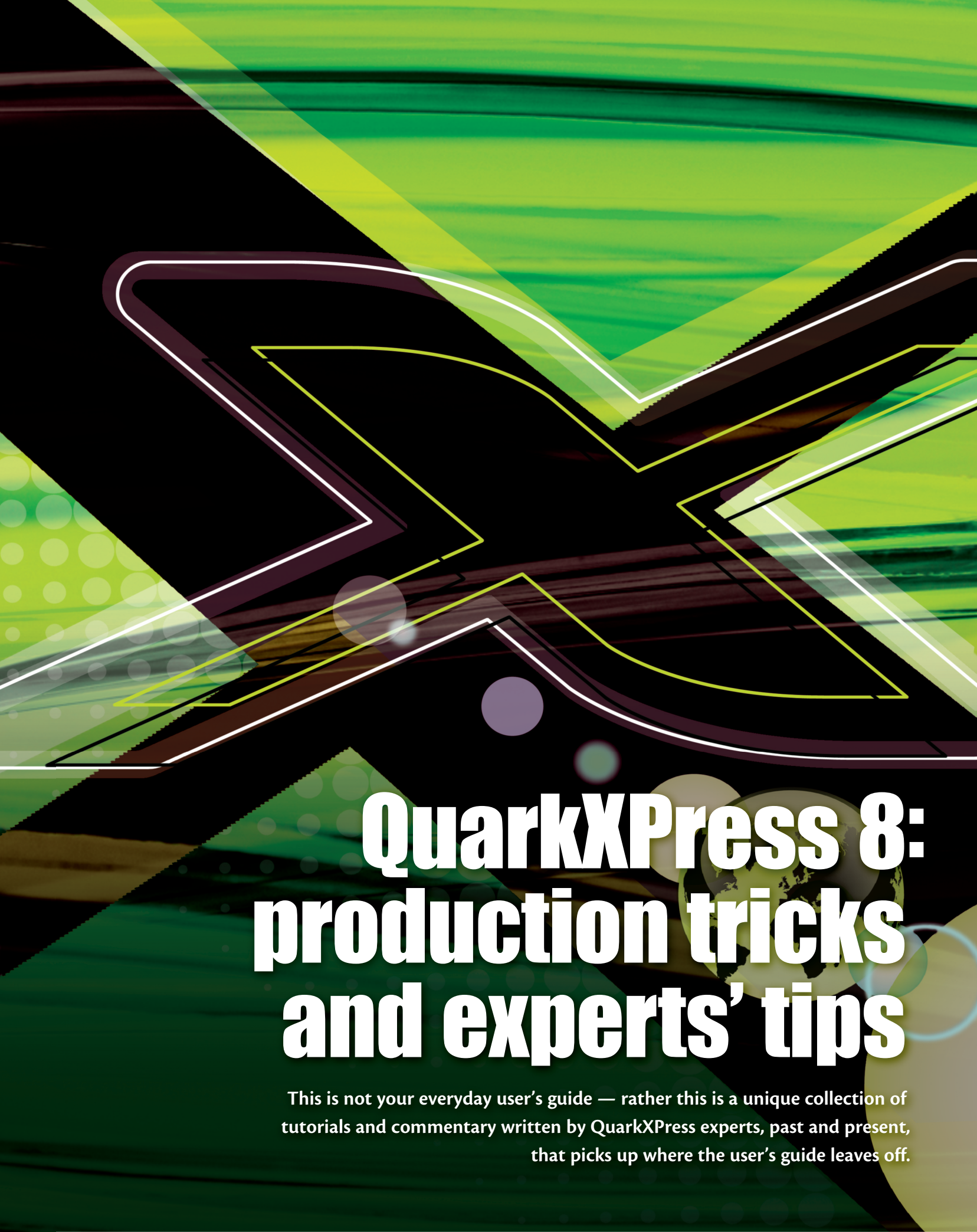

# QuarkXPress 8: production tricks and experts' tips

This is not your everyday user's guide — rather this is a unique collection of tutorials and commentary written by QuarkXPress experts, past and present, that picks up where the user's guide leaves off.

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# *QuarkXPress 8: production tricks and experts' tips*

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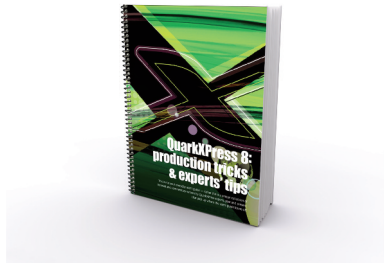


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# *Dedication*

Dr. Stuart Kassan
— without whom
I wouldn't have been able.


# Chapter 1: The re-architecture of QuarkXPress

BY CYNDIE SHAFFSTALL

**QuarkXPress 8 is built upon the foundation laid in previous versions. Many of today's features are actually enhancements of legacy features. In this chapter, we'll tour the features that were introduced in QuarkXPress 7 so that you have a foundation too.**

## Palettes more logical than I

Somewhere hovering around the early 90s, back when QuarkXPress® 3.3 came out, palettes popped up everywhere. Not just QuarkXPress, PageMaker®, and ReadySetGo!® had them, too. This emerging technology eventually found its way into nearly every major application in our industry.

Using palettes wisely is challenging at best, and frankly, my solution is to use them and close them. Not very practical when I'm laying out a book and am repeatedly accessing style sheets, colors, and my can't-live-without-it measurements palette, but it does keep my screen real estate uncluttered so I can fully display my document.

By adding a few commercial XTensions®, I was able to hop around my document easier (XPert Pilot), even when I had lots of palettes open, but other XTensions added yet more palettes (FullMeasure XT), and so it was pretty much a draw. It became a balancing act between how much screen I'd use to display my document and how much I would sacrifice to palettes.

Palettes in QuarkXPress are now smarter and much more logical. They remember each other, they can belong to users, and they can belong to groups, or even workflows. Let's take a look at how the development team solved my cluttered workspace.

## Palette sets

Today there are new options for saving selected palettes as sets and to capture the position of open libraries; by enabling palette sets a user can invoke collections of commonly used palettes with a single keystroke.

Imagine your daily grind. We all have a variety of documents that we create, some are more design oriented, some are page layout, and some are text based. With each of these types of documents, we're likely to use a standard set of palettes, but probably not all palettes, and certainly not the same palettes from one job to the next. Saving palettes to sets for easy recall gives the user one-click loading of the appropriate palettes for the appropriate job type, or for the appropriate user type. Save and load style sheets, index, and page layout for those pagination days, and save and load colors, trapping, and page layout for jumping around and adding color to what started out as a one-color brochure (figure 1).

