PROFESSIONAL PAGE™

PAGE

GOLD DISK

PROFESSIONAL PAGE

Version 2.0

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1. ABOUT THIS MANUAL

This manual is divided into the following sections:

Getting Started

This section outlines the steps needed to back up *Professional Page*, what you need to use it, and how to start up the program. It also includes a list of conventions used in this manual.

The best way to use the manual is to go through it from the beginning and follow the tutorials. For reference, or when you want to learn more about any procedure, look it up in the *Menus and Tools* section. Those who are new to the field of typography might want to read the *Design* section first, in order to gain the background necessary to understand some of the terminology and procedures of typesetting and layout.

Introduction

This section explains the fundamental concepts behind the design of *Professional Page*.

Tutorial

This section takes you through the production of a simple two-page newsletter, from importing the various elements, editing them, and creating new ones, to getting the final output. When you complete the tutorial, which we strongly suggest even for seasoned computer users, you should have a good 'feel' for the program and be able to go straight to work without referring too much to the manual.

Concepts

This section explains the essential concepts behind *Professional Page*, without going into operational details. You will get an idea of how you use *Professional Page* to create documents before you get into specifics.

The Text Editor

This section explains how to use the built-in text editor to change the text itself, along with the typography.

Article Editor

This section describes the external Article Editor included with *Professional Page*.

Graphics

This section explains all of *Professional Page's* graphics capabilities.

Using Color

This section outlines the steps necessary to include and maintain color in *Professional Page* documents. The color information can be used to produce color separations on PostScript imagesetting machines.

Output

This section describes the details about printing to various output devices.

Design

This section discusses typographical and layout considerations. General rules for successful page layout are outlined, as well as a discussion of what to avoid.

Menus and Tools

This section is the heart of the manual, and can be used for reference when you have questions while using the program. It covers each menu item and tool in detail, and covers box and page operations.

Appendices

In addition to the above sections, we also provide a complete set of appendices. Of particular interest are: the technical support information

appendix, the troubleshooting guide, and an appendix on how to best use *Professional Page* with other Amiga software. There is also a glossary and comprehensive index at the end of the manual.

Upgrades

There will be constant improvements in the *Professional Page* system, and information about additions, revisions and other developments will be vital to allow you to make best use of the product. Please fill out and mail your registration card without delay, so that we can keep you up to date. Also, there is a bug/suggestion form at the very end of the manual.

In the *Professional Page* window, there is a Read_Me icon. Double clicking on this icon will display notes of interest about your particular release of *Professional Page*.

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2. GETTING STARTED

Contents of the Package

Please check to be sure that you have received a complete unit of *Professional Page*, consisting of the following:

- This Manual
- The Quick Reference Guide
- A Registration Card
- The Program Licence Agreement Envelope containing:
  - A *Professional Page* Program Disk
  - A *Professional Page* Fonts & Utilities Disk
  - A *Professional Page* CGFonts Disk
  - Program Identification/Serial Number stickers

Registration

At Gold Disk, we understand the importance of good after-sales support. We can only give you this type of service if we know who you are. Please fill in your registration card and return it to us promptly. As a registered *Professional Page* owner, you will receive information on upgrades and bulletins about our products, as well as three months of free access to our technical support phone number. (See *Appendix F: Technical Support Information.*)

System Requirements

Computer:

- *Professional Page* is designed to work on any properly configured Amiga 500, 1000, 2000 series, and 3000 series.

Operating System:

- KickStart 1.3 or higher. Workbench 1.3 or higher.

Memory Requirements:

- A minimum of one megabyte of memory is required. If you have an Amiga 500 or 1000 with only 512k of RAM, for example, *Professional Page* will not load. For large, complicated documents, especially those using lots of bitmapped graphics, more than one megabyte of memory is recommended.

Display Monitor:

- Any Amiga-compatible monitor. Since *Professional Page* uses the interlaced high-resolution mode by default (which produces an annoying flicker except on the 3000 series with VGA monitor), a high persistence monitor is ideal. Flicker-reducing tinted screens are available for standard Amiga monitors at a nominal cost (see *Appendix D: Using* Professional Page *with Other Amiga Products*.) It is also possible to run *Professional Page* on a non-interlace screen, or to run it on your Workbench screen rather than its own custom screen, by using command-line 'switches' (see *Appendix G: Startup Options*).

Disk Drives:

- Two Amiga 3.5" floppy disk drives are required, or one 3.5" Amiga disk drive and one Amiga-compatible hard disk.

Output Device:

- *Professional Page* outputs to PostScript-compatible printers and typesetters, as well as most Preferences-supported dot-matrix printers.

Disk Contents:

There are three disks contained in the *Professional Page* package. One disk is labeled "Program". It contains the actual *Professional Page* program and all the data that the program uses.

The second disk is labeled "Fonts & Utilities". This disk includes all the files used in the *Tutorial* section plus the sample page layouts used

in the *Design* section. You will also find samples of bit-mapped graphics and structured drawings. In addition, there are some grids or page templates for your use. These templates are examples of some common design formats for different types of documents. The disk also contains special *Professional Page* screen fonts. These fonts are not the standard Amiga fonts, but rather are specially designed to show on screen what the actual laser printer or typesetting machine output will look like.

The third disk in the package, "CGFonts", contains the special Compugraphic fonts for high-quality output to dot-matrix printers, along with a special program that *Professional Page* uses to 'build' the fonts. It also contains a a font-cache editing utility called CacheEdit, and is used to store the font caches themselves. Compugraphic fonts are explained in the *Output* section of the manual under "Compugraphic Fonts"). This disk also contains the Article Editor and Spelling checker programs.

Conventions Used in this Manual

The *Professional Page* manual and the software it describes conform closely to standard Amiga conventions. It is assumed that you have some familiarity with basic Amiga procedures. To help novices in the early stages, some procedures are described in detail even if that may seem redundant to experienced Amiga users. Some conventions used throughout the manual are:

- The use of 'bullets' (•) to indicate related information, lists or sequences.
- Menu selections are often listed using the format: *Menu/Item/Sub-Item*. For example, *Page/Alter/Current* refers to the *Current* sub-item in the *Alter* item of the *Page* menu.
- Where keyboard equivalents are found, the following notation is used (where 'x' is a keyboard character):

  A X — Depress x while holding the Right AMIGA key.

  c X — Depress x while holding the CTRL key.

  a X — Depress x while holding the ALT key.

  s X — Depress x while holding the SHIFT key.

- All manual references to *Professional Page* screen menus, items, sub-items, gadgets and tools are in italics.

- Moving the mouse pointer to a desired location and pressing the left button to make a selection is called 'clicking' or 'selecting'.
- Moving the mouse pointer to a desired location, pressing the button and holding it down so as to move some screen object is referred to as 'dragging'.
- Keyboard equivalents are graphically depicted in the outer margins of pages where they are referred to in the main text.
- Text in **bold** type is used to highlight important information.
- The COURIER font indicates text to be typed into the CLI or a text line (string gadget) in a requester.

Many of the terms used in this manual come from the publishing field, such as 'pica' and 'leading', or are Amiga-specific, such as 'menu' and 'gadget'. For a complete explanation of these terms, consult the *Glossary.*

Making a Working Copy of *Professional Page*

You should not use the original disks that you received with the *Professional Page* package other than to make working copies from them. Instead, immediately make a backup copy of each disk to use as your working disks. Put the original program disks away in a safe place, and only use them to make replacements if your backup copies are lost or damaged. For your convenience, *Professional Page* is not copy-protected. Please respect the fact that Gold Disk Inc. has made it easy for you to make backups of this program. Don't sell, lend, give, or otherwise distribute this program to anyone. Please read the Program Licence Agreement and the copyright information relating to unauthorized copying. Remember, software piracy is a crime, and it discourages the development, improvement, and technical support of good software.

Making a Back-up

(See "Duplicating Your Disks" and "Copying a Disk" in your Amiga user manual).

You can make your copy from either the CLI or the Workbench. Using Workbench is a bit slower and more cumbersome than using CLI, but new Amiga users may find it more intuitive and less intimidating.

From the CLI (Command Line Interface - the Amiga DOS):

- Use the Amiga Workbench disk, your *Professional Page* program disk, (the 'source' disk) and a blank 3.5" disk (the 'destination' disk) on which to make your copy.
- Boot up with the Workbench disk.
- Open the CLI as described in your Amiga manual and type:

```
DISKCOPY DF0: TO DF1:
```

- The Amiga will request that you insert the 'source', and 'destination' disks into the appropriate drives.
- Place the *Professional Page* Program disk in the first drive (DF0:), after ensuring that the disk is write protected.
- Place your blank disk into the second drive (DF1:), and press the RETURN key. Your *Professional Page* disk will now be duplicated.
- To copy the other disks, repeat the above steps, using the appropriate disk as the 'Source' disk.

From the Workbench:

- Boot up with the Workbench disk that came with your Amiga. Place the *Professional Page* program disk in the first drive, and a blank disk in the second drive. Be certain that the program disk is write-protected.
- Move the mouse pointer to the *Professional Page* Program disk icon, and 'grab' it by pressing and holding down the left mouse button.
- Still holding down the left mouse button, move the *Professional Page* icon over on top of the icon for the blank disk, and release the button.
- The Amiga will provide the necessary instructions to complete the backup.
- After the disk copy is finished, you must rename the copy of *Professional Page*. To do this, select the backup disk by clicking on its icon, then activate the *Rename* item from the *Workbench* menu, as described in your Amiga manual.

- The backup disk will have been automatically given the name "*Copy of PPage*". Rename the disk "*PPage*". Similarly, when you make a backup of the other disks, rename them by removing the "Copy of " prefix.

WARNING: NEVER REMOVE A DISK FROM ANY DISK DRIVE WHILE THE DISK DRIVE LIGHT IS ON!

If you do, you may destroy the information on the disk. Until you have made a backup of your *Professional Page* program and utilities disks, be extremely cautious.

Starting *Professional Page*

From the Workbench:

- Insert the *Professional Page* program disk "*PPage*" in the first drive, and boot the system.
- Double-click on the *Professional Page* disk icon to bring up the *Professional Page* window.
- Double-click on the *Professional Page* program icon to start the program.

From the CLI:

- Insert the *Professional Page* disk in the second drive, while your Workbench disk is in the first drive. Open up the CLI, as described in your Amiga manual. Change directories by typing:

```
CD DF1:
```

and pressing the RETURN key.

- Assign the special *Professional Page* fonts by typing:

```
ASSIGN FONTS: PPageUtil:FONTS
ASSIGN CGCache: CGFonts:CGCache
ASSIGN PMS: PPage:
```

and pressing the RETURN key.

- When the prompt reappears, run the *Professional Page* program by typing:

```
PPAGE:PPAGE
```

Instructions for Installing *Professional Page* on a Hard Disk

To guard against damage to your diskettes, please write-protect them before proceeding. Move the small plastic slider so that light can be seen through the hole. If, while installing Professional Page, you are told that one of the Professional Page diskettes is write-protected, do not enable it. Instead, hit the CANCEL button on the requester, and do the installation from the CLI, as described below.

To install *Professional Page* on your hard disk

Version 1.3 or higher of the Workbench software must be installed on your Amiga in order for this installation procedure to work correctly.

Many users can install *Professional Page* in the SYS: partition of their hard disks. This is where the System, Utilities, Prefs, and other standard drawers can be found. If the Workbench only shows you one disk icon for your hard drive, then this is the place to install *Professional Page*.

Some users, however, will not have enough room in the SYS: partition. Owners of Amiga 2500's, especially, will likely have a very small boot partition and other, larger, partitions on which their programs and data files are stored. These users should install *Professional Page* on one of their larger partitions.

The *Professional Page* files are not actually placed in the drawer you choose. Instead, a drawer called *PPage* is created there, and the files are gathered together inside it.

To install *Professional Page* in the default (SYS:) partition

From Workbench, double-click on the HDInstall icon in the HD drawer on the *Professional Page Fonts & Utilities* diskette.
From the CLI or Shell, insert the *Professional Page Fonts & Utilities* diskette into one of the drives. Then type the following command:

```
Execute PPageUtil:HD/HDInstall
```

To install *Professional Page* in a different location

First, look at the name of the partition you want to use. It must not contain any spaces. If the name does contain spaces, the installation will not work correctly.

From Workbench, click once on the HDInstall icon. Then press either Shift key on the keyboard and, while holding down the Shift key, double-click on the drawer into which you want to install *Professional Page*.
From the CLI or Shell, insert the *Professional Page Fonts & Utilities* diskette into one of the drives. Then type the following commands:

```
CD RAM:
Execute PPageUtil:HD/HDInstall drive:directory
```

You should replace the drive:directory part by the name of the partition, and the directory in that partition, where you want *Professional Page* to be installed.
Once you've started the installation procedure (however you do so), you will be asked whether you really want to install *Professional Page*. This gives you a chance to back out if you made a typing mistake, for example. If you say No here, the installation will quit without changing your hard drive at all.
Once you have told the installation to go ahead, it will perform a number of different steps. The following points summarize the steps of the installation.

1. A drawer called *PPage* is created in the location you specified (or in SYS: if you didn't specify any location). This drawer will contain the *Professional Page* files.
2. The *Professional Page* program is copied into this new *PPage* drawer, along with some other files needed by *Professional Page*.
3. The *Professional Page* fonts are copied into *PPage*.

4a. If you are running Version 2.0 of the Amiga Operating System a script called *PPageStartup* will be placed in your SYS:WBStartup drawer. This ensures that the Commands necessary for running *Professional Page* are executed automatically each time you re-boot your computer.

4b. If you have Version 1.3 of the Amiga Operation system, a script called *PPageStartup* will be placed in your S: directory. This contains some commands which must be executed before *Professional Page* is started. You should edit the file S:startup-sequence, inserting the following line near the end, just before the EndCLI command:

```
Execute S:PPageStartup
```

You can use the Notepad for this, as long as you're careful not to put in any font or styling changes. Alternatively, you can use either of the Ed or Edit commands.

Examples

```
execute PPageUtil:HD/HDInstall
```

This is the default. *Professional Page* will be installed into a drawer called *PPage* which will be located in the SYS: partition of your hard disk.

```
execute PPageUtil:HD/HDInstall dh3:
```

This installs *Professional Page* into the DH3: partition. The program will be installed into a drawer called *dh3:PPage*.

```
execute PPageUtil:HD/HDInstall dh3:DTP
```

This is almost the same as the above example. The only difference is that everything related to desktop publishing is collected together into a drawer called DTP. *Professional Page* will be installed into a drawer called *dh3:DTP/PPage*.

3. INTRODUCTION

Professional Page is a powerful, versatile and easy to use 'desktop publishing' program. It provides all the flexibility and creativity necessary to produce graphics intensive "page by page" style documents, such as newsletters, ad designs, brochures, and educational materials. Professional Page also has powerful tools like template pages, style tag/paragraph tag features, and automatic page numbering to speed you through creating longer documents like this manual, magazines, and books. With full color capabilities, including the Pantone Matching System, and a variety of output options, *Professional Page* can handle all your desktop publishing needs.

About Desktop Publishing

Although electronic/computer-aided publishing has been around for some time, the technique has until recently required expensive equipment and specially trained operators, as in the more traditional forms of publishing. With desktop publishing you can perform the functions of graphic designers, writers, editors, layout people and typographers yourself. This not only saves you money, but drastically reduces the time needed to prepare a professional-quality document.

The phrase 'desktop publishing' is often used in a rather misleading way. Logically, the publishing process includes all 'pre-press' operations, from writing and editing to page assembly and platemaking. Desktop publishing programs, though, are more accurately described as 'typesetting and page assembly' programs. *Professional Page* allows the user to integrate all the stages of publishing on a personal computer.

The text and graphic components of a document can be gathered from their various sources (word processors, scanners, paint programs, etc.) and assembled into a complete document, then output in camera-ready form from a laser printer or imagesetting machine. The pages can even be output as screened, color separated film, ready for platemaking and printing.

Despite its relative simplicity and economy, typesetting and page assembly with a desktop publishing system is still a skilled process. To create professional quality documents, some knowledge of typography and design principles is essential.

To help the experienced designer relate traditional methods to the new technology, and to give the novice a workable basic understanding of how to create attractive and readable pages, refer to the *Design* section of this manual.

In the same way that microcomputers made computing available to a mass audience, desktop publishing provides access to publishing tools to a larger base of users through personal computers and laser printers. As the term suggests, it is possible to fit all the necessary equipment for desktop publishing on a desk and with it to produce near-typeset quality documents.

In its fullest sense, publishing involves more than just typesetting and page make-up, though. Writing, editing, photography, illustration, and many other processes are involved. *Professional Page* allows you to integrate the pre-press stages of publishing on your Amiga.

Desktop Publishing vs. Word Processing

Desktop publishing is often confused with a sophisticated form of word processing. It is true that a desktop publishing system performs many of the same functions as a word processor. More than that, however, desktop publishing is a process for laying out pages, and this often requires as much manipulation of graphics as of text. Even with traditional electronic typesetting, word processors are used to prepare copy for page layout. Similarly, word processors are often used to create the first draft of text for a desktop publishing system. It is important, therefore, that the system can import text from many different word processors.

Professional Page has full-featured word processor capabilities built right in. For short projects, it is preferable to create copy from within the desktop publishing system to eliminate the extra step of importing the text, but for long documents, or if more than one person is preparing the copy, it is more practical to prepare the text on a word processor. The features that you require for your project will also affect whether you use *Professional Page*'s word processing capabilities or the Article Editor included with *Professional Page*. You'll find that the Article Editor high-performance word processor that is included is tightly linked to Professional Page, allowing you to create, edit, and spell check text easily and quickly. Powerful and fast, you may find that the Article Editor is all the word processor you'll ever need.