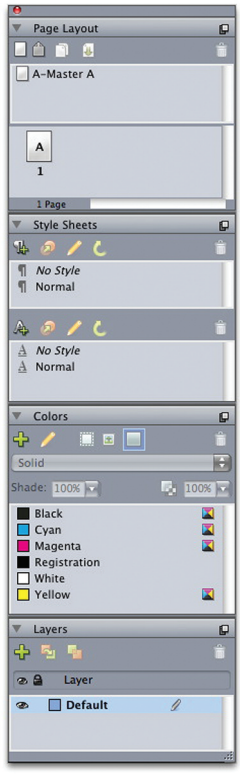



**Figure 1**
Palette sets enable you to load and save only those palettes you need and your preferred positioning of those palettes.

## XDraw and QuarkXPress' graphics engine re-architecture

In the late 80s, QuarkXPress was built for the Macintosh and a lot of the application relied heavily on the QuickDraw API that was available at the time. QuickDraw was the underlying graphics subsystem of the early versions of the Macintosh operating system. Quark may not have put much thought into the application running on any other type of graphics subsystem, and so the QuickDraw services were very tightly bound with the low-level code of QuarkXPress.

In the early 90s, QuarkXPress was ported to Windows. Rather than eliminate the QuickDraw dependence, an emulation layer was implemented to map the QuickDraw API calls to Graphical Device Interface (GDI) on Windows.

QuickDraw had serious limitations: it did not support anti-aliasing (causing jagged-edged curves in QuarkXPress), and it had no way to support transparency — no opacity, no alpha masking. To meet the demand of transparency features, QuarkXPress would have to undergo a thorough re-architecture.

With the release of QuarkXPress 7, the development team completely eliminated the dependencies on QuickDraw. This was not a simple search-and-replace process. Transferring QuickDraw to the Macintosh's new graphical subsystem, Quartz, or the Windows graphical subsystem, GDI+ required a great deal of work. QuarkXPress maintains a cross-platform code base, and given this, the solution was to implement a generic, cross-platform drawing layer. Quark calls this XDraw.

XDraw connects to drawing API on whatever system the application happens to be running. Right now this is limited to Mac OS X (Quartz) and Windows (GDI+), but the architecture gives QuarkXPress some flexibility to run on future rendering engines if it needs to. So the QuarkXPress code and the code of the XTensions don't have to worry about whether they're drawing with Quartz or GDI+, they just tell the XDraw API that they need to draw something and XDraw takes care of the rest.

The ability to use services such as Quartz and GDI+ greatly improved the overall rendering quality in QuarkXPress. They provide anti-aliasing, smoother curves, better text rendering, and an overall better user experience.

### DUMenus

Dynamic User-defined Menus, or DUMenus, enable the user to nest folders in the preferences folder. This is similar to the concept of nested folders within the OS X dock. In the preferences folder, you simply create subfolders for palette sets (e.g., prepress, designer, and so on). These folders will appear as fly-out options in the window menu.

### Palette groups

You will find that with some palettes you can **RIGHT CLICK** or **OPTION ⊕ CLICK** the title bar to add other palettes and create a palette group (see figure 2). All palettes except books can be saved to a group and you can add a palette that is already open, or one still tucked away in the window menu. The palette options fly-out menu is an optional control for contextual-palette commands; this list of commands includes options such as new color on the colors palette.

A group of palettes can be sized and resized in the same way as individual palettes. Click and drag on the corner to change the height and width of a group.

Each palette belonging to a group knows its minimum and maximum height and width, so when a palette group is resized vertically, the added height is distributed equally among the palettes in the group, and the same when you reduce the height.

The vertical size of the palette group is reduced until each of the palettes within the group reaches its minimum size and then the group can no longer be scaled. As for width, the group can only be scaled to the *minimum* width of the largest palette width that is in the group. Only your screen size will limit the *maximum* width and height of palettes within groups.

You'll recognize palettes that belong to a group because the group dock has no title. The palettes belonging to the group have titles and a disclosure triangle to provide access to other commands of each palette.

To scale the height of a group, drag either the divider bar between two palettes, increasing the size of the individual palette, or the divider bar between two lists (e.g., the divider bar between paragraph and character style sheets). If you drag the divider bar up between two palettes, everything above the divider bar moves up. You may continue dragging until the palette title bar reaches the top of the group title bar. The space is taken from the list above the divider bar until it reaches the minimum height and those palettes, if any, above the resize control are closed .

Drag a palette resize bar down and space is added evenly between all lists in the palette you are scaling.

Changing the order of your palettes is as easy as click and drag. Just click the title bar and drag it into your preferred order within the group.

These palettes are not your run-of-the-mill palettes. Click to expand the style sheets palette, run through a couple pages of your document, clicking on styles as you go, and then switch to the colors palette. Click the title bar to expand and the style sheets palette automatically collapses if there is not sufficient room to display both at the current user-defined size.

We're not done though.

Continue through that document, click the style sheets title bar and it expands, and yes, the colors palette automatically collapses. You've just taught your palettes how to expand and collapse on command, and in what order. When you closed the colors palette, QuarkXPress remembered that the last palette you used was the style sheets palette, so it automatically expanded it for you, ready to click and apply. Of course, this action, or reaction, is not limited to style sheets and colors palettes; it's inherent to all of the palettes of the group.

This same function happens when you drag to resize palettes. If you drag a palette to enlarge it, the palette group will automatically close a palette you are not resizing. Should you drag to reduce the size of a palette later, the palette that automatically collapsed will now automatically expand.

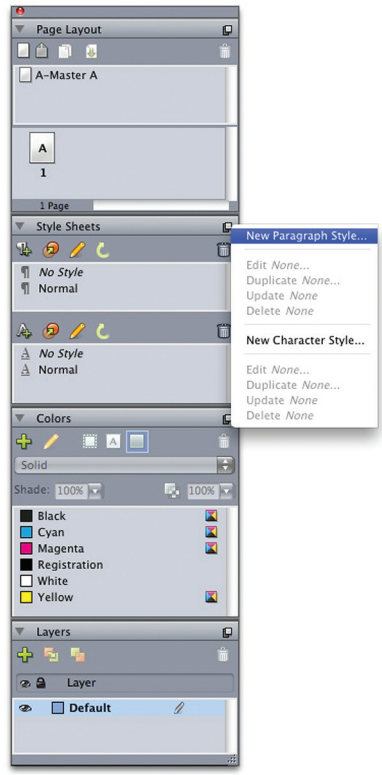



**Figure 2**
Most palettes also have fly-out menus for other options.

## Palette snapping

When I drag my palette out of the way, nine times out of ten I drop it squarely over the top of my scroll bar. While cruising through that document applying style sheets, I invariably need to scroll to the next page, and where is my scroll handle? Hidden under the last palette or many palettes. I know, I know, keyboard shortcuts…but what if my palettes are smarter than I am about where they come to rest?

QuarkXPress' new palette interface doesn't put palettes on top of scroll bars. Drag that palette or palette group anywhere near an active scroll bar, and *snap!*, it grabs hold of the scroll bar — on the inside or outside — leaving that scroll handle visible and usable, without having to drag the palette out of the way.

I work in other applications that have dozens of palettes, and I've accumulatively spent hours dragging palettes out of the way, closing them (only to have to open them again), and clicking down through a stack of barely visible palettes looking for the right one.


**Figure 3**
The tabbed measurements palette is context sensitive.

I like QuarkXPress' approach — having all the necessary palettes open, in the smallest amount of space — not having to search through tabs along my screen edge, or open drawers with titles that crash into one another making them unreadable, and forcing me to open several drawers looking for the right one.

## Measurements palette

Now, back to that I-can't-live-without-it measurements palette. The indexing, trapping, colors, style sheets, and layout palettes, like the measurements palette can all be added to a group. I use saved palette sets to save the position of my palettes because I find the measurements palette most useful at the bottom of my screen. This is the optimum place for it because with its new pop-up feature, I'll use it more than ever — so I want it to be ultra handy.

Every QuarkXPress power user that I know has the measurements palette permanently placed at the bottom of their screen, and just as permanently has their document window scaled to enable a full view. Now they will have an even better view.

Mouse down to see the new pop-up tab feature (figure 3). You can choose from one of these tabs to change the view of the measurement palettes pane, providing instant one-click access to dozens more dialogue boxes, windows, and menu items.

Choose a picture, for example, then run your mouse down to the measurements palette and hover for a moment to access the pop-up tab. From the pop-up, choose from one of the new icons. The first represents the standard QuarkXPress classic measurements palette (i.e., type style, size, columns, and ligatures [Ligatures? We'll get back to this shortly.]).

You'll also find, among others, panes for paragraph, text, content, align, tab, drop shadow, runaround, and frame settings; and nearly everywhere you look there's an opacity option (Yes, opacity!).

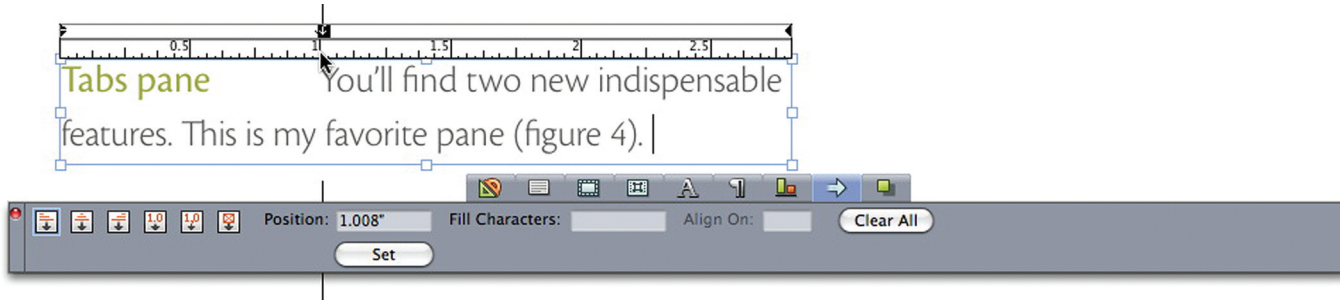



**Figure 4**
The tabbed measurements palette contains a tab pane that enables you to easily drop a tab for visual placement.

## Tabs pane

When you select text, you can choose the tab pane and, in addition to the sheer speed of enabling tabs through a palette interface, you'll find two new indispensable features. This is my favorite pane (figure 4).

I've always hated the tab pane in the paragraph formats dialogue box — not that it was any better when it was a dialogue box of its own — it's huge, it's invariably in my way, and it forces me to drop my tabs on a ruler at the top of my text box. No more. Now, just click one of the tab icons and drag it over the text box – anywhere over the text box — and drop. A handy vertical guide runs the full length of the box so that you can tell if all of the text will fit in your selected tab setting. Perfect placement with drag and drop!

## Align pane

The measurements palette is not just a shortcut to nested options and modal dialogue boxes; it's also the home of the align feature. Much like the align feature of one of my favorite third-party XTensions, you can select a group of items and align their edges, their centers, or align to page. You can even select a group and distribute them, or add a user-defined space in between selected edges or centers.

If the meaning of the icons escapes you, as it did me, hover over an icon until the tool tip pops up to give you some directional guidance.

## Transparency features that make sense

As a QuarkXPress user since 1.0, I've heard the word transparency more often in the last four years than I have in all the years prior. I cannot really tell you why this feature has suddenly become the most important for a desktop-publishing application, but it does seem to have become just that. When Apple® offered transparencies to their OS users, it seemed that users collectively realized they could no longer live without it. QuarkXPress users rejoice. Quark has brought you transparency in a big way!

A transparency feature should truly make items transparent. It shouldn't be based on an object level; it should be based on a color level. In QuarkXPress it is. In figure 5, there are a number of items: the text, the oval box with a gradient fill and frame, a square box with a light-green frame, and two more red boxes, each with a gradient blend going from red to white in opposing directions and with a blue frame. Each of

**Figure 5**
QuarkXPress has brought you color-based transparency features throughout the application.

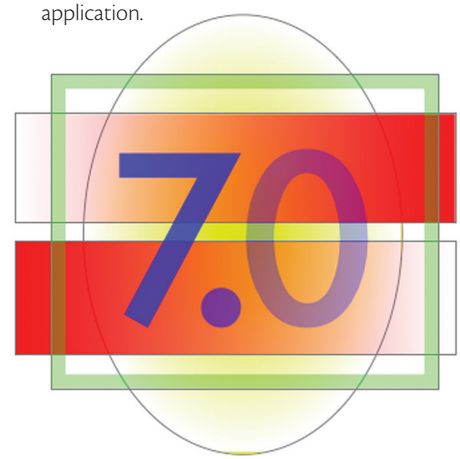



**Figure 6**
You can easily add opacity to TIFFs.

these is a native QuarkXPress item. There are no imported images, or image manipulation. Each of these items has a different color and different opacity. Notice how you can see the build of colors in the areas where colors and blends are layered on top of other colors, other blends, and other opacities.

Now let's kick it up a notch. What happens when I pull in a TIFF? Can I put objects on top of those and still retain that transparency? Absolutely. In figure 6, you can see an imported TIFF and on top of that, text in a white-opaque text box. Two more white-opaque boxes have been added with a blend, this gives the image a fading effect on the top and bottom. Using QuarkXPress, you can do this in a single box.

Color-based opacity also lets you incorporate opacity into blends, as you can see in the example, and enables you to complete common layouts tasks, such as building fades over pictures or other elements. Remember that opacity field in the various measurements palette panes? Now I bet you're thinking of the dozens of ways you can put this to work.

## Drop shadows

The drop shadow features are found in **MODIFY ➲ DROP SHADOW** or from the shadow tab in the measurements palette. From the dialogue box you may set the color, opacity, angle, and other options.

Within the drop shadow tab, there is an option called inherit item's opacity. With this setting, opacity changes that occur within the item, such as an opacity difference between an item's fill and frame, are transferred to the shadow to make it look more photorealistic. If inherit item's opacity is unchecked, the entire shadow is composited using only its own opacity value. You can also use the option item knocks out drop shadow, if you'd prefer not to see the grey shadow within the bounds of your image.