About *Professional Page*

Professional Page is designed for professional quality page layout. Included is a full set of typographic controls for manipulating text and half-toning bitmapped graphics to take full advantage of the resolution of PostScript output devices. We understand the importance of What-You-See-Is-What-You-Get, and have provided all the tools for editing and creating both text and structured graphics available right where you lay out the page. There are also many other advanced features, such as automatic hyphenation, kerning, wrapping text around boxes, rotating text and graphics, and the production of four-color and Pantone separations. *Professional Page* is a powerful yet intuitive tool for page layouts.

Saving *Professional Page* Documents

If there is one point that should be stressed when using *Professional Page*, or any software product for that matter, it is that you should save your work often. This 'insurance' will pay for itself the first time you run into any difficulty. For example, saving a document before a major layout change will give you the option of going back to the original layout at any time. Especially when you are first learning to use a computer or a particular program, you could manage to 'crash' the system. Saving files frequently will make sure you lose, at worst, only a few minutes of work.

Another useful practice is to print your documents often. *Professional Page* attempts to provide the most accurate representation of your page possible on the Amiga, but it is still only a representation. If you have access to a printer, preferably a PostScript laser printer, you can print

your document several times during its creation, and your final product will take form more quickly and more accurately.

Compatibility

Professional Page allows you to import files from many other software packages. You can import text from WordPerfect, Scribble!, TextCraft, TextCraft Plus, and many others (in ASCII format). Bit-mapped graphics can be created with such software as DeluxePaint, Aegis Images, Impact, and Digi-Paint, and files produced by hardware peripherals such as the Easyl pressure-sensitive digitizing tablet, the Digi-View video digitizer, and scanners. Structured graphics can be imported from Professional Draw and Aegis Draw Plus. Any IFF-compatible package can be used to create text or graphics for import. (See Appendix D: Using *Professional Page* with Other Amiga Products.)

4. TUTORIAL

The best way to learn *Professional Page* is to use it. With some practice, assisted by the tutorial and reference information in this manual, you can learn to use *Professional Page* for a wide range of design jobs. In this tutorial we will create a two-page newsletter. In the course of creating the newsletter, you will use many of the basic tools of *Professional Page*, and you will go a long way toward becoming comfortable with the program.

You will master this program sooner if you supplement the tutorial by experimenting on your own with the various commands and functions of *Professional Page*. Do not hesitate to try things the tutorial doesn't cover: you can always restart the tutorial and try again if the situation becomes too confusing.

The tutorial is divided into two parts. The first part shows you how to use the tools and features you need to make a simple layout. Once you know how to manipulate the basic tools, you can start laying out the sample newsletter in the second part of the tutorial.

The tutorial is only a first introduction to the capabilities of *Professional Page*. You will find full information on *all* features in later sections of the manual. Every operation that you perform in the tutorial is covered in more detail in the *Menus and Tools* section; don't hesitate to "read ahead" and learn more about something. Other examples of text, bitmap graphics and structured drawings are also to be found on the Fonts and Utilities disk included in the *Professional*

Page package. These can be used to modify the newsletter example in this tutorial if you wish. Good luck!

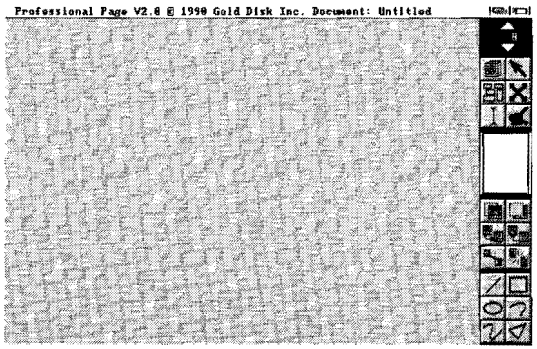
To run the tutorial, you will need:

- A working copy of the *Professional Page* Program Disk, *Professional Page* Fonts and Utilities Disk, CGFonts Disk, or have *Professional Page* installed on the hard drive of your computer .
- A blank, formatted Data disk, or some free space on your hard disk.
- A suitable output device, if available (preferably a 300 dpi PostScript laser printer).

If you are not already in *Professional Page*, start the program as described in "Starting PPage".
If the program does not completely load, it may be because you only have 512k of memory. *Professional Page* is designed to work with one megabyte or more of RAM. If you are currently running other programs with large memory requirements (your word processor, for example), you may have to close them down to give *Professional Page* room to run.

Anatomy of the Screen

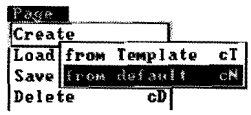
Before you begin, take a moment to familiarize yourself with the *Professional Page* screen, which should look like this:



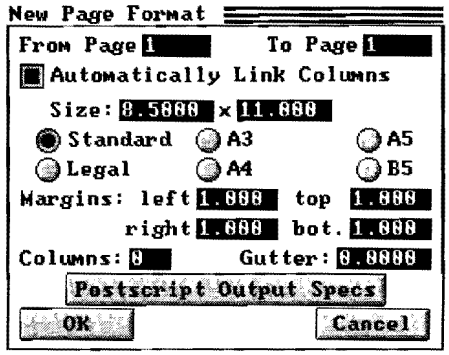
Creating a Page

- Hold down the right mouse button to make the menu strip visible along the top of the Amiga screen.

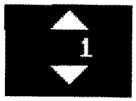
- Keeping the right mouse button pressed down, move the pointer to the *Page* menu (the second menu from the left). When the pointer touches the word *Page*, a 'pull-down menu' appears. Still keeping the mouse button pressed down, move the pointer down to the *Create* item, which will present two sub-items: *From Template* and *From Default*. Still keeping the right mouse button pressed down, move the pointer to the *From Default* subitem and let go.



- A 'requester window' appears, showing a number of adjustable settings. For the moment, use the *default* settings, which create a letter-sized page (8.5" x 11") with no columns. Turn *"Automatically link columns"* OFF. Click once with the left mouse button on the *OK* gadget in the lower left hand corner of the requester to create the page.



A representation of the page appears on your art board. Also, at the top of the gadget strip on the right hand side of the screen, the page number (*page 1*, in this case) is displayed.



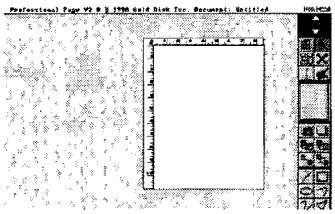
Keyboard Commands

The *New Page Format* requester that you called up with the mouse and the pointer can be accessed directly with a keyboard equivalent, in this case (CTRL N). Call it up again, this time using the keyboard equivalent of the mouse command. Hold down the CTRL-key and press the N-key.

The *New Page Format* requester pops up again. Click the *OK* gadget at the bottom left of the requester. The page number changes to 2 - you now have two pages in memory. Most of the commonly used features of *Professional Page*

can be accessed with either the keyboard or the mouse. The mouse/pointer/pull-down menu system is the simplest and most natural way to get at *Professional Page*'s features, especially for a novice. When you become proficient with *Professional Page*, especially if you're using it in a production environment where speed is important, you will want to make more use of the keyboard equivalents. A full list of keyboard equivalents can be found in Appendix B: Keyboard Equivalents and on the *Quick Reference Card.*

The New Page



The new page appears on the screen as a white rectangle with rulers along the top and the left sides. By default, the page appears on a standard Amiga monitor screen at 33% of its actual (printed) size so that you can see the entire page at one time.

Saving and Opening (Loading) Your Documents

Before you begin the second part of this tutorial, you should know how to save and load your document. *Professional Page* loads and saves files in a manner familiar to users of other Amiga programs.

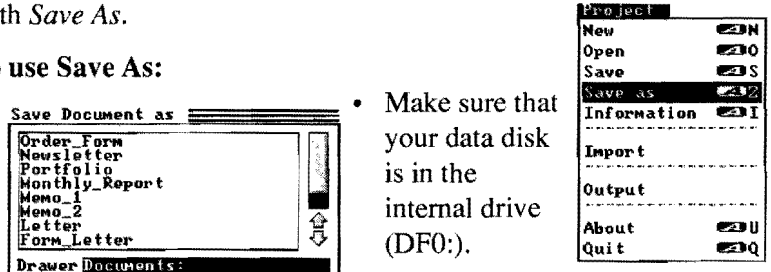
Saving a Document

Although this tutorial is short, you may not be able to, or not wish to finish it in one session. You should know how to save your current document so that you can continue from where you left off at a later date. Also, saving your document to disk at frequent intervals is a very good habit to get into. Especially while you are learning to use *Professional Page*, you will want to protect your work from destructive features that you may accidentally invoke, such as the power OFF switch. Even as an expert, you are still capable of making mistakes, and will be subject to acts of God or the electric company, such as power failures. Even if you have a hard disk for your Amiga, continue to make backups of your documents on floppy disks as well.

Before saving a document, make sure that a formatted data disk is in your Amiga's internal disk drive (DF0:).

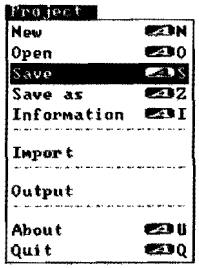
Since we have already created a page, we will demonstrate how to save the blank page as a document on disk. There are two ways to save a document to disk. The first is with *Save As*.

To use Save As:



- Make sure that your data disk is in the internal drive (DF0:).
- Select the *Save As* item from the *Project* Menu.
- When the *Save Document* requester comes up, click on the *DF0:* gadget.
- In the *File* text line, type the name for your document, `TESTSAVE` for example.
- Click *OK* to save the document.

The name of the document (visible from the status line) should change to the name that you have specified with the *Save As* item.

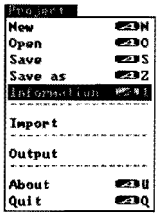


The second way of saving your document is to select the *Save* item. The *Save* item is very convenient when you are updating a file that you are working on. You could save modifications to the file frequently without the hassle of re-entering the same file name information.

WARNING: the *Save* item overwrites the previously saved file.

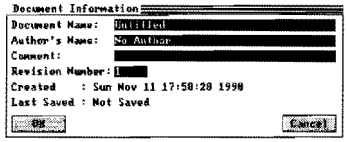
Selecting *Save* causes your file to be saved immediately to whatever disk and directory was used in the *Save As* operation, or the default drive and directory if the *Save As* operation hasn't been used. If no file name has previously been specified using the *Save As* item, *Professional Page*

will automatically name the document "*Untitled*" and store it in the default directory.



To give the file a name:

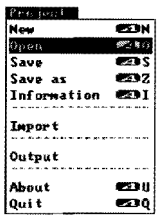
- Select the *Project/Information* item.



- Delete the default file name "*Untitled*" and type in the name of your file.

From now on, if you make any changes to your document and wish to update it to disk, select the *Save* item, and *Professional Page* will automatically use the given file name and the previously specified disk drive and directory.

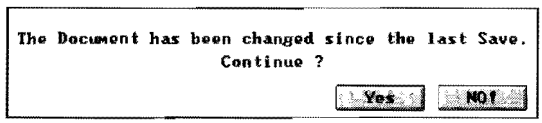
Loading a Document



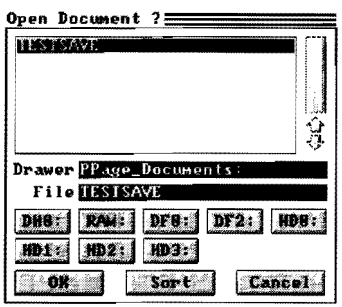
If you want to load a previously saved file, use the *Open* item from the *Project* menu. To demonstrate this, clear the document in memory, and restore the document that you have already saved.

To clear the document in memory:

- Select the *New* item from the *Project* menu.



- A "*Warning*" requester will appear.



- Click *Yes*, and the page on screen will be erased. The name of the document will revert to "*Untitled*".

To load the previously saved document:

- Select the *Open* item from the *Project* menu.
- A requester similar to the one used in the *Save As* item will appear.
- Select the disk drive and directory, if necessary.

- *Professional Page* will give you a list of all the documents located on that disk (in this tutorial there will only be one). In cases where a long list of files is presented in the requester window, you can click on the "SORT" gadget at the bottom of the requester to put the names in alphabetical order. This will make it easier to find the file that you are interested in.
- Click on your file with the mouse pointer. *Professional Page* will take your selected file and transfer the name to the "*File:*" text line.
- Click the *OK* gadget to load the file.

NOTE: The results of the previous two steps can also be achieved by double-clicking with the left mouse button on the file name.

Professional Page will load that file and you will see your document on the screen. In this case, you will see the blank page that you created earlier.

Now that you know how to save and load files, we can start the tutorial. Keep in mind that you can stop and restart at any time you wish.

Once again, remember that you should frequently save your document. It is very easy to load a previously saved document, but much harder to recreate it from scratch if something should go wrong.

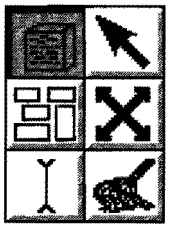
Making and Using Boxes

The most important idea behind *Professional Page* is its use of 'boxes'. Once you fully understand boxes, you have grasped the main concept of *Professional Page*. Every object, whether it is text, structured drawings or bitmap graphics, which is on the page, is placed in a box. Boxes can be any size and, as the name implies, are rectangular in shape. But a box is more than just a defined holding area. You can change many attributes associated with a box. For example, a box can have visible frames, or be filled in with a shade of gray, which can be printed as a halftone screen or pattern. Boxes can even have margins internally for your text to follow (much like a page has margins). Boxes can also

serve as windows for your graphics, allowing you to crop the graphic to any size.

Start by experimenting with creating and manipulating boxes. For now we will experiment with empty boxes. We will fill them with text later, but it helps if you know how to handle them.

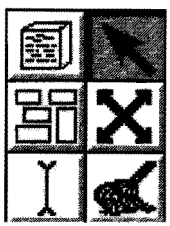
To create a new box:



- Click on the *Box Create* tool from the general tools section of the tool palette (see "Tool Palette" in the *Technical/Reference* section).
- Move the mouse to the position on the page where you want the top left hand corner of the box to appear (place it anywhere inside the top left hand side of the page). For our purposes, the exact position doesn't matter.
- Press the left mouse button and drag the mouse over to the position where the bottom right hand corner of your box is to be placed, approximately at the 7.5" x 3" setting, and release the button. The outline of a large box will now be visible.
- *Professional Page* will remain in the *Box Create* mode to allow you to create more boxes.

Go ahead and experiment by placing a couple of boxes on your page. *Professional Page* will remain in the *Box Create* mode until you select another tool.

To help you when you are creating a box, the position of your mouse is always shown as thin lines on the rulers around the page. Also, the position of your mouse, in relation to the top left hand corner of the page, is indicated by the two coordinate numbers on the menu bar (when you are creating or resizing a box, the figures will change to represent the box dimensions, not its position on the page).

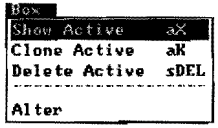


To return to the mode of operation that you were in before activating the *Box Create* tool, click on the *Null Pointer* tool. Boxes are displayed with thin outlines around them. These outlines will not print out on your final page. They are only a visual guide for you. You will also notice that only one box, the one created last, has a solid outline, while all other boxes

have broken (dashed) outlines. The box with the solid outline is called the 'Active Box'.

The Active Box

The Active Box is the one that you are currently working on. To work on a different box, click in the desired box. The box you click in will become the Active Box.



To quickly locate the Active Box:

- Select the *Show Active* item in the *Box* menu.
- *Professional Page* will position the page such that the Active Box is showing on the screen, and flash the outline of your Active Box.

Moving and Resizing a Box

After you have created a box, you can change its position or its size with ease.

To move a box:

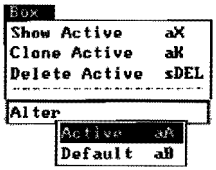
- Press the left mouse button while the pointer or any tool is located anywhere in the interior of the box and hold it down. The pointer changes into a hand shape, which tells you that the box is ready to be moved.
- Drag the box to its new position. The outline of the box will move with your mouse. The coordinates of the top left corner of the box appear on the right side of the menu strip, corresponding to the ruler cross hairs that are visible on the top and left edges of the page.
- Release the mouse button to let go of the box.

Handles

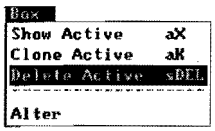
Box outlines have eight 'handles' (one on each corner, and one in the middle of each side). These handles can be grabbed with the *Null Pointer* tool, and moved, causing the box to change size and proportion.

To resize a box:

- Move the pointer to any of the handles on the box, depending on which dimensions you wish to change. For example, if you decide that you want the bottom of the box to drop lower, but are satisfied with the left and right sides, drag with the middle handle on the bottom of the box outline.



- Move the pointer up or down to cause the box to change size, and release the button at the desired location.
- For precision control of positioning and resizing of boxes, you can use the *Active* sub-item of the *Alter* item in the *Box* menu.



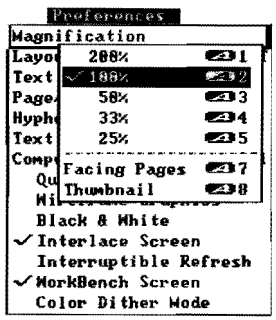
Deleting a Box

Deleting a box is very easy. First, make the box you want to delete active. Then select the *Delete Active* item from the *Box* menu (or SHIFT-DEL).

NOTE: If the box that you wish to delete contains any information (text, graphics, or drawings), *Professional Page* will pop up a warning requester for a confirmation before deleting the box and its contents.

A Closer Look

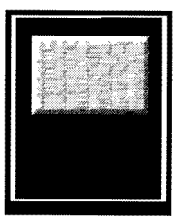
At the default magnification (33%), it is difficult to accurately position boxes manually, and small text is illegible. You can zoom in for a closer look, so that any information that you place in the box will be readable. Five magnification modes are available: 25%, 33%, 50%, 100% and 200%. You can change your magnification at any time without losing any information.



To change your magnification level to 100%:

- Select the *100%* sub-item of the *Magnification* item in the *Preferences* menu.

NOTE: To the right of every magnification option is a keyboard equivalent. You will find it quicker and easier to use the keyboard equivalents, rather than the mouse, to change the magnification (See Appendix B: Keyboard Equivalents).



You will see that the page zooms in and fills the screen, and that only a small part of your page is visible at one time. The part of your page that is visible is displayed in the *Page Position* gadget. You can move your screen around to view other parts of the page at this level of magnification.

To move about the page:

- Move the mouse over the *Page Position* gadget.
- Drag the small white rectangle (this represents your screen) in the *Page Position* gadget, and release the button when you have moved it to the area of the page that you wish to view.

Try the other magnifications. Experiment, using both the mouse and the keyboard. Thus, to attain the 100% magnification level, hold down the Right Amiga Key and depress the '2' key. For a list of all keyboard shortcuts, consult Appendix B: Keyboard Equivalents and the *Quick Reference Card.*

From this point on, you may freely use the magnification level you that you prefer while performing any of the functions in this tutorial. The tutorial will prompt you to set a particular magnification level only when it is necessary that you be in a specific level to perform an operation. Otherwise, use your discretion. All features of the program will work at any magnification level.

Using the Art Board

The art board is the *Professional Page* equivalent of a designer's drawing table or light table. It can be used as a storage location for boxes that you wish to keep off the page for one reason or another. If you have a very complex page, and wish to reorganize the format, but maintain the boxes and their information, you can temporarily move any or all of the boxes to the art board.

The art board serves as more then just a storage place, however. You can actually create boxes directly on the art board and place text, graphics and drawings in those boxes. All of the box resizing and manipulating features work on the art board as well as the page.

Professional Page tells you if you are over the art board or the actual page. If you move a box on the page, the pointer turns into a hand. When moving that box off the page and onto the art board, the pointer changes to a thumb tack.

The real power of the art board lies in that it allows you to move boxes from one page to another. Although the page will change, the art board and its contents will remain.

NOTE: At the 100% and 200% magnification levels, you may not see any part of the art board. This does not, however, prevent you from placing boxes on the art board.

To place a box on the art board at 100% magnification:

- Switch to 100% magnification.
- Create a box.
- Grab the box and drag it over the ruler at the page edge.
- Move the hand pointer to the edge, over the ruler. At this point the hand changes into a thumb tack. If you place the box on the ruler, the box is placed off the page, and onto the art board.

You can confirm this by switching back to the 33% magnification level and making the page invisible.

To make the page invisible:

- Select the *Visible* item from the *Page* menu.

The page and its contents will disappear, leaving only the art board. If a box seems to disappear when you move it off the page, it has probably 'fallen under' the page. It becomes visible again when the page is made invisible.

To bring the page back:

- Select the *Visible* item from the *Page* menu again.

The page will now reappear with all its contents intact.

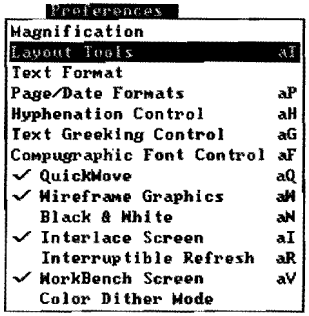
When you finally save your document, your art board will be saved with it, allowing you to safely save half-finished documents. Experiment by creating and manipulating boxes on and off the art board. Once you realize how easy it is, you will use the art board quite frequently.

Using the Grid

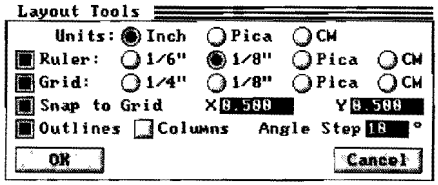
As you have found out, it is difficult to position boxes with great accuracy using the mouse. You can use a grid to help you position boxes more precisely. In addition to being a

visual guide, the grid in *Professional Page* can automatically align boxes to the grid line intersections, unlike grids on paper. The grid lines will not print out on your final page. Grid lines can be chosen in several units of measurement: Inches, Picas (for more information on the Pica measurement consult the *Design* section) and Centimetres. We will use Inches for this tutorial.

To set grid spacing:



- Select the *Layout Tools* item in the *Preferences* menu.
- You will see that the unit of measurement is Inches (the default setting). You will need a grid spacing of 1/2 inch for this tutorial.
- Click on the *X: spacing* text line to change the spacing.
- Delete the contents using the backspace and DEL keys.
- Type in `0.500` and press RETURN. Do the same with the *Y: spacing* text line.
- Make the grid lines visible by clicking the *Grid ON* gadget.



- Turn on *Snap to Grid* to force all future boxes on the page to align to the grid line intersections.
- Click the *OK* gadget when you have set the desired options.

Create a box or two to see the effect of using the *Snap to Grid* item.

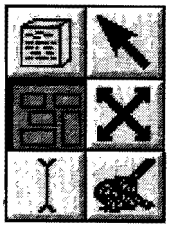
Groups

You can move several boxes at one time, in much the same manner as you move one box, while keeping their positions relative to each other unchanged. Grouping allows you to manipulate one or more boxes in many different ways. As

well as moving several boxes at once, you can clone, delete, align, and center groups. You are also free to add and subtract boxes to and from a group.

Making and Moving Groups

To demonstrate grouping, make sure that you have three or four boxes drawn close together on your page.



To make a group of boxes

- Select the *Group* tool from the tool palette. This tool allows you to select a number of boxes that *Professional Page* will remember as a group.
- Drag an outline around the boxes you want to group. Every box that is completely enclosed by the outline is grouped.

NOTE: Only one group can be active at a time. After you have created a group, the *Group* tool is cancelled and replaced by the *Null Pointer* tool.

Before you selected the group, the active box had a solid grey outline and the other boxes were outlined with broken, dotted outlines.

When you select a group, the active box remains, as before, with a solid gray outline, but the other boxes in the group are now represented with long dashed outlines.

To move the group:

- To move the group (all of the boxes at the same time), hold the SHIFT key, and grab any box in the group.
- Move the box and the grouped boxes will move together.
- Release the mouse button when you are satisfied with the position of the group.

Rearranging Groups

It is possible to rearrange the position of boxes from within a group, yet still keep the group intact.

To change the position of a box from within a group:

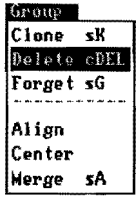
- Grab the box that you wish to move within the selected group and move it as if you were to move the box on its own. Don't use the SHIFT key.

Adding Boxes to a Group

You can add boxes to an established group at any time.

To add a box to the existing group:

- Press the SHIFT key, and click on the box that you wish to add to the group.
- The new box is now a part of the group. You can verify this by moving the group.



Removing a Box

- To remove a box from the group, use CTRL-select. Press the CTRL-key and click on the box that you wish to remove from the group.

Deleting a Group

- To delete all boxes in the group (and their contents), select the *Delete* item in the *Group* menu. If any of the boxes in the group is not empty, a warning requester will ask for confirmation of the action.

Creating the Newsletter

For this newsletter, you should start with a clear page. Select the *Project/New* item followed by *Page/Create/From Default* sub-item. Turn off the *"Automatically Link Columns"* feature and then click on the OK button.

Preparing a Masthead.

Now that you have practised the basics of creating boxes and activating the tools necessary to create a layout, you can go on to create the newsletter.

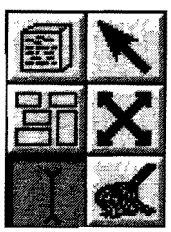
To create a box for the masthead:

- Create a box starting at the 1" x 1" ruler setting. You don't have to position it exactly at the grid intersections. Remember that *Snap to Grid* is enabled so that the box will automatically place itself exactly at the 1" x 1" location.
- Stretch the box over until it is one inch in height, and 6.5 inches in width. Don't forget to select the *Null Pointer* tool to get out of the *Box Create* mode.

Entering Text in your box

Professional Page is capable of importing text from a variety of different word processors. But there are situations, such as a newsletter masthead, where you may wish to add text at the last minute, without going to the inconvenience of using a separate processor. *Professional Page* provides you with a full WYSIWYG (What-You-See-Is-What-You-Get) word processor that lets you type and edit your text at any time right on the screen. In fact, if you wish, you can create the text entirely in *Professional Page*.

To enter text into a box:

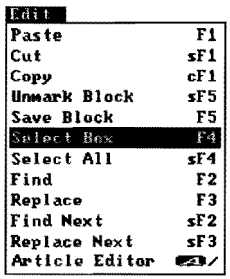


- Select the *Text* tool from the general tool palette.
- Click inside the masthead box. A small line cursor will appear in the top left-hand corner of the box.
- You can now type in the headline of the masthead (try "New Laser Times"), correcting any mistakes with the backspace and cursor keys.

The text is displayed on the screen in the default *CGTimes* font style at a size of 12 points (for more information about fonts and point sizes consult the *Design* section and the *Glossary*). The text for the masthead of the newsletter should actually be 48 point type, in the Triumvirate font style.

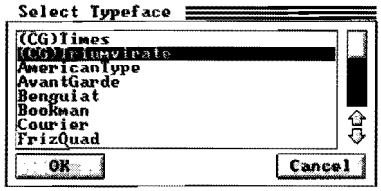
Changing Point Size and Typeface

To change the text to 48 point (CG)Triumvirate Bold centered text:

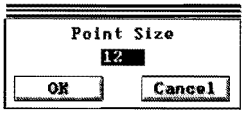


- Select the *Edit/Select Box* item. All the text in that box will be highlighted. This is called a 'marked block' of text. While there is a marked block of text, all changes to the text attributes through the *Type* menu will affect the entire block.

- Select the *Type/Typeface/New* sub-item. A requester will display all the available typefaces in the fonts directory. Select *(CG)Triumvirate* by clicking on the *(CG)Triumvirate* line of the directory and clicking *OK*. Use the scroll bar as necessary. Using this requester is similar to using the file requester.



- To change point sizes, select the *Type/Size/New* sub-item and enter 48 in the requester's text line. You now have 48 point Triumvirate The screen representation uses the closest available screen font, then scales it to the required size.



- Select the *Style/Bold* sub-item in the *Type* menu to bold the block of text.

- Select the *Type/Justification/Center* sub-item to center the block of text.

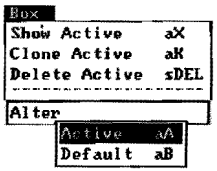
- Select the *Null Pointer* to exit *Text* mode.

Changing Box Attributes

You can change many aspects, such as background color, border style, margins and positioning, of the box that you have just created.

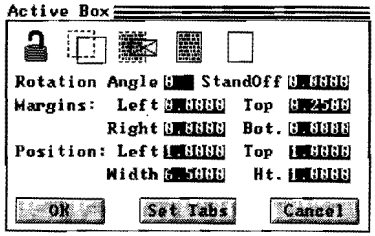
In the newsletter, many of the box attributes are different than the ones that *Professional Page* has given you by default.

The newsletter uses a top margin of 0.250". Margins in boxes do not refer to their positioning on the page. The *Position* control has that function. Rather, margins refer to the positioning of text and graphics in the box. You will notice that the text in the masthead box is positioned at the top center of the box. To move the text lower in the box (i.e. set up a top margin), you must change the *Top Margin* value from "0" (its default).



To change the Top Margin:

- Select the *Box/Alter/Active* sub-item, or double-click on the box.



- Click on the *Margins/Top* text line, and change the value to `0.250` inches.
- Select the *OK* gadget.

Creating Columns for the Body Text

Looking at the example newsletter, you see that there is a bitmap graphic in the center of the two columns. We will ignore the bitmap picture for now. We will create the two straight columns first.

Just as you created a box for your masthead, now you must create a box for your body text. Referring to the illustration of the newsletter, we see that there are two columns. You could just create two boxes, in the way you created one for the masthead, and use your resizing and repositioning skills to eventually match up the boxes. However, there is an easier way.

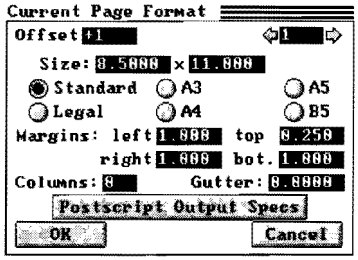
Earlier when you created your page, you retained all of the default settings. *Professional Page* allows you to make changes to the specifications of that page at any time, without losing the contents of the page.

First, reduce the magnification back to 33% in order to see the entire page.

The newsletter has two columns. Each one is 3.000 inches in width, starting 2.500 inches from the top, and ending 1.000 inches from the bottom.

To redefine your page with guidelines for two columns follow these steps:

- Select the *Page/Alter/Current* sub-item in the *Page* menu. The familiar *Current Page Format* requester will appear.

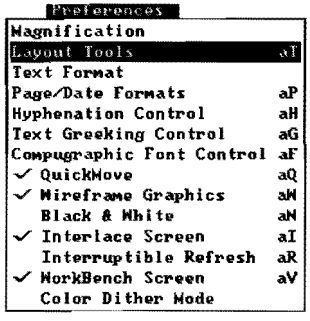


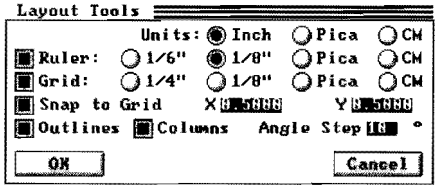
- Change the *Margins/Top* value to `2.500` inches, and *Margins/Bottom* to `1.000` inches.
- Make certain that the *Margins/Right* and *Margins/Left* text lines are both set to a value of `1.000` inch.
- Change the number of *Columns* to 2. Set the *Gutter* (the amount of space between columns) to `0.500` inches.
- Select the *OK* gadget.

The page looks a lot like it did before. To make the columns visible, activate them the same way as you activated the grid.

To activate column outlines:

- Select the *Layout Tools* item under the *Preferences* menu.





- At the bottom of the *Layout Tools* requester, click on the *Columns* gadget. Then click *OK*.

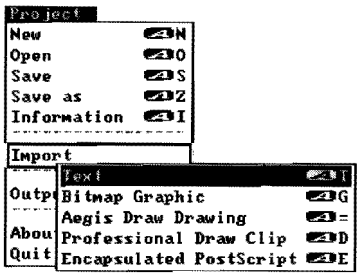
The columns are now visible as dotted lines.

NOTE: The columns are not boxes, but outlines. You cannot directly move or resize columns. The outlines make your job

easier by giving you accurate, precise guides. You do not have to stick to the margins or placements of the columns. They will not restrict you in any way. They are just visual guides. To use the columns to hold text, you will have to place boxes over the outlines. There is an easy way to accomplish this, which is called 'Auto Boxing'.

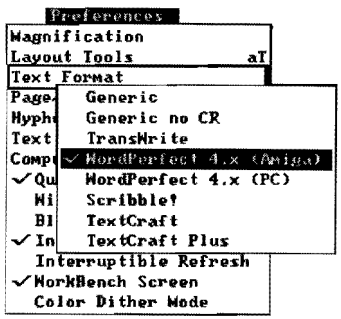
Auto Boxing

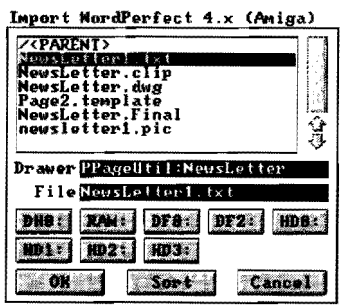
Before you can fill your columns with text, you must import that text into *Professional Page*, or write it in the *Professional Page* word processor. On the Fonts and Utilities disk is a text file created for this newsletter. You can import that file now.



To import text:

- Select the *Project/Import/Text* sub-item.
- The default requester is titled "*Import Generic file?*". *Professional Page* will permit you to import text from a wide variety of Amiga and other word processors, including *Transwrite* and *The Article Editor*. In this case, the text file was created with WordPerfect, so you don't want to use the default ASCII import. Select *Cancel*.
- From the *Preferences* menu, select the *Text* Format/WordPerfect 4.x (Amiga) sub-item.
- Now select *Project/Import/Text* again.
- The *Import WordPerfect File* requester will appear.

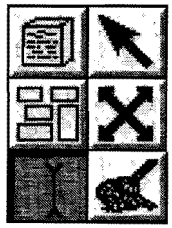




Click the *DF1:* gadget and click on the *NEWSLETTER* directory (assuming your *PPage Utility* disk is in drive *DF1:*).

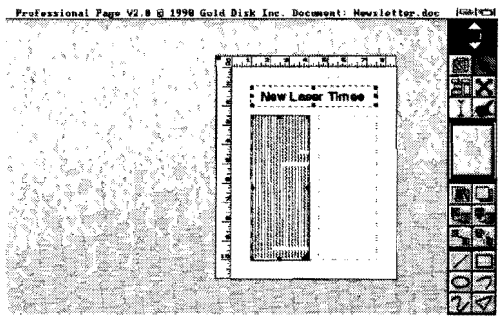
- Click on the first file: *NEWSLETTER1.txt*.
- Click the *OK* gadget to import that file.

You now have a text file waiting to be placed on your page (actually, it is sitting in the text paste buffer).



- Click the *Text* tool to indicate where you wish to place this text.
- Move the pointer on top of the first column outline and press the left button while holding down the CTRL key. The largest possible box is created inside the column. You want the text to be 12 point, *(CG)Times*, plain, flush justified (see the *Design* section).
- Change the typeface to *(CG)Times* by selecting the *Type/Typeface/Times* sub-item.
- Select the point size of the text by selecting the *Type/Size/12* sub-item.
- Select plain text by using the *Type/Style/Plain* sub-item.
- Select flush justification by using the *Type/Justification/Flush* sub-item.
- Select the *Paste* item in the *Edit* menu. That is it. Your text is now placed on the screen.
- Select the *Null Pointer* to exit *Edit* mode.