## Is that all?

What about shadows for groups, you ask? Groups are supported, too. Simply select multiple objects, group them, and then apply your shadow. With a group, you can composite items within a group against a common background without having those items composite against each other. Shadows can also be added to anchored boxes.

All of these transparency and opacity features required that the product-development team write an entirely new graphics-rendering engine; and as an added bonus, this engine improved overall display of items and text (see sidebar, page 2).

I need to spend another seven pages talking about how printing has been affected, but I will save that for another discussion. For now, let's move right into Unicode.

## Unicode

Unicode.org provides this definition, "The Unicode Standard is a character-coding system designed to support the worldwide interchange, processing, and display of the written texts of the diverse languages and technical disciplines of the modern world. In addition, it supports classical and historical texts of many written languages."

W3C.org defines OpenType as, "Open Type is an extension to the TrueType® font format that contains additional information that extends the capabilities of the fonts to support high-quality international typography. Open Type can associate a single character with multiple glyph representations, and combinations of characters with a single glyph representation (ligature formation). Open Type includes two-dimensional information to support features for complex positioning and glyph attachment."

### Unicode support

QuarkXPress 8 supports both Unicode and OpenType. To accomplish this, the product-development team rewrote QuarkXPress' core text engine. They have made it simpler to add features to the text engine in this and future versions of QuarkXPress.

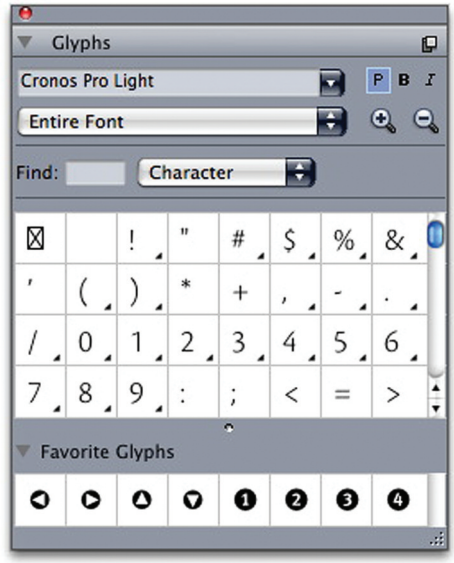
How does this affect the average user? Well, with QuarkXPress 6.5 and earlier, you could not, for instance, import Greek text into a US English version of QuarkXPress. You would be required to use the QuarkXPress Passport version and add on (at extra cost) the supplemental-language XTensions module for Greek that would enable text display, spell checking, and hyphenation. With OpenType, this is no longer an issue. To clarify, spelling and hyphenation are not features of OpenType — the ability to display the character set is — but that's the biggest hurdle for the many companies out there that are producing work in more than just the English language. This is of special concern to the two-byte-character alphabet users.

Quark has developed its own glyphs palette that ensures continuity across platforms and created features of their choosing (figure 7). The glyphs palette includes a favorites area where users can store their oft-used glyphs and a fly-out menu similar to other new palettes. The palette is interactive, too. When the user selects a glyph on a document page, the same glyph is highlighted in the palette, and other styles such as the bold, italic, or alternate characters can be selected by choosing from within the glyphs palette.

What the typical user will likely appreciate most is the support for OpenType — and more than just the first 256 glyphs of any font (of a total of over 65,000 possible characters) as was seen in earlier versions of QuarkXPress.

Quark is implementing 23 of the more than one hundred OpenType features This includes glyphs, ligatures (standard and discretionary), swashes, and fractions, to name just a few. Additionally, Quark has contracted with Ascender® Corporation for hidden and zero-space characters. This enables the user to search and replace these characters, or apply a character attribute. Imagine, you can now search for a regular-width space, and replace it with a thin space, or an em space. Every character, visible or invisible, will be represented by a searchable, visible representation or glyph.

**Figure 7**
Use the glyphs palette to store commonly used favorites from the same font or different fonts.



In previous versions of QuarkXPress, text flourishes or extra tall cap heights were often clipped, especially alternate swashes. You've probably seen this dozens of times and been frustrated each time. Working with text this way makes it especially difficult to be precise.

Now with OpenType, QuarkXPress can accurately represent the flourishes, swashes, and ligatures (figure 8), even when they extend outside the edges of the text box.


**Figure 8**
QuarkXPress 8 is still a box-dependent application, but today boxes act more as guidelines than containers.

Font fallback, a part of the Unicode development, will prompt the document to display text in an alternate font when the glyphs are not supported. This feature was lacking in earlier versions of QuarkXPress where unsupported characters were represented with open-box icons — an indicator that the text character, as typed, had no equivalent character in the current font set.

For publishers of all types that depend heavily on XPress Tags, this file format will include support for export and import of OpenType-tagged files keeping OpenType-related information intact.

Using QuarkXPress 8, you'll see signs of OpenType and Unicode support throughout. As an example, the characters dialogue box now has an entire area dedicated to OpenType features and there are new ligatures options in measurements palette panes.

File creators are not the only beneficiaries, output providers score, too. OpenType creates a more economical file size and output is supported by both Level 2 and Level 3 PostScript® devices. To make things really simple, QuarkXPress 8 embeds OpenType fonts during the print process through a new tab in the print dialogue box.

# Chapter 3: Getting started with QuarkXPress 8

BY CYNDIE SHAFFSTALL

If you're new to QuarkXPress, the first two chapters should have given you a good feel for the scope of the features. Now it's time to apply what you've read and start creating projects.

First, let's tour the work environment. Take a look at figure 1. When you first install QuarkXPress, this is what your environment will look like. If you've been working with it for awhile, your environment might be different. All of these palettes are found in the window menu, so you can open them again to restore this set up.

On the left we have the tools palette. Along the bottom, a measurements palette, and along the right edge a palette group with the page layout, style sheets, colors, and layers palettes — all just one click away.

## Create a project

If you are a Mac user, your first look inside starts at the welcome screen. This interactive window provides you shortcuts for opening recent documents, getting tips and tricks, and accessing training and other resources.

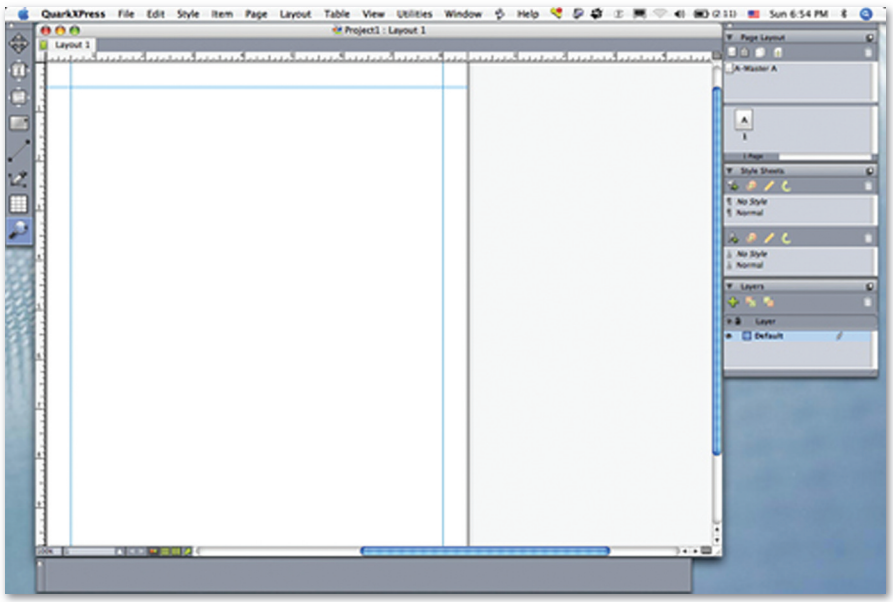


**Figure 1**
The new user interface represents a major color shift.

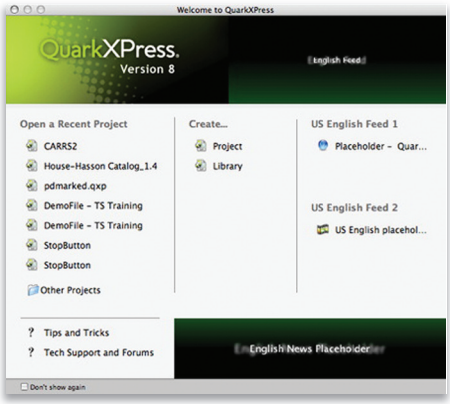



**Figure 2** For Mac users, the welcome screen provides document-management shortcuts and other resources.

First, let's create a new project. Follow these steps:

1 From the center pane of the **WELCOME SCREEN**, click **PROJECT**.

— or —

1 Choose **FILE ➪ NEW ➪ PROJECT**.

— or —

2 Press **COMMAND ✪ N** (Mac users) or **CONTROL ✪ N** (Windows users)

The file you have just created is called a project because — unlike other applications — QuarkXPress 8 has layout spaces. You may have many layout spaces inside a single project. Each layout space may be of a different page size and use different assets, or they can all be the similar, but with, perhaps, different languages on each layout, or — taking advantage of QuarkXPress' interactive and web layout features — variations on your print project adapted for a web page or as a Flash ad.

### DEFINE THE LAYOUT PARAMETERS

In the new project dialogue box, choose the settings for your project. As I just mentioned, you may choose to create a print, web, or interactive layout — depending upon your requirements. For this demo, let's start with a print layout. Follow along:

1 Provide a name for your layout.

2 From the **LAYOUT TYPE** DROP-DOWN MENU, choose **PRINT**.

3 Select a standard page size from the pop-up menu.

4 In the **MARGIN** fields type the four margin values.

5 Click the **FACING PAGES** check box. Notice that when you do this, the margins change from left and right to outside and inside.

6 Click the **AUTOMATIC TEXT BOX** check box and your first box is drawn for you within the margins you have defined.

7 In the columns field, type **2**.

8 Click **OK**.

## Type and format text within your layout

QuarkXPress is called box dependent because all text and pictures must be contained within a box. You use the box to set the height and width of the text and graphics as well as their position on the page.

Using the tools palette you can draw a text box or picture box. To do that, you simply click and drag, like this:

**step 1** Choose the **TEXT CONTENT TOOL** — the second option in the **TOOLS PALETTE**.

**step 2** Starting anywhere you like on the layout page, click, hold down, and drag to draw a box. Release the mouse when the box approximates the size you want. As soon as you release the mouse, a cursor appears in the upper-left inside corner of the text box — ready for you to type the text.

**step 3** Type a bit of text.

**step 4** Select this text. QuarkXPress offers easy text selection:

- Click one time on a word to insert the cursor where you clicked.
- Click two times to select the word.
- Click three times to select the line.
- Click four times to select the paragraph.
- Click five times to select all of the text in a box and the balance of the text in any boxes that are linked to it.

**step 5** With your text selected, mouse down to the measurements palette to apply formatting. (In QuarkXPress there are usually several ways to approach a task, but for this demonstration, we'll focus on the shortcuts.) Notice that when you near the measurements palette a tab pops up from the top edge. This is an interactive palette, and depending upon what you have selected, a different tab view displays. In our case, because we have selected a headline, the palette turns to the classic mode and offers text-formatting options.

**step 6** Click on the **FONT POP-UP MENU** (font options are displayed as WYSIWYG), and choose a font.

**step 7** From the **SIZE POP-UP MENU**, choose a font size. You could also simply type a size in the field.

**step 8** Press **TAB** or click on the project page to apply the size change.

## Adding pictures

Pictures are added in the same way as text. They are contained in boxes. In QuarkXPress 8, it is not necessary to draw your box first, but we will for the purpose of this exercise. Do this:

**step 1** Return to the **TOOLS PALETTE** and choose the **PICTURE CONTENT TOOL**. This is the third tool in the palette.

**step 2** Click and drag out a box as you did for the text box. When you release the mouse, the box is drawn with an X running through it. This is how you can easily identify a picture box. A quick check on the measurements palette and you find now that the options are for picture handling.


**Figure 3**
The new tools palette is streamlined and consolidated.

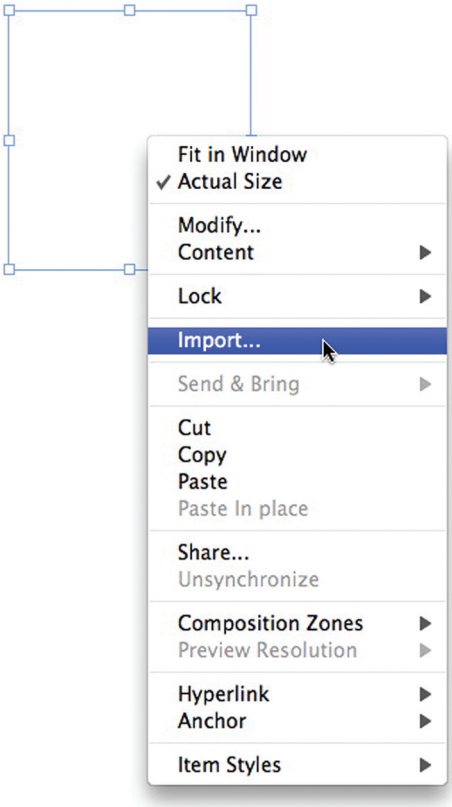
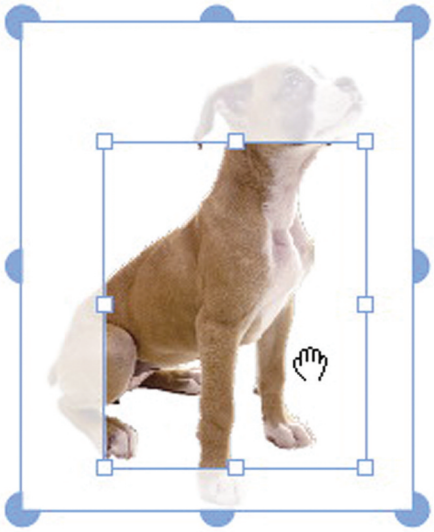



**Figure 4**
You may define or change the content of any box using the import option in the file menu or the contextual menu.