NOTE: If you are at 33% magnification or less, the text will appear 'greeked' and you must view the page at a higher magnification if you want to read it.

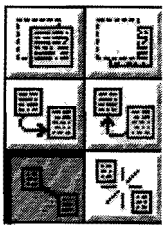


You have used the Auto Box feature to place your text. *Professional Page* created a box for you with the same dimensions as the column that you had specified earlier. If you change your mind, you can resize and move the box as you please. Auto Boxing allows you to fill pages with text very quickly and with precision.

Increase the magnification, and move the *Page Position* gadget in the tool palette to view the part of the page with the copy that you have just placed on the page.

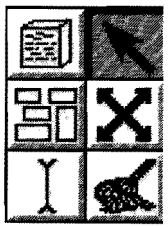
Linking Text Boxes

Set the magnification back to 33%. The bottom right hand corner of the text box is highlighted with an inverted 'L'. *Professional Page* is telling you that not all of the text from the file will fit in the first box that you specified. Now you want to link the first column with a second column, so that the text that would not fit in the first column will spill into the second one.



To link two boxes:

- Make sure that the first column is selected as the Active Box.
- To link two boxes, select the *Link* tool. The pointer will change to the link pointer.
- Move the pointer over the second column outline and click while holding down the CTRL key (using the Auto Box feature again). The text that did not fit in the first column will appear at the top of the second column.

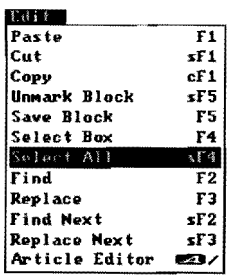


- Select the *Null Pointer* to exit the *Link* mode.

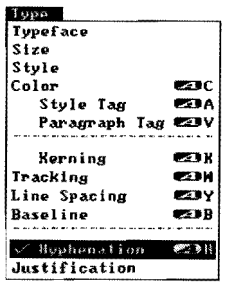
Before you finish working with text, take a closer look at how your flush justified text actually appears. When you change magnification level to 100%, you will notice many large gaps in the text. To eliminate these gaps, you could have *Professional Page* automatically hyphenate your text.

To hyphenate text:

- Select the *Text* tool and click inside a text box. Since the boxes are linked, you can click on either box.



- Select the *Edit/Select All* item.
- Select the *Type/Hyphenation* item and all your text will be automatically hyphenated.



You can see the changes flow through your text. Notice how this eliminates the many gaps throughout the unhyphenated flush-justified text.

Now, we will look at the graphic.

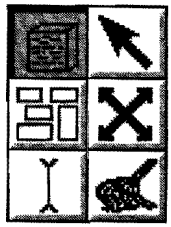
Importing Bitmapped Graphics and Drawings

You can import bitmap graphics and drawings in a way similar to that which you were able to import text. There is a big difference between a bitmap graphic and a drawing. A bitmap graphic is a picture that is stored as a collection of pixels or "bits". Any picture created with a "paint" program such as DigiPaint and DeluxePaint, or created using a scanner or digitizer such as Digi-View, is a bitmap graphic.

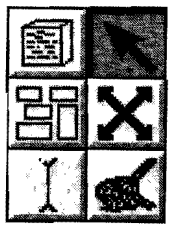
A drawing is a picture that was created using structured graphics. The picture is stored as a mathematical representation of what is seen on the screen. Any picture created in *Professional Draw*, Aegis Draw, or with the *Professional Page* structured drawing tools is considered a drawing.

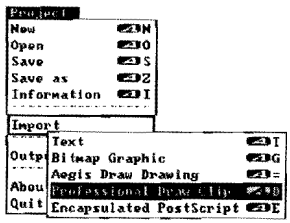
The drawing used in the sample newsletter is also on the Fonts and Utilities disk. In this newsletter, the drawing will be placed near the center of the page.

To make a graphic box:



- Use the *Box Create* tool from the general tool palette.
- Create a new box for the graphic, starting at the 3" x 5" grid location. The graphic must be imported into an empty, active box.
- The bottom right hand corner of the box should extend to the 5.5" x 7.5" grid locations.
- Once your box is created, select the *Null Pointer* tool to exit from the *Box Create* mode.

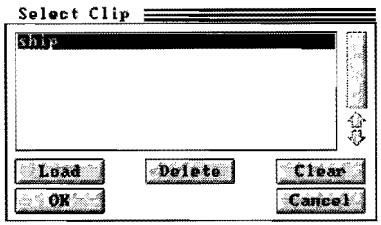




To load a graphic into the graphic box:

- Select the *Project/Import/Professional Draw Clip* sub-item.

- A file requester appears.
- Click on *DF1:*, then click on the "NewsLetter" directory.
- Select the file "NewsLetter.clip".
- Select the *OK* gadget.



- A clip requester appears. The clip "ship" should be highlighted, if not, click once on it.
- Select the *OK* gadget.

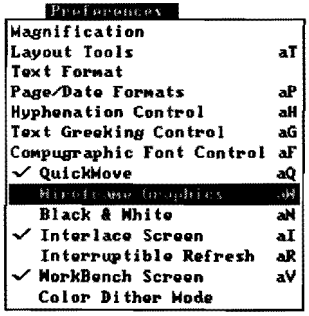
After a moment, a wire-frame outline of the graphic appears in the box. To expand or shrink the graphic, you can change the *Graphic Scale*.

To change the graphic scale:

- Select *Box/Alter/Active* or double-click on the graphic box to bring up the *Active Box* requester.
- Change the *Scale* values, both *X* and *Y*, to 1.000.
- Click on *OK*.
- The graphic will be scaled down
- Change the scale back to 1.6 again, so that the clip looks good.
- Click on *OK*.

To see the drawing in color

Drawings are displayed in wireframe mode by default. In this mode the picture is displayed as the points and lines that make it up, without thickness or color. This allows a faster screen refresh. To see structured graphics as they will print you must turn the wireframe mode off.



- Select *Preferences/Wireframe Graphics* (this toggles the mode on and off).

The Clip will now appear correctly. Look at the screen and you see that, at this point, the graphic is in the middle of the page, overlapping parts of the other two columns.

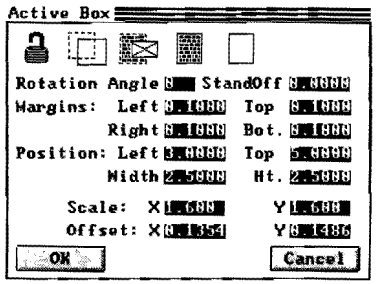
You could use your editing skills to laboriously add spaces to the text in the overlapped parts of the columns, so that a box would fit in a cleared space in the center of the page. *Professional Page* gives you a much easier solution which is called text runaround.

Text Runaround

Text runaround is a feature that will wrap text around any box that is over it so that the text and the box will not overlap each other.

To activate Text Runaround

- Click on the graphic box to make it active.
- Select the *Box/Alter/Active* sub-item from the *Box* menu to change the graphic box's attributes.
- The *Active Box* requester will pop up.



- Select the *Impermeable Box* gadget.
- Set all box margins to `0.100` inches.
- Click *OK*.

The text in the box below our new graphic box reflows itself around the graphic box. The text runaround feature can be used to create drop caps, or to insert a pictorial element anywhere in columns of text.

As it happens, the clip is not centered in the graphic box.

To position the graphic within the box:

- Move the pointer over the graphic in its box.
- While pressing the ALT key, press the left mouse button.
- Moving the pointer, while keeping the button pressed, will allow you to move the graphic around inside the box without changing the position of the box. (To move the graphic more accurately, you may have to first turn off *Snap to Grid* via the *Layout Tools* requester.)

- Release the button when you are satisfied with the position of the graphic.

The operations used for sizing text boxes are also available for sizing graphic boxes. When resizing a graphic box, the graphic, inside of the box that you are resizing, will keep its previous position relative to the page.

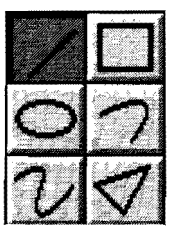
Structured Graphics

Your first page is now complete except for a few cosmetic additions in the form of horizontal lines that you will now draw on the page. Adding straight lines, at any angle, is simple. So is adding rectangles, ellipses, free hand drawing, polygons, and bezier curves. All of the structured drawing tools that you require are available on the screen, in the structured *Drawing Tool* palette.

The real advantage in using the structured drawing tools is that they produce 'drawing' quality results. This means that the structured graphics will output in the highest resolution of printer that you have available. A straight line at a 49 degree angle will look very straight (no jaggies) when output to a 300 Dot Per Inch laser printer. The same is true for the *Ellipse* tool, *Bezier Curve* tool, the *Polygon* tool, and the *Free Hand Draw* tool.

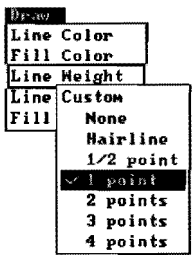
These tools can be used anywhere on the page without creating a box prior to their placement. *Professional Page* will automatically create an exact fitting box for your structured graphic upon completion.

Back to the newsletter. Let's draw a one point horizontal at the 2 inch mark. Since you have Grid Snap enabled at 1/2" increments, positioning the graphic at the precise location desired will be simple.



To place the structured graphic:

- Select the *Line* Tool from the structured graphic palette.
- Select the *Draw/Line Weight/1 point* sub-item.
- Position the pointer at the 1" x 2" location.



- Drag the line out to the 7.5" x 2" mark and let go of the left mouse button.

You may have noticed that the line will drag out and follow your pointer at any angle. You may have also noticed that it required a bit of patience in order to create a perfectly horizontal straight line. In this case, the snap to grid ensured that you created a perfectly straight, level line. But you will often work without snap to grid, which will make it much more difficult to create straight lines. That is why *Professional Page* provides you with a constraining feature for drawing with structured graphics.

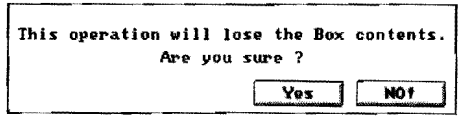
Constraining Structured Graphics

Constraining Graphics will limit their shapes or angles to certain predefined values. For example, constraining a line will only allow you to create lines at 45 degree angle increments. Constraining rectangles will only allow you to create squares. By constraining ellipses, you can only create circles.

To demonstrate the constraining feature, and how easy it is to create a perfectly horizontal line, delete the line that you have created, even if it was correct.

To delete a structured graphic:

- Click on the structured graphic box to make it active.
- Select *Box/Delete Active*. A warning requester appears; click *Yes*.



Now de-activate *Snap to Grid* (select *Preferences/Layout Tools* and click the *Snap to Grid* gadget OFF in the *Layout Tools* requester).

Placing Constrained Graphics:

- Start by selecting the Line Tool as you did previously.
- Move the pointer to where the line is to begin.
- Before pressing the left mouse button to start drawing, press and hold down the ALT key. This key informs *Professional Page* that you wish to enable the constraining feature.
- Now, press and hold the left mouse button and drag out

the line. You will notice that the line will remain horizontal, even if the pointer moves up and down slightly. To further demonstrate the constraining feature, move the pointer around the first anchor point of the line (the point where you began to draw). The line will jump at 45 degree angle increments.

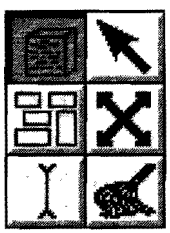
- Release the mouse button when the line is at the desired location.

Again, boxes containing structured graphics can be moved and resized just like any other box that you would create yourself with the *Box Create* tool. In resizing the box, the graphic will always keep its relative position to the page, unless, of course, you move the entire box.

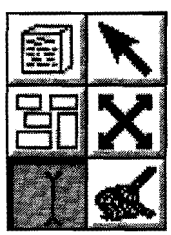
In the illustration of the newsletter, there is a similar line located 10.5 inches down the page. Draw a similar line on your own page.

Automatic Page Numbering

Our page is now complete except for a number. We will use *Professional Page*'s automatic page numbering codes to insert the number, then if the pages of your document are ever re-ordered, the right number will automatically be inserted.



- Select on the *Box Creation Tool.*
- Create a small box starting at the 6" x 10.5" grid location.
- The bottom right corner of the box should extend to the 7.5" x 11" grid location.



- Select the *Text Tool* and click inside the box.
- Type the word "Page" and press the space bar once.
- Hold down the Control key and press "2"
- A "1" will appear in the box because this is page 1.
- Using a keyboard shortcut, press F4 to select the contents of the box.

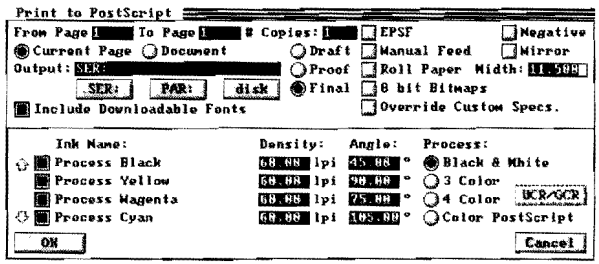
- Hold down the right *Amiga* key and press "r", this is a shortcut for *Type/Justification/Right.*
- Select the Null Pointer and double click on the page number box. This brings up the *Active Box* requester.
- Set a top margin of .05" to give some space.
- Select *OK*. The page is now complete.

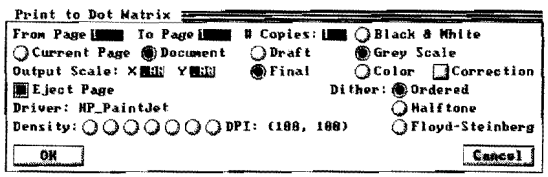
Printing Newsletter Page 1

This concludes page 1 of the newsletter. Before you go to Page 2, lets print a copy of page 1. Assuming that you have a printer connected, the process to print a page is as follows.

To print a page:

- Select the *Project/ Output/Postscript* sub-item if you are printing to a Postscript laser printer, or select *Project/ Output/Dot Matrix* if you are printing to a dot-matrix printer. In either case, a print requester will appear.





- In most cases, you will not need to change any of the settings in this requester (the "From Page" and "To Page" text lines should both contain "1", indicating that only page 1 will be printed). In the case of Postscript output, the "Output To:" text line reads "ser:", indicating output to the serial port. If your PostScript printer is hooked up to the parallel port, click on the "PAR:" gadget. When using a Dot Matrix printer, make sure that the correct printer options have been selected via the Amiga's *Preferences* tool.
- Make sure that your printer is ready to receive data. Then click on the OK gadget.

In a few seconds the printer will produce your first page. This may take longer with a dot-matrix printer.
Check *Appendix A: Troubleshooting Guide* if you have any difficulties.

Newsletter Page Two.

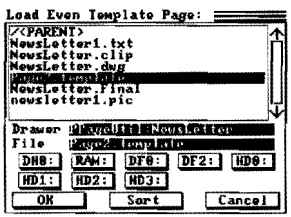
Having completed the first page, you can now create the more complex second page.

The second page uses more boxes than the first one. Because of the more complicated design, it would not be possible to change the page format as you did to create the columns for the first page. This time you will have to manually place the boxes in the desired fashion on the page. Describing the actual layout would be time consuming, and not really very informative, considering that you already know how to manipulate boxes. For this tutorial, you have an alternative to creating all of the boxes from scratch. You can import the page as a Template.

Templates

Templates are essentially individual pages that you have created earlier and saved to disk as pages. They can contain boxes, either empty or with information, such as graphics, drawings or text, inside them.

These pages can be very useful when repetition of a layout is common. For example, suppose that you are writing reports that share many common elements. You could define all of the standard layout elements (dimensions of the page, number and dimensions of columns, levels of indents, crop marks) and save that as a page. Then, to create a particular document, you can recall the appropriate template, and add to it the specific information for that document.



The Template that you will be using in this tutorial consists of a pattern of empty boxes already arranged as a layout.

Importing a Template

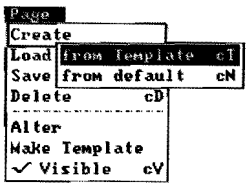
- Select the *Page/Load/Even Template* sub-item. The *Load Even Template Page* requester will pop up.

- Click the DF1: gadget in the requester.
- Click on the "NewsLetter" directory.
- Double-click the *Page2.template* file.

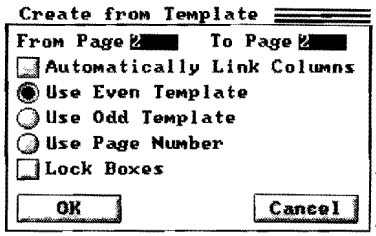
The template is now loaded into memory. Once loaded, pages created *From Template* will use this particular template.

Professional Page allows you to have two different templates defined at any given time. Typically, they are used for the even (left-hand) and odd (right-hand) pages in a document and are labelled as such. However, you are not restricted to using the templates only in this way.

Creating a Page from a Template



- Select the *Page/Create/From Template* sub-item.
- A requester appears.



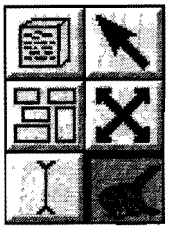
- Turn *"Automatically link columns"* OFF first. Also turn *"Lock Boxes"* OFF
- Click on *Use Even Template*.
- Click on OK.

The page will appear on your art board. The *Page Number Indicator* value, which is located at the top of the tool palette on the right edge of the screen, will change to number two. To see the graphics on the new page in more detail, select *Preferences/Wireframe Graphics* to turn off the "Wireframe" mode of display.

Examining the second page more closely, you will notice that two of the boxes have a number inside them. This is to identify it for the purposes of this tutorial. Before you actually place any information in a box, you will want to erase the number, without affecting any of the box attributes. This is accomplished with the *Mop* tool.

Mopping Up

To demonstrate the Mop feature, we will erase the contents of Box #1, which is located at the left side of the page.



To Mop up:

- Select the *Mop* tool from the General tool palette.
- Select Box #1. A warning requester will pop up.
- Press the YES gadget to confirm that you wish to erase the contents of the box. The "Box #1" text will disappear, but the box will remain.

That is it. The contents have been "Mopped up".

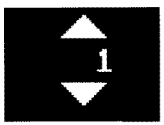
NOTE: You can not enter anything (text, graphic, or drawing), in a non-empty box. You will always have to Mop it first.

WARNING: Mopping a box that is part of a linked chain of boxes (i.e. a text article) will delete the entire text contents of the chain. The links, however, remain intact.

Switching Between Pages

Flipping between pages is very easy. There are two ways of doing it.

To flip back or forwards one page:



- Click while your mouse pointer is over the bottom arrow of the *Page Number Indicator* gadget to flip back one page, and click on the top arrow of the *Page Number Indicator* gadget to flip forward one page.

NOTE: The *Page Number Indicator* gadget can be operated using any of the tools selected.

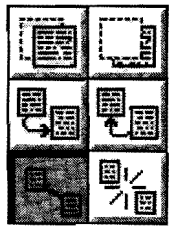
To jump directly to any page:

- Click on the text line in the *Page Number Indicator* and erase the number. Type in the number of the page that you wish to jump to and press the RETURN key. Now, please return to Page One.

Linking Text from one Page to Another

If you look at the bottom right hand corner of your second column on the first page, you will notice the "L" shaped gadget indicating that there is extra text that could not be fitted into your first two linked boxes. This text is still in memory, waiting for a box into which it can be flowed. You can flow the additional text into Page Two by linking the second column of Page One with a box on the next page.

To link the pages:



- Make the box in the second column on page 1 active.
- Select the *Link* tool from the tool palette.

- Flip to Page Two using the *Page Number Indicator* gadget.
- Click on the original Box #1, which you mopped up earlier.

This procedure links column two from Page One to Box #1 on Page Two, allowing text to flow into the newly-linked box.

You will see that Page Two has changed entirely. A sequence of boxes has automatically filled with text. How did this happen?

Linked Boxes in Templates

The templates used to create Page Two were constructed with several boxes, some of which were linked. When the template was loaded, the text poured into the first box. It continued to flow through the entire series of linked boxes.

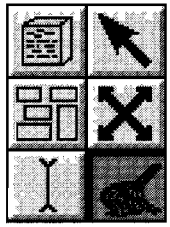
Go into a higher magnification mode to view the type that flowed into the boxes on Page Two. You will see that the type is in several typefaces and point sizes without you having set any of the typesetting parameters yourself.

Embedded Codes

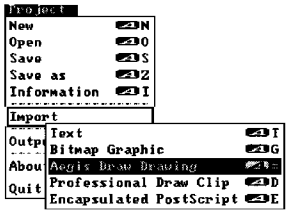
This pre-formatting of text was done using "embedded codes", instructions inserted into the text at the word processing stage and picked up by *Professional Page* when the text was imported. Using embedded codes enables anyone with a word processing program to do much of the text formatting that you would otherwise have had to do with the mouse and the pull-down menus in *Professional Page* (see Appendix C: Formatting Text, for more information).

You will notice, though, that your text does not completely fill the page. There is still a structured graphic to import to finish the page. You will import a structured graphic into the bottom box, which is labeled Box #2, and was not filled with text like the other boxes.

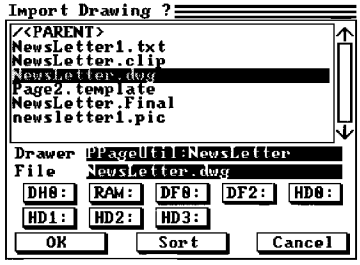
Mop up the text identifying Box #2 using the *Mop* tool. Then select the null pointer tool and click on the box to make it active. Now you can import a drawing into this box.



Importing a Structured Drawing



- Select *Project/Import/Aegis Draw Drawing*.
- When the *Import Drawing?* requester pops up, click the DF1: gadget.
- Select the "NewsLetter" directory.



- Select the "NewsLetter.dwg" file.
- The drawing will load into Box #2.

Professional Page will always import a structured graphic at a size that fits the box while maintaining its proper aspect ratio.

Onto the Art Board

- Switch your magnification mode to 33% and, using the *Null Pointer*, move the structured graphic onto the art board. Notice that the *Null Pointer* turns into a hand while dragging the structured graphic's box across the page. The hand icon then turns into a thumbtack icon when it moves onto the art board.
- 'Pin' the box anywhere on the art board. The drawing will wait safely out of the way while you reorganize the page.

Rearranging the Page

- To make Box #1 larger, drag the bottom middle handle of Box #1 down to the bottom of the columns on the page. Text will flow from other boxes in the chain into the newly-enlarged box.

Deleting the box:

- Select the upper right hand box.

- Select the *Box/Delete Active* item, and the box will disappear. The text will flow into the next box.

Finishing the Page

- Drag the drawing off the art board, and drop it into the middle of the page.
- Select the *Box/Alter/Active* sub-item. The requester will pop up.
- Click the *Impermeable Box* gadget on.
- Set all box *Margins* at 0.250 inches.
- Set the *Position* and *Size* to left 2.5, top 7.5, width 3.5 and height 2.5.
- Adjust the *Scale*, both X and Y, to 0.8.

The text will run around the drawing, which will have resized to fill the center of the page. You will notice that the text fits the page quite comfortably.

That is it. Your complete newsletter is finished.

Viewing the Newsletter

You can view the newsletter without the distracting rulers, or box outlines. After all, they do not print on your page.

To disable all of the non-printing outlines:

- Select the *Preferences/Layout Tools* item. The *Layout Tools* requester pops up.
- Turn OFF all of the following:

  Grid, Ruler, Outlines, Columns

- Click *OK*.

Professional Page will now show you the page without any outlines or grids. This will give you a better preview of the final output.

NOTE: You can switch between page one and page two, and fully edit the pages as before.

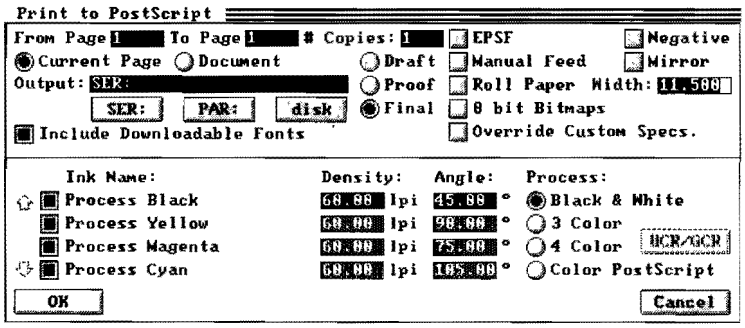
Printing the Complete Newsletter

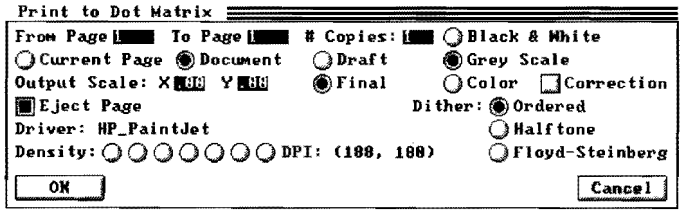
Professional Page gives you a great deal of flexibility in printing your document. For example, each page can be

rotated and/or scaled to any size, using the *Postscript Output Specs* gadget in the *Current Page Format* requester, which is brought up with the *Page/Alter/Current* sub-item. These features are discussed in the "Output" section. For this tutorial, though, you will first print the newsletter using the basic default settings.

To print the entire newsletter:

- Select the *Project/Output/Postscript* item or, if you are using a dot-matrix printer, *Project/Output/Dot Matrix.* (For a full discussion of printing options within this requester, see the *Output* section.)





Select *OK*.

After a few moments, each page will be printed.

Conclusion

Let's review what we have learned.

On the first page, we created and deleted boxes, defined columns, used groups, created and used grids, imported text from a word processing program and created text with *Professional Page*'s own text editor. We also linked boxes, styled, hyphenated and justified text, imported a graphic, ran text around it, created some rules with structured graphics, practised the use of constraints, and practised outputting the page.

With the second page, we went on to use a template, and we learned about mopping, flipping between pages and linking text between pages. We also learned that embedded text codes can be used for pre-formatting. We imported and manipulated another structured drawing, and we learned how to print an entire document.

Where do you go from here? Experiment. There are many other features that weren't discussed in this tutorial. Only through experimenting with the various features explained throughout this manual will you actually acquire skill in their use. After the *Using Professional Page* section, you should study the *Design* section. Although the *Design* section is not a hands-on tutorial, it does discuss *Professional Page* from the point of view of design and production. The *Design* section also explains some of the finer points of typography, an area that we did not cover in detail in the tutorial. It outlines the principles of good design, and ties that in with what you have learned while creating the newsletter.

There is a copy of the finished newsletter on the Fonts and Utilities disk. If in your experimentation, you destroy a part of the newsletter, you can always recall the original from the disk. The newsletter is a great testbed for further experiments with more advanced features. The file is called "NewsLetter.Final", and can be loaded from the "NewsLetter" directory of the Fonts and Utilities disk with the use of the *Project/Open* item as described earlier in the tutorial.

5. PROFESSIONAL PAGE CONCEPTS

This section gives you a general overview of the concepts that the *Professional Page* system uses in creating a document. It is not a step-by-step guide like the *Tutorial*, and it does not go into operational detail like the section *Menus and Tools*. Instead, in this section you will learn how the pieces of the system work together, and gain a general understanding of how to create a document.

It is assumed here that you have worked through the tutorial, and that you have a fair idea of how to find your way around the *Professional Page* screen and menus. By the time you finish this section, you should have a much clearer idea of how *Professional Page*'s parts work together, and you will be prepared to learn the details of the program's operation.

The following concepts are important to grasp before learning any details of *Professional Page*'s operation:

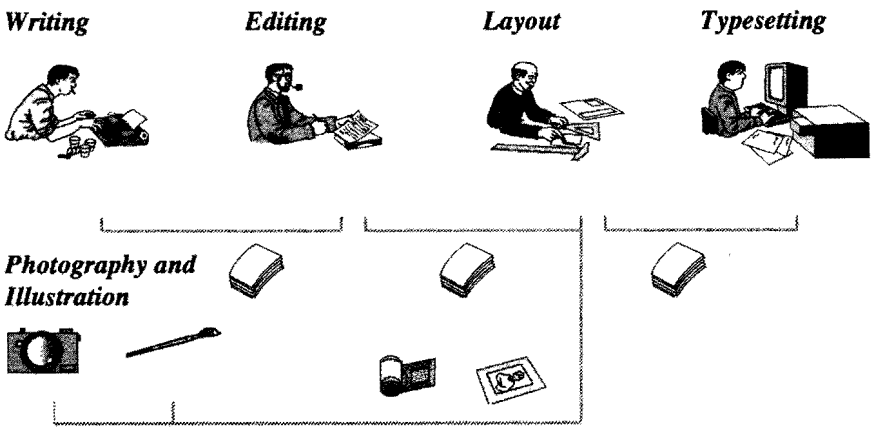
- The Production Process
- The Screen
- Menus, Tools and Requesters
- Pages
- Boxes
- Text
- Bitmap Graphics
- Structured Drawings
- Printing

Each of these concepts will be covered separately in this section.

The Production Process

'Desktop Publishing' has to encompass the entire 'pre-press' world of publishing, which means understanding and managing a variety of skills and a variety of tools outside of *Professional Page*. For the experienced designer using new technology, or for the novice wishing to understand the steps involved in putting together a document, this section provides a general perspective on the effective use of *Professional Page*.

Traditionally, publishing involved several distinct steps performed by people with widely varying skills, separated from each other by craft traditions and technology. The magazine publishing process, for example, often went something like this:



The editor would commission articles and illustrations for an upcoming issue. The publication's art director or designer established the design standard for the publication. Writers, artists, and photographers produced stories and graphics. Advertisers submitted ads either camera-ready or as text and graphics for the magazine's art department to assemble.

The editor read the typewritten stories and manually corrected them. The graphics went to the editor, art director, or designer for approval.

The edited text was manually retyped into a typesetting machine by a typesetter, who often worked for a company separate from the publishing company.

The typeset text was output from the typesetting machine as a long strip or column of type, referred to as a 'galley'. The galley was proofread and corrected. Then the art director or the designers would wax the long strips of type and paste them onto an art board.

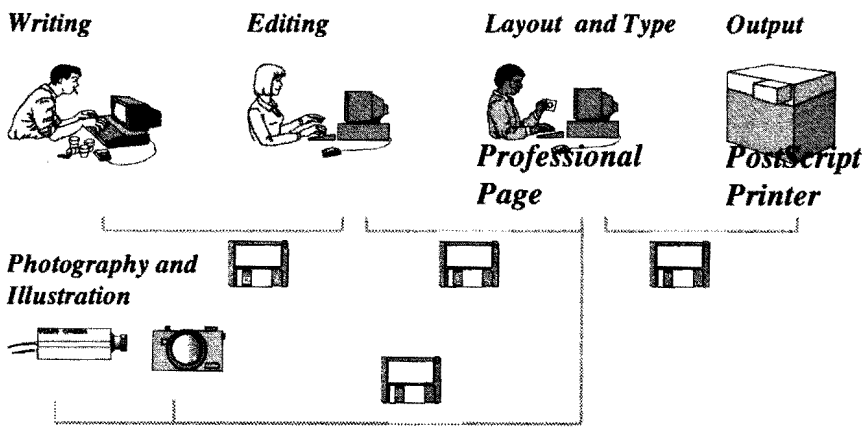
Photos and illustrations were enlarged or reduced to the correct size with a stat camera, and photos were 'screened', that is, turned into a pattern of dots instead of continuous-tone photographic print.

The graphics were pasted onto art boards, and the finished art boards were sent to the printer's for platemaking and printing.

Under the old system, there was a great deal of repetition and manual labor (for example, a story might have to be retyped two or three times). The typesetting equipment was often too expensive and complicated for a publisher to own 'in-house', which meant using an outside company, often resulting in extra delays, costs, and communication problems. Many times, people were effectively prevented from publishing high quality documents by the cost and complexity of phototypesetting and its related services.

The *Professional Page* Method

With *Professional Page*, the production process is much more streamlined and much less expensive. For a modest investment, and with some training and practice, almost any publisher can handle most or all of the steps required for the production of high-quality documents in-house. A designer can have the computerized equivalent of a design studio and a typesetting shop at his or her fingertips. Again using the example of a magazine, an ideal production process using *Professional Page* might look like this:



First of all, authors write their stories on personal computers (using word processing programs on Amigas, or on any other computers that can export text to *Professional Page*).

The editor receives the stories on floppy disk, or by telecommunication using a modem, and edits them using a personal computer (again, either an Amiga, or any machine that can export text to *Professional Page*). The writer or the editor can also put in the typesetting codes or formats stating what typeface, point size, and style the type is to be set in. An author who regularly writes a column for the magazine, for example, can easily learn the few basic codes for formatting his or her own articles.

The magazine's art director or designer also uses *Professional Page*. He or she sets up the 'templates', or grids, of the magazine's standard layout, which may be based on rough sketches created with a pencil and paper. The *Professional Page* templates are similar to blank art boards. The designer uses *Professional Page* to rough out pages, reserving space for the ads, and then begins pouring columns of text into the boxes, fine tuning the typographical features, and editing copy to fit.

Photos and other artwork can be scanned into the Amiga as bitmap graphics with relatively inexpensive hardware such as the Gold Disk Scanner or the Digi-View digitizer (see Appendix D: Using *Professional Page* with Other Amiga Products). The digitized photos are imported into *Professional Page*, cropped and resized, given margins and frames as desired, and screened for output as halftones. For many applications, *Professional Page* completely eliminates the need for a stat camera. In other cases, scanned photos can serve as guides showing position and cropping for traditionally produced halftones. If the designer wishes to use halftone or line art from non-computerized sources, he or she can leave an empty space in the layout to manually paste in the illustration after the page has been output. Similarly, if an advertiser is supplying camera-ready art, the designer simply leaves an empty space for the ad to be dropped into place manually.

Columns of galley, or entire pages, can be output from a laser printer at any stage of the process for proofreading and editor or advertiser approval. The final pages can be output from a high-resolution typesetting machine, in monochrome half-tone or screened and color-separated film. (See "Printing" at the end of this section.)

Here are the advantages of using desktop publishing with *Professional Page*:

- A complete design and typesetting studio can be set up by a publisher in-house at a fraction of the cost of traditional equipment.
- *Professional Page* and its color separation facilities offer the most comprehensive capabilities available in a desktop publishing system.
- The amount of manual typing, editing, retyping, and keying of text into the typesetting machine is greatly reduced, saving time and money.
- Proofreading can be greatly simplified by using automated spelling checkers and by printing out clear, legible proofs for correcting.
- The number of times that the text has to be output from an expensive typesetting machine can be greatly reduced by using a laser printer for galley and page proofs.
- For some purposes, laser printer output is of sufficient quality to eliminate the need for typesetting machine output altogether.
- Even if high-resolution typeset output is required, a designer using *Professional Page* has full control over typesetting. He or she does not have to rely on an outside typesetter to interpret the dummy pages and specs that the designer created and sent with the typewritten copy.