**Figure 5**
Use the picture content tool to position pictures within their boxes.



**2** **RIGHT CLICK** or **OPTION + CLICK** on this picture box and import a picture using the **CONTEXTUAL MENU**. You may also drag and drop a picture.

## CONTROLLING PICTURES

Once the picture is placed on the page, you may interact with it. Change the size, rotation, placement, and other functions. Here are some things you may try:

- To move the picture within the picture box, click and hold down on the picture when you see the hand icon in figure 5 and move it around. Notice that when the picture is displayed, you can see a preview of the entire image — even that area outside the picture box edges. This area does not print, but it will help you to position and size the image. Hold down **COMMAND** (Mac) or **CONTROL** (Windows) to preview the fit without the overlay.
- To scale the picture within the box, click and drag one of the semi-circle handles of the picture when the mouse pointer is as shown in figure 6.
- To scale the picture proportionally, click and drag one of the semi-circle handles and hold down the **SHIFT MODIFIER KEY**. Release the mouse button, then the modifier key.
- To scale the picture from the center, click and drag one of the semi-circle handles and hold down the **OPTION MODIFIER KEY**. Release the mouse button, then the modifier key.
- To proportionally resize the picture and the box that contains the picture simultaneously, click on a semi-circle handle then hold down **SHIFT + COMMAND** while you drag one of the semi-circle handles. Release the mouse button, then the modifier keys.
- Move the mouse near a handle slowly to display the rotation tool. It looks like the symbol shown in figure 7. Now click, hold down, and drag once you see the rotation icon at the mouse point.
- To move your picture or text box, choose the **ITEM TOOL** and click and drag on any item to move it. Release the mouse when you reach the desired location. Alternatively, hold down **COMMAND** (Mac) or **CONTROL** (Windows) for a shortcut to the item tool without the trip to the tools palette.
- Select the picture box with the **ITEM TOOL,** or by holding down **COMMAND** (Mac) or **CONTROL** (Windows), and use the **RUNAROUND TAB** in the measurements palette to offset the text from the picture box.
- Add a drop shadow to an item using the **DROP SHADOW TAB**. Select the item, mouse down to the **MEASUREMENTS PALETTE**, click the **DROP SHADOW TAB**, and click the **APPLY DROP SHADOW CHECK BOX**. Ticker controls throughout the measurements palette make it easy to change settings including the distance, skew, and blur of shadows.

## NONE-CONTENT BOXES

The fourth tool in the tools palette is a *generic* box tool. This is not a text box or a picture box it is a box of none. It doesn't have to stay that way though; you can change it at any time. Try this:

**1** Select the **BOX TOOL** from the **TOOLS PALETTE**.

**2** Click and drag to draw a box on your layout.

3 **RIGHT CLICK** or **OPTION ✪ CLICK** on the box.

4 Choose **IMPORT** from the **CONTEXTUAL MENU**.

5 Navigate to a picture file and click **OPEN**.

6 With the same box selected, **RIGHT CLICK** or **OPTION ✪ CLICK** on the box again.

7 Choose **IMPORT** from the **CONTEXTUAL MENU**.

8 Navigate to a text file and click **OPEN**.

Depending upon the text you selected, you may see a symbol that looks like the one shown in figure 8. This is a text box overflow indicator and it means that you have more text than would fit into the box. You may address this by making a larger box or by editing the text. You could also affect it by changing the font attributes or linking to another box. (We'll get to that later.)

1 To delete the box, one way is to select it and then press **COMMAND ✪ K**.

ADDING LINES

Lines are also drawn using click and drag (this is the fifth tool). The line tool allows you to drag out a line of any angle and length. You can change the width of the line, the style of the line, and even add arrowheads and tail feathers to your line using the measurements palette or modify dialogue box. Here's how:

1 Select the **LINE TOOL**.

2 Click and drag to make a line of any angle or length.
- Hold down **SHIFT** to snap to 45° angles.

Ensure that your line is still selected (it should have handles at either end, but if not, hold down **COMMAND** [Mac] or **CONTROL** [Windows] and click on the line), and then mouse down to the **MEASUREMENTS PALETTE**. The measurements palette is displaying options for your line.
- Click through options within the measurements palette to make changes.
- To change the line direction, click a handle and drag to a new position.

## Working with the pen tools

The pen tool makes it easy to work with or without an illustration application. To see how this works, let's acquire some new skills along the way. We'll convert text to a box, add a drop cap, and then use the pen tool to customize our drop cap. Follow these steps:

1 Choose the **TEXT CONTENT TOOL** and click in the automatic text box (remember the check box that we checked when creating this new project?).

2 Choose **UTILITIES ✪ JABBER**.

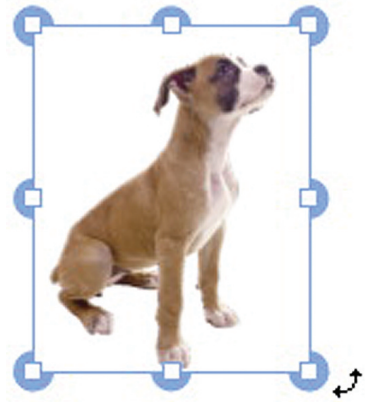


**Figure 6**
A double-ended arrow is the icon for resizing an image.

**Figure 7**
A curved double-ended arrow is the icon indicating rotation.


**Figure 8**
When you have more text than will fit in the box, an overset visual indicator appears like the one shown here.

Step 3 Click in the first paragraph and choose **STYLE ➲ FORMATS**.

Step 4 In the upper-right-hand corner of the **FORMATS DIALOGUE BOX**, check the **DROP CAP CHECK BOX**. Leave the defaults as they are.

Step 5 Click **OK**.

Now that we have text and a drop character to work with, let's zoom in and convert the text into a box making sure that it is anchored within our text. When we convert text to a box, this enables us to modify the shape of the letter. By anchoring the converted text, it will stay with our paragraph, even if the text box or text moves.

Step 1 Choose the **ZOOM TOOL** from the **TOOLS PALETTE**. This is the last tool in the palette. If you see a hand icon instead of a magnifying glass, click the tool and hold down to prompt the fly-out menu. Move your mouse over the **ZOOM TOOL** and release to select it.

Step 2 Click and drag the **ZOOM TOOL** to marquee the drop cap character. A higher zoom level is always better for this up-close work.

Step 3 Press the **T** key to switch to the **TEXT CONTENT TOOL**. All tools have keyboard shortcuts.