Desktop publishing with *Professional Page* still relies on human skill and artistry, and on traditional writing, editing, and design skills. However, it combines typesetting, design, illustration, and color separation tools on an inexpensive, and easy to use personal computer.

The Screen

Professional Page duplicates, in computer form, many of the traditional tools and methods of graphic designers.

The screen is your art table, with a representation of your current page on the right hand side of the screen. *Professional Page* will open up a screen the same size as your normal WorkBench screen e.g. 640 x 400 on NTSC 640 x 512 on PAL, or 1008 x 800 on a Moniterm monitor system.

Multitasking

Professional Page supports multitasking, up to the limits of chip and overall memory. This means that you may be able to run other programs simultaneously with *Professional Page*. In a case where the programs take up a lot of chip memory (such as *Professional Page* and Deluxe Paint III, or *Professional Page* and WordPerfect), there may not be enough chip memory to support both.

Art Board

Any area of the screen outside the current page is known as the 'art board'. The art board is a convenient area to store parts of the document. If you want to have text flowing into boxes on widely separated pages, you can keep a box with overflow text sitting on the art board until you find a space for it on another page. If you wish to reorganize a page, you can remove parts of the page on to the art board until you need them again.

Grid

You can set up grids on your page to create a consistent, organized framework for positioning text, drawings, and graphics (see the *Design* section for some examples of grids).

Rulers

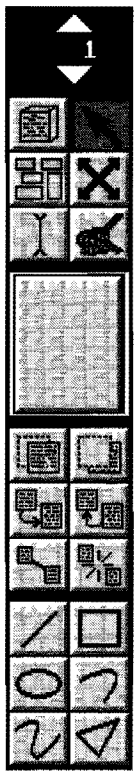
There are rulers on the top and the left side of the page, marked out in whatever units of measure (inches, picas, or centimeters) you choose.

Menus, Tools and Requesters

You work on your document in *Professional Page* through the use of various *Menus*, *Tools* and *Requesters*. Tools are accessed from the *Tool Palette* on the right hand side of the screen. They let you use the mouse to work directly with a document. For example, tools let you create, group, reorganize, mop up and link boxes. These operations are performed immediately as you use the tools on the desired object (a box, in the case of the above mentioned tools). The standard Amiga pull-down menus along the top of the screen are generally used to perform operations where more information needs to be transmitted, such as selecting a typeface, text size or style, changing colors or line thicknesses, or bringing up requesters that let you change various settings. Requesters are used when you need to enter more information about something, and are often brought up by a menu selection.

Menus

All the menu selections are covered in detail in the *Menus and Tools* section of the manual. All the details about using boxes, for example, can be found under the *Box* menu section. Through the *Project, Page, Box, Group, Tag, Type, Edit, Draw,* and *Preferences* menus, you can perform any operation in *Professional Page*'s repertoire. Most menu selections have a keyboard equivalent to speed up operation for experienced users. You should use the menus at first to see what's available and learn the menu items. Then learn the 'hot-keys' for the operations that you perform most often.



Tools

The tools are generally easy to use: click on the tool, perform the operation, then click on another tool or perform more operations using the same tool. There are several general tools (*Box Create, Null Pointer, Group, Hand Move, Text,* and *Mop*) that you must specifically turn on and off. For example, if you wish to create a box, you must select the *Box Create* tool. If you wish to type text into the box, you must select the *Text* tool. If you wish to move the box, you must select the *Null Pointer.* This seems simple, but if you forget which tool is currently in use, you may become confused. The only exception to this convention is the *Group* tool, which automatically turns itself off and selects the *Null Pointer* after you make a group. The reason for this exception is that *Professional Page* only allows one group to be active in the document at one time.

Tool Pointers

Several tools have pointers to help you see which one is currently in use. The *Null Pointer* is an arrow. When you move a box on a page, the pointer turns into a hand. When you move a box onto the art board, the pointer turns into a thumb tack. The *Text* tool pointer is a vertical line showing the exact point at which text will be inserted. The *Mop* tool pointer is a mop. The *Hand Move* tool pointer is a hand. The *Box Create* and *Group* tool pointers are a set of crosshairs, to allow you to drag a box to a precise location. To let you see the location of the crosshairs quantitatively, guidelines appear on the rulers at the top and left of the page whenever the crosshairs tool is in use. On the top left of the menu strip, the

exact coordinates of the pointer's location are displayed in the current units of measure.

Requesters
Some menu selections cause a requester to appear. The different types of requesters are: File requesters with a standard layout; Warning requesters with simple Yes/No options; and Specialized requesters. Requesters are one way *Professional Page* asks for instructions, and presents choices for you to select. The various requesters are described in detail in the *Menus and Tools* section.

Keyboard Shortcuts
Professional Page allows you to use the mouse to make menu selections, but it also offers keyboard equivalents to allow users to make selections more quickly.

There are some general shortcuts which are useful in making selections from requesters. For instance, press RETURN instead of clicking *OK* to cause a file to load or save, and double-click on a file name to cause the file to load or save.

For a complete list of keyboard shortcuts, see the Quick Reference Card, or Appendix B: Keyboard Equivalents.

The Page

A Page contains all the elements ('boxes') that make up a page of your document (though with PostScript output, it is possible to have more than one page overlaid on a single page of output). Pages are kept in consecutive order within *Professional Page*.

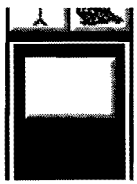
A *Professional Page* document consists of any number of pages, all held in the computer's memory at once. The screen displays one page at a time, and you can 'flip' up and down through the pages in your document or go to a specific page number using the *Page Number* gadget on the top of the Tool Palette.

Using the *Page* menu, you can create new pages, alter existing pages, and delete pages. You can create a new page from default settings, or from a 'template' page that already contains certain boxes. You must create a page before working on a document; if you begin working with boxes before creating a page, you are only working on the art board, and nothing will be printed.

Pages can be different sizes, and can contain information about text columns and margin sizes. When using PostScript output, individual pages can be scaled to any size and rotated at any angle through the *Output Page Specifications* requester.

The Magnified Page

You can work on a page at a number of different magnification levels, depending on the detail at which you need to work. For example, when editing text, you may wish to use the 100% magnification level to make the text easily readable, but you will switch to the 50% or 33% magnification level to get an overall view of the page.



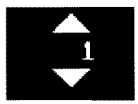
When you are working on a page in one of the higher magnification levels, you may find it useful to be able to see where you are on the page, and to scroll around the magnified page with some degree of precision.

The part of the page you are in is indicated by the white rectangle in the *Page Position* gadget.

There are three ways to move around a magnified page:

- Select the *Hand Move* tool and use it to drag the visible part of the page around the screen.
- Use the white rectangle in the *Page Position* gadget to drag the visible part of the page around the screen.
- Use the cursor keys to jump around the page. One press of a cursor key moves the page 1/5 of a screen in the selected direction. Pressing *SHIFT/cursor* moves the visible part of the page 4/5 of a screen in the selected direction. Pressing *CTRL/cursor* jumps to the end of the page in the direction selected.

Changing Pages



The *Page Number* gadget has two ways of changing the current page. Click the *Up* or *Down* arrows to select the next page or the previous page, respectively. Pages can also be selected directly by entering a page number from the keyboard.

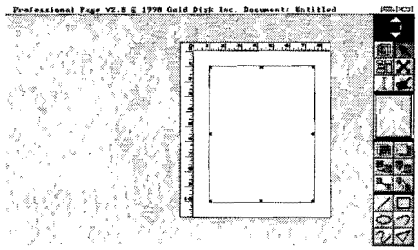
Boxes

A box is a container of text, bitmap graphics or structured graphics. Boxes are the building blocks of your finished documents. They

contain all the elements of each page: everything you see, textual or graphical, must be within a box. Boxes can be placed anywhere on a page, or on the art board. The box itself may or may not be visible on the final printed page, but on the *Professional Page* screen, it can be seen and manipulated in order to change the appearance or position of the text or graphics it contains.

The box is a flexible and powerful tool, and when you have made yourself fully proficient with all its uses, you will be able to use *Professional Page* very productively.

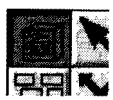
The details about using boxes can be found in the *Menus and Tools* section, under the *Box* menu. The paragraphs below tell you what boxes are and what you can do with boxes so that you can see how they fit into the document creation process.



The Anatomy of a Box

The box appears on the *Professional Page* screen with a rectangular solid or dashed outline. The outline is solid in the active box (which is the last box that the mouse was clicked on), while all other box outlines are dashed. Every box has eight handles on it, one in each corner and one in the middle of each side of the outline. These handles can be used to resize the box by clicking on a handle with the *Null Pointer* and dragging. All boxes can also be rotated to any degree of angle, whether they are text, bit-mapped graphic, or structured graphic boxes. To rotate a box hold down the Control key and click on a handle with the *Null Pointer* until it changes into a cross hair. Then drag the box to any angle using the mouse. The box will "jump" in increments of degrees called *Angle Step*. This is adjustable and can be set in the *Preferences/Layout Tools* requester box. If a box is 'locked' it has an outline but no handles and can not be altered until it is unlocked with the *Box/Alter/Active* requester.

Creating Boxes



Boxes can be created with the *Box Create* tool of the tool palette, or with the *Auto Box* feature. When you have created as many boxes as you need, be sure to turn off the *Box Create* tool by selecting the *Null Pointer*. Otherwise, you will continue creating boxes whenever you press the left mouse button.

Moving a box

There are several ways to move a box. The simplest is to grab it using the *Null Pointer*. The pointer turns into a hand-shaped icon if the box is on the page, or into a thumbtack-shaped icon if the box is on the art board. Drag the box around the page or the art board to where you want it, and release.

Positioning the Box

Positioning boxes with the mouse is very intuitive, but may not be precise enough in some situations. *Professional Page* offers several tools for positioning the box more precisely. They are: *Rulers* and *Coordinates*, the *Box/Alter/Active Position* and *Box/Alter/Active Rotation Angle* gadgets and the *Preferences/Layout Tools/Grid* and *Snap to Grid* sub-items.

Using the Rulers

Rulers are on by default, and unless you specifically turn them off they will be visible on the top and the left side of your page. As soon as you start moving the box around the page, the precise location of the top left-hand corner of the box is indicated by the ruler lines along the top and the left side of the page. The exact coordinates of the top left-hand corner are also displayed on the left of the menu strip.

Snap to Grid

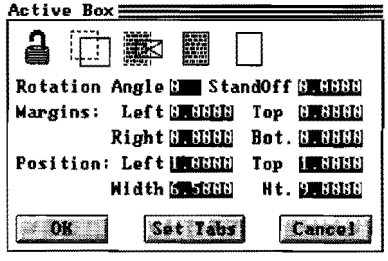
You can impose a grid on your page with the *Preferences/Layout Tools* item, and turn on *Snap to Grid*. With Snap to Grid ON, whenever you create a box, it will automatically adjust itself to fit its corners to the nearest grid line intersection.

The Active Box

Only one box is 'active' at a given time. The active box is the one most recently clicked on with the mouse pointer. It is here that most user-initiated operations, such as entering text, changing box attributes, and loading graphics and drawings take place. You can find the active box easily by selecting *Box/Show Active*, which causes the active box's outline to flash for a moment.

The Active Box Requester

You can alter the characteristics of a box by making it active then selecting the *Box/Alter/Active* menu sub-item, or by double-clicking on the box. This will bring up the *Active*



Box requester, which lets you change the box's rotation angle, size, and position numerically, set margins, and change other box characteristics.

Filling a Box

The active box, when empty, can be filled with text, bitmap graphics, or a structured drawing through *Importing*. Alternatively, you can enter text into an empty box yourself using the *Text* tool. Once text or graphics have been imported into a box, no new graphics can be imported unless the box is first emptied by *Mopping*.

Mopping a Box

Any box can be emptied, while leaving the box itself intact, using the *Mop* tool from the general tools palette.

Deleting a Box

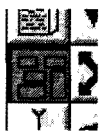
The active box can be deleted by selecting the *Box/Delete* item. In the case of graphic and structured drawing boxes, a warning message will appear, after which the box and its contents will disappear.

Grouping

Grouping means that the boxes designated as a group can be moved as a unit, while keeping their positions relative to each other.

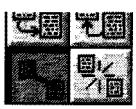
Any combination of boxes of any type can be designated as a group.

Using groups can save you a lot of time. For example, if you want to reorganize the layout of a page, you can remove a large part of the page onto the art board, empty, or replace the remainder of the page layout, and then move the group back onto the page.



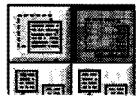
Boxes are grouped using the *Group* tool. Any individual box can be added to a group with a single mouse-click and key combination. Once a group has been formed, you can move it as a single unit, make a copy of it (clone), or delete it.

Linking Boxes



More than one box can be linked together as a series or chain of boxes to allow you to flow text articles across a page or pages. Only text boxes can be linked. Boxes can be linked or unlinked using tools on the general tool palette. There are also tools to let you move forwards or backwards through the chain of linked boxes. When you delete a box in a linked chain, the text re-flows through the other boxes. Linked boxes let you treat all text in a document as a whole, regardless of which box a given piece of text may appear in.

Layering Boxes



Boxes are layered, one on top of the other, based upon the order of their creation. The last box created is automatically placed on top. This lets you cover up the contents of a box with another box to insert illustrations into text, add sidebars, overlay structured graphics onto your page, etc. You can change the order of boxes using the *Box-to-Back* or *Box-to-Front* tools on the tool palette.

Auto Boxes

You can create a box to automatically fit in a column of the current page with a single mouse-click and key combination (hold the CTRL key while clicking in the column with the *Box Create*, *Text*, or *Link* tool). Auto-boxes can also be created for you by *Professional Page* when you create a new page. Auto-boxes are very useful for documents consisting mostly of fixed columns of text. Once you set up a page, you can add new pages to your document at any time without creating, positioning, or sizing boxes at all.

Text

The text you include in a document is either imported into a box from a text file or typed directly into the box using the *Text* tool. In either case, once a box contains text, you may edit the text directly using the *Text* tool. For long documents, you will usually write the text using a dedicated word processor such as *TransWrite* or *Word Perfect* and then import the text into Professional Page. For large amounts of text entry or editing, you may find it more convenient to use the Article Editor built into *Professional Page*.

You can change a wide variety of text attributes such as typeface, type size, text style (bold, italics, underline, and outline), color, Style and Paragraph Tags, line spacing, hyphenation, tracking, and so on, directly in the *Professional Page* text editor. By marking a block of text, then selecting various options from the *Type* menu, you can make these changes to the text in the box and see the effects immediately.

You can also set these text attributes by inserting special codes into the text itself. (These codes are detailed in Appendix C.) This can be done while the text is being written or edited in the word processor program or the Article Editor. You may ask the author or editor of an article to insert the basic typographical specifications for you (point size, typeface, measure, and leading as a minimum, or specify Tags to be

applied on importation), using the *Professional Page* formatting conventions. Formatting at the writing or editing stage is easy to do, and can lead to savings in both time and money. You can use ASCII text files from any source, so it doesn't matter what kind of program or computer is used to create the document.

Styles (bold, italic, etc.) are imported into *Professional Page* from all supported word processors. This speeds up production by eliminating the need for you to manually insert style parameters.

Since it is so central to the document creation process, the *Professional Page* text editor is fully documented in the upcoming section of the manual, *The Text Editor.*

Bitmap Graphics

Professional Page allows you to make use of any IFF-compatible bitmap graphics. Graphics can be any size, to the limit of available memory (and even beyond using PostScript), in any resolution mode (Low, Medium, Interlace, or High), and with any number of colors from 2 to 16.7 million (24-bit color IFF) at one time.

An IFF picture file is imported into an empty box using the *Project/Import/Bitmap Graphic* menu sub-item. Once there, the graphic can be moved about on the page, and scaled (made bigger or smaller), cropped (edges cut off) or rotated. You can overlay text or structured drawings on a picture in color or black and white. The graphics in your document can be output either as black and white halftones in sixteen gray scales, or as color separations. Color bitmap graphics are not displayed on the *Professional Page* screen in color: a four gray-tone representation of the graphic is displayed, while the full-color information remains stored in the original picture file.

The use and manipulation of bitmap graphics are fully explored in the section *Bitmap Graphics and Structured Drawings.*

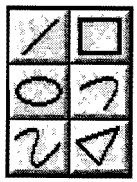
Structured Drawings

Structured drawings are images created from components that are mathematically defined. These components can be lines, arcs, and curves, each with line weight, line pattern and fill pattern attributes.

Structured drawings are printed at the maximum resolution of the output device, such as 300 DPI (dots per inch) on a laser printer or as

high as 2540 DPI on a phototypesetter. Structured drawings are often used for computer aided drafting and design (CAD).

Structured drawings are, in some ways, ideal for a designer or typographer. They quickly create clean shapes such as lines, circles, and patterned fills.



Structured Drawing Tools

In *Professional Page*, structured drawings can be created directly on your page using a number of *Structured Drawing Tools*. These tools let you create lines, circles, boxes and curves. Using the *Draw* menu, you can fill shapes with different patterns and colors, and change the width and pattern of lines.

Importing Structured Drawings

For more complex diagrams such as electronics schematics or architectural layouts, you may wish to use the Amiga CAD package *Aegis Draw Plus*. Aegis Draw drawings can be imported into a box much like a bitmap graphic.

For a more general type of structured drawing, 'clips' from Gold Disk's *Professional Draw* program can be imported into a box as well. Use of *Professional Draw* with *Professional Page* is covered fully in Appendix D.