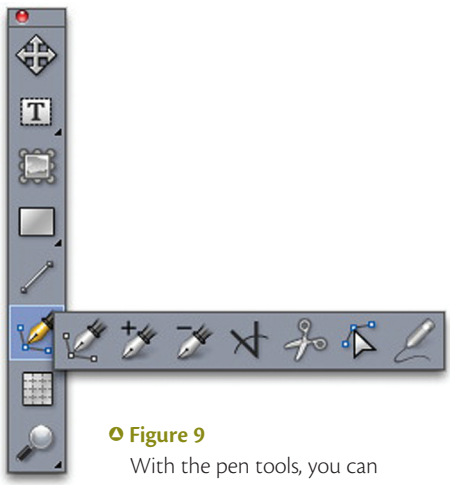
Step 4 Drag your cursor over the drop cap character to select it; be sure you do not select the entire word.

Step 5 Choose **ITEM ➲ CONVERT TO BOX ➲ ANCHORED**.

We now have a box that we can edit, but it's no longer aligned properly with our text. You can control the position of anchored items using the measurements palette or the modify dialogue box (**COMMAND ✪ M** for Mac users and **CONTROL ✪ M** for Windows users).

Step 1 Hold down **COMMAND** (Mac) or **CONTROL** (Windows) (remember, this is a shortcut to the item tool), and click on the drop cap character.

Step 2 Mouse down to the **MEASUREMENTS PALETTE** and take note of the two symbols to the far left. These are the **ALIGN TEXT WITH ASCENT** and **ALIGN TEXT WITH BASELINE** options. Click the upper symbol to align with ascent. Remember that you can hover over a tool or icon to prompt a tool tip when you are unsure of its function.



**➲ Figure 9**
With the pen tools, you can work better with and without a vector-editing software. All new keyboard shortcuts mean access that's even easier than this fly-out menu.

This character has been converted to lines that we can edit and it is positioned correctly within our text. Let's use the pen tool options to change its shape. Use any of the options below to create your own unique character.

step 1 Choose the **PEN TOOL** from the **TOOLS PALETTE**. .

step 2 Click on the line where there is no point to add a point.

step 3 Click on an existing point to remove a point.

step 4 Add a point to an existing path by clicking the path.

step 5 Hold down the **OPTION** key (Mac) or **ALT** key (Windows) and click on a corner point of the letter to convert it to a round point.

step 6 Once you are done, click and drag a color swatch from the **COLORS PALETTE** and drop it on your character to change its color.

## Adding pages and linking stories

Let's make this an article of two pages and have the story continue on page two. Follow along to change your document:

step 1 In the lower-left-most corner of the active window, find the **PAGE VIEW FIELD**, drag through to select the view size, and type a new size of **60%**. This should be small enough so that you can see the second page as it is added.

step 2 In the **PAGE LAYOUT PALETTE**, click on the **FACING PAGE ICON** (the second icon) in the top margin and drag into position below page one in the same palette. The first icon is a single page. We are using the **FACING PAGE ICON** since we chose a facing page project in the **NEW PROJECT DIALOGUE BOX**.

step 3 With the **TEXT LINKING TOOL** selected, click on the text box on page one and then click on the text box on page two. Because you placed jabber text into this text box in a previous exercise, there is probably not any text on page two, but if you click in any paragraph and start typing, you will easily see how the linking tool has been effective.

step 4 Click and hold down on the **TEXT CONTENT TOOL** and choose the **LINKING TOOL** from the **FLY-OUT MENU**. You can drag the page to the left or right of the black vertical line. Pages on the left are left-hand pages and those on the right are right-hand pages. If you provided different margins for outside and inside during our first exercise, the inside margin will be on the right side of a left page and on the left side of a right page.

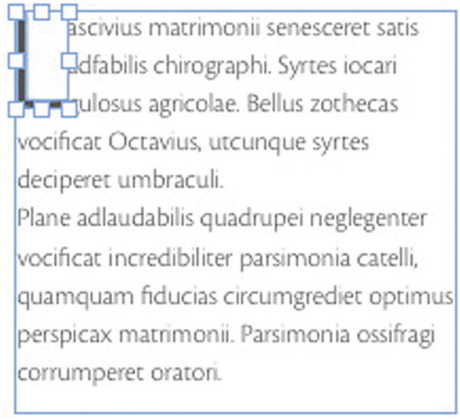



**Figure 10**
Newly expanded text to box features allow you to convert up to a full spread as boxes — though editing would be a chore.


**Figure 11**
In addition to icon page navigation, you now have thumbnail. Click the upward-pointing triangle to access.

NAVIGATING PAGES

Now that you have two pages, let's learn how to navigate the pages. There are a number of ways to do this:

Click and hold down on the **PAGE NAVIGATION ICON** in the lower-left of the active project window. This is an upward-pointing white triangle.

Move your mouse to the page you want and click. Press the **DOWN ARROW** or the **UP ARROW** to scale these page thumbnails larger or smaller. Keep pressing the **DOWN ARROW** and you will switch from the thumbnail view to the page icon view

Step 1 Double click on the page in the **PAGE LAYOUT** PALETTE.

— or —

Step 1 Type **COMMAND** ✪ **J** (Mac) or **CONTROL** ✪ **J** (windows).

Step 2 Type the page number in the resulting dialogue box.

— or —

Step 1 Click the **PREVIOUS** or **NEXT** buttons next to the page navigation icon.

## Style sheets

Let's use jabber text again to fill a text box then add some text attributes. We'll save those attributes as a style sheet for applying to other paragraphs. To wrap it up, we'll change the styling and update the style throughout. Follow these steps:

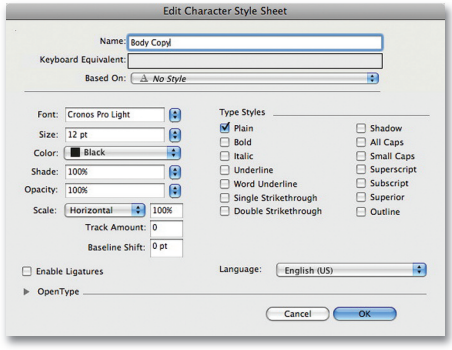



**Figure 12**
The edit character style sheet dialogue box inherits the formatting of the selected text.

Step 1 Draw a text box and add text (**UTILITIES** ✪ **JABBER**)

Step 2 Select just one paragraph of your text. Remember, you can do this by clicking four times quickly in a paragraph.

Step 3 Use the **MEASUREMENTS** PALETTE to apply some formatting. Change the font, the size, the color, and the leading.

Step 4 With this paragraph selected, click the **PLUS SIGN** in the bottom pane of the style sheets palette. This is the **CHARACTER STYLE SHEETS** PANE.

Step 5 In the resulting dialogue box, provide a name for your new style sheet.