Graphics From Other Sources (Encapsulated PostScript)

You can import structured drawings from a wide variety of programs (and other computers) by using the Encapsulated PostScript Format (EPSF). Many graphics programs on the Apple Macintosh, for example, can export files in this format. Import the EPSF file into an empty box in the same manner as a bitmap graphic; after importing, information about the EPSF file will appear in the box. You can scale, crop and rotate an EPSF box in the same way as a bitmap graphic, the main difference being that the EPSF graphic will not be visible on the screen. The EPSF graphic only appears when the document is printed to a PostScript output device.

Colors

A multi-colored drawing (different than a bit-map image), colored text, and spot color items such as those created with *Professional Page's* structured drawing tools will be displayed on the *Professional Page* screen with a simulation of over 1000 colors through the use of *Color Dithering*. *Professional Page* documents can have over 65,000 colors

defined for use in structured drawings or text, including specifying any of the over 700 colors of the *Pantone Matching System* (PMS). Pantone is an international standard for accurate color reproduction. (See the *Color* section for more details.)

Printing

The topic of printing is covered in great depth in its own section in this manual. An overview of the process is presented here to give you an idea of your options.

It is easiest to learn and use *Professional Page* if you have easy access to a printer to output your pages regularly as you create them.

You can print your document in two ways: to a PostScript laser printer or typesetting machine, or to a dot-matrix printer (any graphics-compatible printer supported in Amiga's *Preferences*). You may want to use your own dot-matrix printer for seeing proofs of the document as you work on it, and use a higher quality PostScript output device for final output. To get best results from your dot-matrix printer, you should use one of the special 'Compugraphic' typefaces for all text. (This is covered in detail in the *Output* section).

Output Service Bureaus

If you do not own a PostScript-compatible laser printer or typesetting machine, you can find instant printing or typesetting shops in most major centers that will sell PostScript output or rent output time. If an output service does not have an Amiga to hook up to their printer, it is possible to transmit a *Professional Page* file over a modem as an ASCII PostScript file to whatever personal computer the output service uses (such as an Apple Macintosh or an IBM PC), which can then send the file to the printer.

PostScript Compatibility

Professional Page will output to any PostScript-compatible laser printer, such as the QMS PS 800+ or the Apple LaserWriter, or to a PostScript-compatible typesetting machine, such as a Linotronic 100, 300, or others that are equipped with a PostScript RIP (Raster Image Processor).

Setting Printer Specifications

Professional Page gives you a wide variety of printing options, including halftone screening, a variety of film and paper sizes, color

separations, and page rotation. Print options are chosen from the requester that appears when you select *Project/Output/Postscript.* These options are covered in detail in the *Output* section.

Dot-Matrix Printing

You can print *Professional Page* documents with all non-PostScript graphics-capable printers (dot-matrix, ink jet, thermal, laser, etc.) that have an appropriate printer driver (selected with Amiga's *Preferences* tool). This is accomplished through the *Project/Output/Dot Matrix* menu sub-item. The sections *Printing* and *Compugraphic Fonts* cover dot-matrix printing in detail.

Some features, like page scaling and rotation, are not available with Dot-Matrix printing. Also, unless you use the Compugraphic fonts, the text will print as it appears on the screen, not perfectly formed as with PostScript output.

6. THE TEXT EDITOR

Professional Page's built-in on screen text editor is completely integrated with the rest of the program. Click in a text box with the *Text* tool, and you are ready to edit the text. Its completely WYSIWYG (What You See Is What You Get) nature lets you change text and its attributes and immediately see how it will be formatted. This is a real boon when editing copy to fit a certain amount of space in a column, for example.

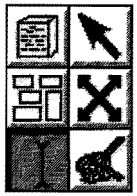
The 100% magnification mode is most suitable for working with average-sized body text, while the lower magnifications can be used for editing large headings. (Magnification is selected from the *Preferences* menu or the equivalent hot-keys.) Since the 100% magnification mode does not reveal the whole page on the screen, you may have to move the page around with the page position tool to get to other areas of text on the page. If you move off the visible part of the page with the cursor, the page will automatically shift to show you the next section.

The menus of interest when using the Text Editor are the *Type*, *Edit*, and *Tag* menus. The *Type* menu lets you change the typographical characteristics of your text, the *Edit* menu lets you operate on the text itself, and the *Tag* menu lets you define and manipulate *Style* and *Paragraph Tags* for fast and easy formatting of text

When you click on text, a cursor is placed at the point that you click. The cursor indicates where the next character you type will be placed. You can move the cursor around in the document using the Amiga's cursor keys, or by clicking, using the mouse, on a new place.

Text Blocks

In order to work on a range of text, you must mark a block. A marked block is highlighted on the screen in reversed video. A text block can be deleted, replaced with new text, 'cut' (removed and copied to the paste buffer), or copied. Selections made from the *Type* menu are applied to the text block.



Creating a Block

There are several ways of marking a block:

- Move the *Text* pointer to a word, and double-click to mark that single word.
- Select *Edit/Select Box* from the *Edit* menu to mark the entire contents of the current box.
- Select *Edit/Select All* to mark the contents of an entire article.
- Click on the beginning of the text you want marked with the *Text* pointer and drag the pointer to where you want the block to end. All text between where you started to drag and where you released the pointer will be marked as a block.
- To mark a block extending from one box to another, or across several pages, click with the *Text* tool where you want the block to start. Move to the end of the block (which can be several boxes or several pages from the beginning), and click while holding the SHIFT key. All text between the two clicks will be defined as a block.

NOTE: When a block is marked, the cursor keys no longer move the text cursor, but adjust the tracking and baseline of the blocked text. (See the *Type* menu discussion in the *Menus and Tools* section.)

Unmark Block

To unmark a block select *Edit/Unmark Block* or simply click the text cursor anywhere inside a text box.

Save Block

Selecting *Edit/Save Block* saves the marked block to disk as an ASCII text file. All typographical information is translated to embedded formatting commands before saving.

NOTE: This is one of two ways that you can easily save a *Professional Page* document as text only. The other way is to send the block or even the whole file to the *Article Editor* using the *Edit/Article Editor* feature.

These can be valuable features to use if you wish to break a long text file into several shorter files, or if you wish to re-edit a document in a word processor and re-import it into *Professional Page*. Using the *Article Editor* with it's hot link to *Professional Page* allows the text to be sent back into the document or saved to disk or both.

Select Box

Selecting *Edit/Select Box* marks all the visible contents of the individual text box as a block.

Select All

Selecting *Edit/Select All* marks all the contents of a series of linked boxes as a block.

Editing

You can add new text anywhere by simply moving the cursor to the desired position and typing in text. If you make a mistake, you can delete characters with the DEL or backspace keys.

Using Text Blocks

Text blocks are very useful for editing text: when a block is marked, anything you type will replace the text block. For example, to change a word in your text, double-click the old word to mark it as a block, then type in the new word. The old word will disappear as soon as you type the first character of the new word. The block that disappears is not lost, however. Press the ESC key to bring the old word back again. You can also use text blocks to rearrange your text. If you select *Edit/Cut* (or SHIFT-F1), the marked block is removed from the text and placed in the 'paste buffer'. Whatever is in the paste buffer can be inserted at the current cursor position by selecting *Edit/Paste* (or F1).

To Move a Block of Text:

- Mark a text block
- Select *Edit/Cut*
- Move the cursor to the desired new position
- Select *Edit/Paste*

If you select *Edit/Copy* instead of *Edit/Cut*, the text block is copied to the paste buffer without deleting from the text. This lets you paste a copy of a block of text anywhere in your document.

To Delete a Text Block

A marked block is deleted by doing one of the following:

- Press the backspace key
- Type a character
- Use the paste operation

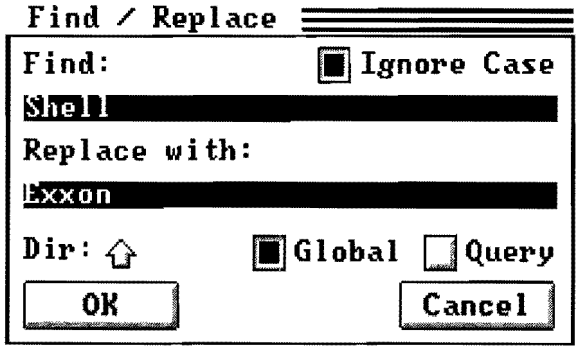
The marked block is placed into the paste buffer and the typed character, or pasted block, replaces the previously marked block on the screen. To get the deleted block back, place the text cursor and press the ESC-key. The deleted block will be placed in front of the cursor.

Find and Replace Operations

The find and replace features have two functions. They can be used to find and modify text strings in the conventional sense or they can be used to find and replace text with specific typographical characteristics. Typographical codes (see Appendix F: Formatting Text) are only applied to the first character of the string in the find operation. The replacement string can contain any number of embedded formatting codes. For example, you can search for all occurrences of the BOLD string "PPAGE" (by using "\BPPage") and replace them with italic underlined Helvetica "Professional Page" (by using "\I\U\ff<Helvetica>Professional Page").

Find

Selecting *Edit/Find* finds the next occurrence of a particular string, which is a specified group of characters. Using this menu item you have the option of search direction, forwards or backwards, and whether to ignore the case, upper or lower, of the string.



Replace

Selecting *Edit/Replace* replaces one string with another. You have the option of search direction, whether to change one or all occurrences of the search string, and whether to query each change.

Find Next
Finds the next occurrence of the search string in the indicated direction.

Replace Next
Replaces the next occurrence of the search string with the replacement string. A query is made if it was selected as an option in the *Replace* item.

Importing Text

You can import text from other word processors and put it anywhere within the text in your document. This is because after you select *Project/Import/Text*, the text is placed in the paste buffer. It is up to you to decide where to put it, and to paste it there.

Professional Page supports several different word processor formats for imported text. Before importing, make sure the correct format is chosen in the *Preferences/Text Format* menu item. If you are using the same word processor for all your import files, you need only make this selection once.

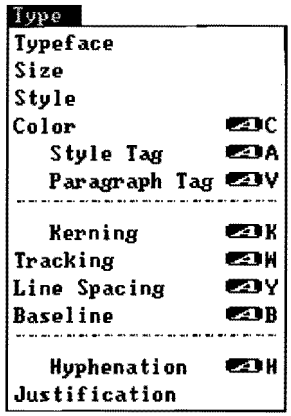
You are not limited to the word processors listed in the *Preferences/Text Format* menu. If you select *Generic* (the default), you can import text from any program that has a generic ASCII save mode. The advantage to using a word processor's native save mode and the corresponding menu selection is that text styles (bold, italics, etc.) will be preserved in the document. If using a non-supported word processor and generic mode, just put in the appropriate *Professional Page* style codes instead of using the word processor's style feature (see Appendix C for formatting codes).

To Import Text:

- Make sure the correct format is selected in the *Preferences/Text Format* menu item.
- Select *Project/Import*. A file requester will appear.
- Select the device, drawer, and file name of the text file you wish to import, then click on *OK*.
- Place the cursor at the position that you wish to put the text.
- Select *Edit/Paste*.

The *Type* Menu

All the options in the *Type* menu are individually explained in the *Menus and Tools* section. This section is concerned with the way you



apply the menu options to the text in your document.

The *Type* menu lets you change a number of typographical attributes, like the typeface, type size, type style (bold, italics, underline or outline), type color, *Style* and *Paragraph Tags*, line spacing, tracking (character spacing), hyphenation, etc. The attributes selected will affect the currently marked text block, if one exists, or determine the attributes of the text that is about to be typed. For example: if no block is marked and you select *Text/Style/Bold*, then type a word, that word will be in boldface style. Whenever you move the cursor with the cursor keys or by clicking with the text tool, the current set of attributes changes to reflect the character behind the cursor. This lets you click anywhere in a document and add text, ensuring that the new text has the same attributes as the text immediately before it.

If you select attributes from the *Text* menu while a block of text is marked, the new attributes will be immediately applied to the blocked text. For example, you could change a word to italics by double-clicking on the word to mark it as a block, then selecting *Type/Style/Italics*.

The way that the *Text* menu operates is simple and elegant, but it is important to realize what happens when you select an item from this menu. For example, if no text block is defined and you change some text attributes, and then move the cursor, the menu selection will have no effect. This is because you changed the current text attributes with the menu, then changed them back again by moving the cursor through the text.

To change the *Type* attributes of existing text:

- Mark the text as a block
- Select the desired attributes from the *Type* menu

To set the attributes for new text:

- Position the cursor
- Select the desired attributes from the *Type* menu
- Enter the new text

The text attributes that are currently selected are reflected in the *Type* menu by check-marked menu items, or by numerical values in requesters. These settings are changed when you make menu selections, and when you position the cursor to text with different attributes. For example, if you move the cursor to an italicized word then look at the *Type/Style* menu item, you will see that the *Italic* sub-item is check-marked.

Style and Paragraph Tags

For formatting and applying text attributes, Style and Paragraph Tags can speed your work. Using the Tag menu you add New, Modify, Delete, Save, and Load both *Style* and *Paragraph Tags*. Once created, you can apply these tags just as would any single attribute.

- Mark the text as a block
- Select *Style Tag* or *Paragraph Tag* from the *Type* menu.
- Choose the name of the Tag you wish to apply to the text and click on it so it is highlighted.
- Click *USE* or double click on the tag name and the attributes defined in your *Tag* definition will be applied to all the text blocked.

A Tag can also be specified with no text selected but the cursor positioned where you wish to begin typing. In this case, just as with other attributes, the text typed immediately after the *Tag* is selected uses the *Tag* you have selected.

For more information on defining and using *Tags*, see *Tags* in the *Menus and Tools* section.

Box Breaks

If you want to force text to go to the top of the next box in a linked article, hit RETURN while holding down the CTRL key. The text after this will appear at the beginning of the next box in the link.

Greeked Text

When you use a magnification level too low to see the text properly, the text will appear as a pattern rather than as characters; this is referred to as 'greeked' text. If you need to edit the text, you will first need to make it readable by using a higher magnification level. You can even change the threshold at which text becomes greeked. The *Preferences/Text Greeking Control* lets you set the minimum and maximum sizes for greeked text.

Massive Changes to Text

If you are working on a large amount of text and require major rewriting, editing or reformatting, it is sometimes more convenient to export the text, edit it in a word processor, and re-import it again. All the typographical attributes of the text are retained as formatting codes, and these may be edited as well. Text is exported using the *Edit/Save Block* menu item.

To export text:

- Select *Edit/Select All* to mark all text as a block.
- Select *Edit/Save Block.* A file requester will appear.
- Choose the device, drawer and name for the exported file, then click *OK.*

The exported file will be a generic ASCII text file that you can load into a word processor and edit. All the formatting codes will also be included in the text, making it more complex than text alone. However, this also lets you make global changes to the typography of a document quite easily. For example, you could change the point size and typeface of all the headings in your document by a search and replace operation in your word processor: to change all 12 point Times to 11 point Helvetica, you could search for **"\fs<12>\ff<Times>"** and replace with **"\fs<11>\ff<Helvetica>"**. The same applies for changing *Tag* names in the document. But of course, when *Tags* are used to apply attributes, it is simple to use *Tag/Modify* and change any attribute of the *Tag*. All changes in the *Tag* are immediately reflected in all text associated with that *Tag*. You see how easy global changes are right from within Professional Page, but you may want to use formatting codes to specify *Tags* in your word processor documents even before you import them, further streamlining the process. See Appendix C for a description of all formatting codes.

Using the Article Editor

The *Article Editor* is hot linked to *Professional Page* and can deal with the imbedded codes. You can hide these codes (converting style codes to text styles) or display them at will. Whole text files or blocks of text can be quickly shuttled into the *Article Editor* for changes and spell checking, then transferred back to Professional Page. For more information see *Menus and Tools* and the *Article Editor* section.

7. THE ARTICLE EDITOR

The Article Editor is a high-performance text-editor, tailored to work with Professional Page. Text entry and editing operations have been carefully chosen and implemented for efficiency and simplicity. The size of articles is limited only by available memory, and there is no speed penalty for large articles. Powerful features such as translation tables for automated text substitution, document analysis for readability and real-time spell checking make *The Article Editor* an ideal text editor for professional writers, editors, and anyone else whose work involves large documents.

The Article Editor sees an article as a collection of characters that make up words, sentences, and paragraphs. The program "thinks" in term of these entities, because this is the way that people tend to think of and deal with almost everything they write.

An article is a collection of text (those words, sentences, and paragraphs) that you edit within the *Article Editor* window. Within *Professional Page*, an article represents the text contents of a collection of linked boxes. The *Article Editor* window lets you see as much of the article as can be displayed within it, but the article itself can be of any size; you can display any section of the article within the window and edit it there. The window containing the article is a standard Amiga window, featuring the usual drag bar, sizing, reordering and close gadgets. The article window also has a *scroll bar* on the right border (to indicate where the cursor is in the article and let you change its position), and a *status bar* on the bottom border. The status bar shows the current size of the article (in characters) and

cursor position (expressed as a percentage), and is occasionally used for displaying various messages.

Using *The Article Editor* with *Professional Page*

The Article Editor is designed to interact closely with the desktop publishing program *Professional Page (PPage for short)*. This is the reason for three entries on the *Special* menu: *Show PPage codes, Hide PPage codes*, and *Send text home*. These menu items let you use *The Article Editor* as an auxiliary text editor to *Professional Page*, providing a fast and convenient way to make modifications to any amount of text in an article.

While using *PPage*, you can use *The Article Editor* to edit the text in your article by selecting the *Article Editor* option from the *Edit* menu. If you mark a range of text in *PPage* before selecting the *Article Editor* option, only the marked text will be brought into *The Article Editor* for editing; otherwise, all the text in all linked boxes will be used.