Step 6 Click **OK**.

step 7 Click **SAVE**.

step 8 With the text still selected, click the **PLUS SIGN** in the top pane of the style sheets palette. This is the **PARAGRAPH STYLE SHEETS** PANE.

step 9 In the resulting dialogue box, provide a name for your style sheet.

step 10 From the **CHARACTER STYLE** DROP-DOWN MENU, choose the name of the character style sheet that you created in step 5.

step 11 Click **OK**.

step 12 Click **SAVE**.

step 13 Ensure that all of the text is selected, then click on the paragraph style sheet that you just created. This applies the style that you saved to the selected text.

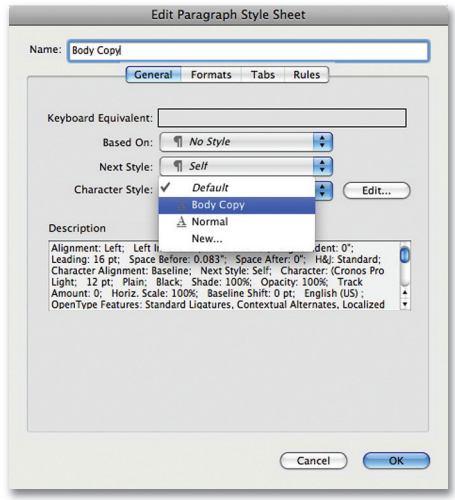



**Figure 13**
Be sure to choose the character style sheet from the drop-down menu so that whenever you apply this paragraph style it will also apply the character style.

APPLY LOCAL FORMATTING.

When you do this, a small plus sign appears next to the style sheet name indicating that the selected text does not match the formatting of the style sheet. By example:

step 1 Select a couple of words in the text.

step 2 From the **MEASUREMENTS** PALETTE, choose a new font for these few words.

Look at the style sheets panes, there is now a plus sign next to each name. This means that you have changed the text so that it no longer conforms to the style sheet. What if, though, the change is something that you want; like color? Try this:

step 1 Press **COMMAND** ✪ **Z** if you're on a Mac and **CONTROL** ✪ **Z** for Windows users to undo your font change.

step 2 Select only one paragraph of the text

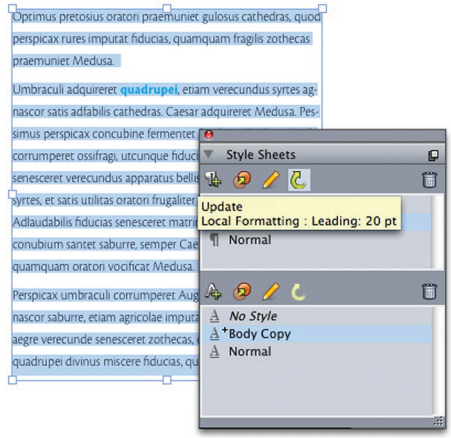
step 3 Using the **MEASUREMENTS** PALETTE, change the color of the text to something else. Notice the plus signs have returned in the style sheets palette.

step 4 Using the **MEASUREMENTS** PALETTE change the leading as well. Do this so that you are changing both a character-level attribute (color) and a paragraph-level attribute (leading).

step 5 Go to the **STYLE SHEETS** PALETTE and hover over the **UPDATE STYLE SHEET BUTTON** (it looks like an arrow at the end of a partial circle). While you hover here, a tool tip appears to tell you what local formatting exists in this paragraph.

step 6 Click the **UPDATE STYLE SHEETS BUTTON** to inherit this change into the style sheet and apply it in all places where the style sheet has been used.

**Figure 14**
When you apply local formatting that differs from the style sheet, this is indicated by a plus sign next to the style sheet name when the text is selected.



Step 7 Do this for the paragraph style sheets as well. When you click the update style sheet button, the local formatting is inherited by the style sheet and pushed out to where ever the style sheet has been applied.

### Items styles

We can do the same for items. Let's put a frame around a picture and use that as a style to apply to other pictures. It's easy; just do this:

Step 1 If you do not have a picture box on your layout, draw one.

Step 2 Use the measurements palette to add a frame, a background color, or any attributes you like. This feature does not support drop shadows, however.

Step 3 Choose **WINDOW ▸ ITEM STYLES**.

Step 4 Click the **PLUS SIGN** to create a new style.

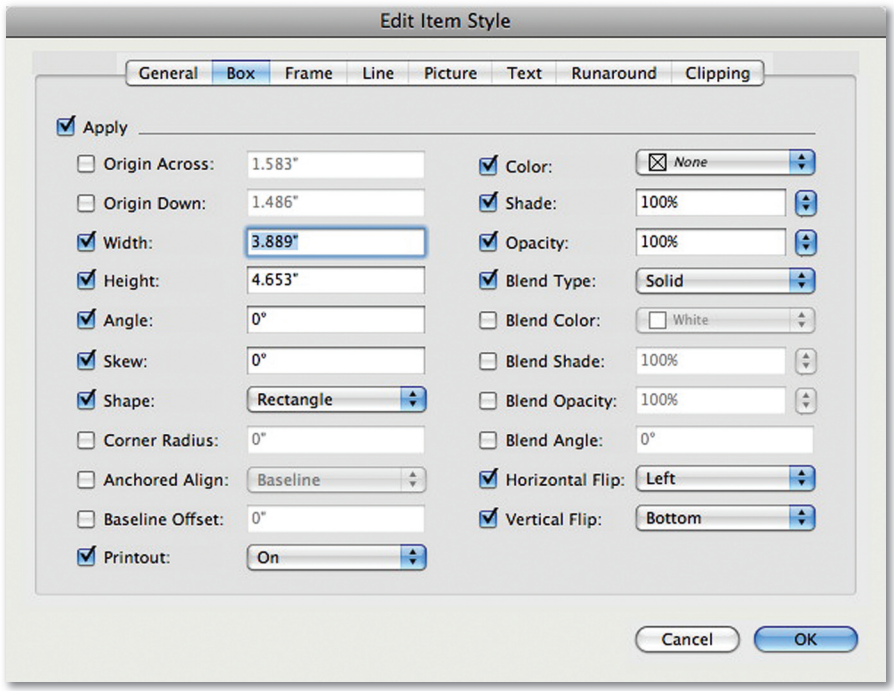
Step 5 Provide a name for the style sheet. Just like with our text style sheets, the item styles have been captured here.

Step 6 With the picture box still selected, click the style name.

Step 7 Select another box and click the style name again. Add more boxes, if you like, and apply the style as you go.

Step 8 You can edit these styles just as easily. Simply click the title of the style in the **ITEM STYLES PALETTE** and click the **PENCIL ICON** to edit.

**Figure 15** ▸
Item styles are style sheets for items.




This introduction should have you well on your way to using QuarkXPress. Feel free to use some of your newly discovered skills to make edits, add more pictures, add pages, and try out the pen tool. QuarkXPress 8 is an intuitive, exciting environment designed to get your creative juices flowing. So go! Have some fun! Explore QuarkXPress.