After a moment, the *Article Editor* screen will pop up with the selected text ready for editing. All *PPage* typesetting codes are embedded within the text when it is in *The Article Editor*, but they are hidden. Typesetting codes are special instructions that describe the text's appearance to *PPage*. To reveal the codes in *The Article Editor*, select *Special/Show PPage codes*. You can now edit these codes along with the text, changing type sizes, typefaces, line spacing, etc. If you are cutting, copying or pasting text within *The Article Editor*, the formatting codes must be visible in order to carry them along with the text. If they are hidden, such editing operations will apply only to the text itself. At any time, you can show or hide the typesetting codes in the article by selecting *Show PPage codes* or *Hide PPage codes* from *The Article Editor*'s *Special* menu.

After you have finished editing the text in *The Article Editor*, selecting the *Send text home* menu option will return you to *PPage*, where the newly edited text will replace the old text in the article. You can repeat this procedure at any time, with any selected range of text in the article, whenever you need the high-speed text editing capabilities that *The Article Editor* provides.

The Article Editor can also be used for initially composing the text in your article, which can then be imported into *PPage*. In this case, you

don't need to run both programs at the same time: you can run *The Article Editor*, create an article, then at some later time (whether *The Article Editor* is still running or not) run *PPage* and import the text. When using *The Article Editor* in this way, you can still hide and reveal the formatting codes, but the *Send text home* menu item will not work (it will be "ghosted", meaning that it can't be selected).

If you have hidden PPage codes in your article when you save it, before the save commences a requester will ask you whether you want to save the hidden codes or not. If you reply YES to this requester, the hidden codes will be expanded in the saved file; if you reply NO, the hidden codes will be removed.

Saving an article: *Save* and *Save as*

When you create a new article, the article's name will be indicated in the window title bar as "(Untitled)". The first time you save this article, you must give it a name. You do this by selecting *Save* or *Save as* from the *Project* menu, which will bring up a file requester to aid you in examining existing files on any disk or other storage device and putting the article file where you want it to go. The resulting directory ("Drawer") name for the file you are saving appears, shown with a "drawer" icon beside it - you can click in this box and change the drawer name yourself if you wish. You then type the name of the article itself in the box below, marked with a "File" icon, and press RETURN. You can use CANCEL to abort the file save operation, or click on OKAY to accept a file name that you've chosen.

Notice that after you modify an article an asterisk appears before the article title at the top of the window; this asterisk goes away when the article is saved. The asterisk lets you know that the article has been modified since the last save, so the latest version on disk is not completely up to date.

Once you have given your article a name and saved it in this manner, *The Article Editor* remembers the name and displays it in the article window's title bar. If you wish to save the article with the name given in the title bar, you need only select *Save* from the menu; the article will be saved without any further interaction. If you wish to save the article with a new name, you can select *Save as* again and change the name displayed in the "File" box in the file requester. The article with the original name still exists on disk.

Loading a saved article: *Load*

When you load an article into *The Article Editor*, the current article is replaced with the new one. To load an article, select *Load* from the Project menu. The file requester will pop up to aid you in choosing the article you wish to load. You can select a device and directory as usual, and select an article by clicking on the article name and clicking the OKAY gadget on the bottom left of the window, or by simply double-clicking the article name.

Quitting The Article Editor: *Quit*

If you've finished with an article and wish to remove its window entirely, you can click on the window close gadget or select Quit in the Project menu. This will have the effect of exiting from *The Article Editor* itself, meaning you'll have to re-run the program in order to open new articles.

Words, Sentences and Paragraphs

We mentioned earlier that an article is composed of words, sentences and paragraphs. This is important, because *The Article Editor* works with these basic units in several operations. A word is any text that has a space or RETURN (end of paragraph) on either side of it (*The Article Editor* doesn't care - or know - if it is actually an English word or not!). Sentences are a little more complicated, but *The Article Editor* tries to figure out where a sentence begins and ends by looking at punctuation, spaces and other indicators in the text. A paragraph is any text that has a RETURN on either side of it. You can see the ends of paragraphs in *The Article Editor* because they are indicated with a special character (¶). (You can make these end-of- paragraph markers invisible, if you wish, by selecting *Toggle Paragraph Marking* in the *Commands* menu.) By the above definition, a single word can be a paragraph in itself, and in many cases, such as in an itemized list you are creating, you may wish to put a RETURN at the end of every line, making each one a separate paragraph. This is perfectly acceptable, but just remember that you shouldn't put a RETURN after every line of text in a regular paragraph; *The Article Editor* figures out the line breaks for you. For normal text, you should only press RETURN at the end of a paragraph.

Writing with The Article Editor

The simplest editing operation is just typing in text and using the cursor keys and the BACKSPACE key to edit. Words automatically "wrap" at the end of a line so that they are always left in one piece. This automatic word-wrap will always fit as many words as possible on a line without breaking them. With this in mind, you will see that it is often easiest to add to and modify your text by simply moving the cursor, typing new text to insert it, and pressing the BACKSPACE or DEL keys to remove existing text.

To end a paragraph, press the RETURN key. You will see an end-of-paragraph indicator (¶), which distinguishes a line break with a real RETURN after it from the line breaks that *The Article Editor* puts in to "wrap" the text within the window borders. This RETURN that you have entered can be deleted with DEL or BACKSPACE just like any other character, having the effect of joining together the two lines that it separates. Conversely, you can press RETURN while in the middle of your text to break it up into separate paragraphs. To see the way this works, try pressing RETURN a few times within a sample article, then press BACKSPACE an equal number of times to get back to normal.

You will notice that newly-entered text gets inserted into your article, pushing any text in front of it ahead. If you wish instead to overwrite existing text, you can switch from insert mode to overstrike mode: select *Toggle insert mode* from the *Commands* menu. (Toggle means to alternate between the two modes, as in a toggle switch.) You'll notice that the cursor appears as a solid block in replace mode, but is a thinner vertical bar in insert mode. The cursor shape suggests the operation that is performed every time you press a key, to remind you of what mode you are in. The mode you use is a matter of personal preference and the editing task at hand, but many people are content to just get used to insert mode and stick with it to avoid confusion.

Getting Around in a Document

The obvious way to move the cursor to a new position in your article is to use the cursor keys. If you hold down the cursor keys, the cursor movement will repeat, and the cursor will continue to move for as long as you hold the key down. Once you get to the top or bottom text line in the window, the text in your article will scroll, revealing the previously invisible lines as it does so.

The cursor keys can also be used to move about in other ways. If you hold down the ALT key while pressing the cursor left or right arrows, the cursor jumps to the previous or next word. This is a very convenient way to move around within the paragraph you're working on.

Holding down the ALT key while using the cursor up or down keys also moves the cursor further than just the cursor key by itself. The first time you press ALT-cursor up, the cursor moves to the top text line visible in the window. Subsequent presses of this key combination move the cursor up (towards the beginning of the article) by one screenful of text, causing the next screen of text to be displayed. ALT-cursor down works in a similar way, but moving down: to the bottom line of text in the window, then towards the end of the article, one screenful at a time. The ALT up/down operations are useful for moving quickly through a long article, seeing all the text along the way.

You can also use the cursor keys to move the cursor forward and backward by paragraphs, to the beginning or end of a line, or to the top or bottom of the article. The diagram below shows all the cursor operations and their associated cursor keys.

Another useful cursor movement doesn't use the cursor keys at all: CTRL-c will cause the cursor to jump vertically, to the middle of the window, without changing its position within the article. In other words, it positions the article within the window so that the cursor is centered in the window. This is convenient if you are editing text near the top or bottom of the window, and wish to see more text around you for context. You'll find that editing with the cursor near the center of the window gives you the feeling of having more "elbow room", or "breathing space" in which to work. For this reason, the CTRL-c operation is performed automatically for you when you are entering text at the end of your article, on the bottom line of the window, and you get to the end of the line.

Tabs and back-tabs

The TAB key on the keyboard works much like a typewriter TAB key: pressing it moves the cursor over to the next tab field. Tab fields are four characters apart by default, but you can easily change this number in the option control panel. In insert mode, pressing TAB within text will push the text ahead, while in overstrike mode, the TAB key moves

the cursor only and does not modify the text at all. Holding the SHIFT key while pressing TAB gives you a "back-tab", moving to the previous tab field on the line. In insert mode, back-tabs pull any text in front of the cursor back across any intervening blank space, while in replace mode, they move the cursor only.

More Editing Operations

The Article Editor's editing operations are designed to be efficient, and conform with the kinds of editing tasks common in typical articles. There are several ways to accomplish most editing operations, and they can be executed from the keyboard, the mouse, or a combination of both.

Cutting, Copying and Pasting

The next stage of article editing beyond simple editing is cutting, copying, and pasting. When a section of text is "cut", it is removed from the article, and stored in an invisible "paste buffer", which is a temporary holding area for an arbitrary amount of text. It can then be retrieved later and "pasted" somewhere else in the article. A "copy" operation merely copies the text to the paste buffer without deleting it from the article, allowing you to replicate it. There is only one way to paste text: using the "Paste" option in the "Edit" menu. There are, however, many ways to cut or copy areas of text, because it is important that there is always a convenient method of selecting any given area of text to be cut or copied.

You can cut a sentence, paragraph or line, using the menu options, or their respective keyboard equivalents. To cut multiple words, sentences, etc., just press the key as many times as you wish; all the cut text will be appended in the paste buffer. If you move the cursor, the append is stopped so that future cuts will go to the paste buffer on their own, replacing its previous contents.

You'll notice that after you paste some text that you've cut in the manner above, it appears highlighted in a different color from the other text in the article. This indicates the "highlight region", which can be used for a number of operations, including cutting and copying. Highlighted text will be automatically cut and replaced with any new text that you type. To cut the currently highlighted text, use "Cut" or simply press the DEL key; to copy it use "Copy"; to erase the highlighting, keeping the text intact, use "Clear highlight" or just move the cursor. Remember, any highlighted region cut or copied can

later be pasted anywhere in any currently open article.

Marking ranges

A convenient way to highlight a range of text for subsequent cutting, pasting, or other operations is by clicking and dragging with the mouse: with the mouse button held down, you can move the mouse pointer around to enclose the text you want. Moving the pointer above the top or below the bottom of the window while highlighting will cause the text to scroll so that you can mark text beyond the visible boundaries of the window. After highlighting a range of text, you can then cut or copy it, click somewhere else in the document and then paste it into the new position.

Highlighting text is a very easy way to make changes while editing an article. To replace a piece of text, you just mark what you want to change, then type the text you wish to replace it with. The old text is automatically cut, so it's not lost; you can still paste it back again if you need to. The highlight region is a temporary thing; it disappears as soon as you move the cursor or click somewhere else in the text using the mouse. The cursor is always placed at the start of the highlight region, since that is where any new text will be entered. After marking a range, the cursor will jump to the start of it.

It is important to note that highlighted text is not placed in the paste buffer until it is cut or copied. In other words, highlighting in itself does nothing but physically mark a range of text, which you can then perform operations on. Besides cutting and pasting a highlighted range of text, you can change it to upper or lowercase, change the text style, or save it (these other operations are discussed in more detail elsewhere in this manual).

Cutting marked ranges with the mouse works like cutting words, sentences, paragraphs and lines, in that multiple cuts append together in the paste buffer until the cursor is moved. This lets you grab chunks of text from several places in your article, and have them all joined together in a new place when you Paste. This works for copying also. Try this: Mark a word in your article with the mouse (include the space at the end) and copy it. Now, without pressing any cursor keys, move the mouse to another word, mark it, and copy again. Repeat this one more time with another word somewhere else in the article (if you wish to move out of the window, use the scrolling gadget, not the cursor keys). Now put the cursor somewhere else in your article - you can use

the cursor keys if you wish - and paste it: all three words will appear in the new highlighted region together. This unique feature of *The Article Editor* is useful for gathering pieces of text or ideas from various places in your article and putting them in one place, or for grabbing pieces of a sentence or paragraph and putting them together when re-wording.

Marking larger ranges

Since *The Article Editor* imposes no limit on the amount of text that can be cut or copied - other than the amount of memory available in the system - you may wish to mark very large ranges of several hundred or even several thousand lines. Marking with the mouse in the manner described above would be awkward in this case, so an alternate method of marking a range is provided, which lets you define the beginning and end of the range independently. You can then cut or copy this range as usual. Move the cursor to the start of the range you wish to mark and press ALT-F5, then move it to the end of the range and press ALT-F6.

Saving and loading portions of text

The options in the *Edit* menu called *Insert File* and *Save Highlight Region* give you an easy way to save a portion of your article as a separate file, or to insert an article on disk into your current article. To save a range of text as a file, mark a range in the usual way, select *Save Highlight Region*, and choose a file name with the file requester. To insert an article at the cursor position, just choose *Insert File*, and select a file name with the requester. The text in the selected file will be inserted, and will be highlighted so that you can cut it and paste it somewhere else if desired. With both of these operations, the range being saved or inserted is put into the paste buffer.

Styles

As you can see from the *Styles* menu, *The Article Editor* supports **boldface**, *italics*, and underlined text as well as the normal text used in the majority of an article. When you select one of the options in the *Styles* menu or use the corresponding hot-key, the operation takes place on the highlighted region. If there is no highlighted region, the chosen soft style will be applied to all text from the cursor position to the end of the paragraph. Styles may be combined; for example, boldface italics or underlined, boldface italics.

When entering new text, you can use one of the style commands to control how that text will appear. If you turn bold on, for example,

new text that you type will be in bold until you end the paragraph or turn bold off. While this technique is useful for bold or underlined headings, entering text in italics isn't as convenient, since some characters will chop off part of the preceding character. You can fix up such chopped-up text by selecting the *Refresh Window* option in the *Special* menu to refresh the display, but it is better to enter large sections of italicized text normally, then italicize it later.

Still another method of applying styles to your text is to simply select a style when no range is marked and the cursor is within some text. In this case, all the text from the cursor position to the end of the current paragraph will instantly change to the selected style. This is an easy way to apply styles to entire paragraphs.

Style Codes

The obvious immediate effect of putting text styling into your article is the way the text appears on the screen; less obvious are the invisible style codes that *The Article Editor* puts into your text to keep track of the text styling at any given point. These style codes are normally of no concern to you, but they are in some ways like any other character in your text - for example, they can be deleted with the DEL or BACKSPACE key, which removes the style from the text. There are style codes for bold on, italics on, underline on, and codes to turn the corresponding styles off. There is also a style code to turn all styles off (*Normal text* in the *Styles* menu).

The easiest way to use text styles is by highlighting the text you want to change and selecting the appropriate style with the menus or hot keys. If you do it that way, *The Article Editor* will try to minimize the style codes used within the range. For example, if you select a style and then select *Styles/Normal*, all codes in the highlighted region will be removed. If you wish to use the style commands without marking a region, you have total control over what codes are placed in your text, but it is possible to put in several codes that cancel each other out or are redundant. In either case, it is sometimes useful to be able to see the style codes in your text. For this reason, you can see all text as normal text, and the codes as reverse-field characters by clicking on the *Style Codes* gadget in the *Options* requester. Reverse field uppercase B, I, and U represent the style codes for bold on, italics on, and underline on, respectively; the corresponding lowercase characters are used for the off codes. You may find it useful to work in this mode if you are editing large areas of text in a certain style; not only will it be easier to

read the text, but text operations will be faster, since *The Article Editor* draws normal text faster than styled text.

Converting to upper or lower case

If you select *Convert to lower case* in the *Commands* menu, the character under the cursor will be converted to lower case, and the cursor will advance to the next character so that you can repeat the operation on as many characters as desired. *Convert to upper case* works in the same way. If a highlighted range exists when you do the case conversion, all text in the range will be converted, in the same way as with the text styling commands. You will find that this method gives you a convenient way to convert the case of any amount of text.

True TAB character

Some word processors and other text programs put a special TAB character in an article when you press the TAB key. Although *The Article Editor* doesn't use actual TAB characters, if you need to get true tab characters into an article, you can do so with CTRL-t (which shows up on the screen as a reverse-field 't'). This character doesn't do anything special in *The Article Editor*, but will be saved as a true tab (ascii 9). When you load an article containing true tab characters, you will be asked if you want the tabs expanded into spaces (*The Article Editor*'s normal way of handling tabs). Depending upon your choice, tabs will either remain as tab characters or be expanded into spaces.

Macros

Macros let you define common operations or pieces of text and recall them with a single key sequence. This is useful for an operation like "italicize word" (delete word, paste word, italic text, clear highlight), a piece of text like a *Professional Page* formatting code, or any sequence of text and operations that you perform often. Up to ten different macros can be defined at one time, and sets of macros can be saved to disk and loaded at any time.

To define a macro, hold down SHIFT and CTRL on the keyboard and press a function key. All the keystrokes and/or menu operations you enter from now on will be stored into the macro for that function key. End the macro definition by pressing the SHIFT-CTRL combination again (see the prompt displayed in the status bar during macro definition).

To "replay" a macro, press CTRL and the function key. You can define up to ten macros (one for each function key), each with up to 99 keystrokes or operations. You can save or load macro definitions from the *Project/Environment* menu. Other macros can be used within a macro definition.

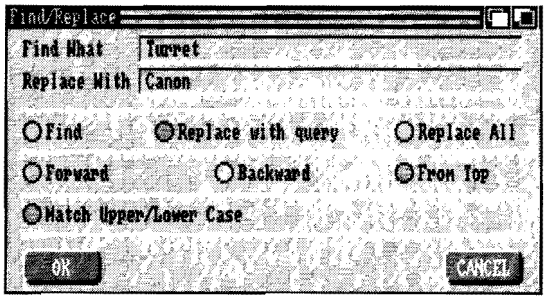
Macros can "record" only those events taking place within an *Article Editor* editing window; operations done on requesters or control panels will be ignored.

Find and Replace

Find and replace allows you to quickly find a word or phrase within your article, or automatically replace a piece of text with something new. Find gives you an easy way to get to specific places in your article or look for all places where a certain topic is mentioned. Using Replace will change whatever is found with new text; this can be applied to the first thing found, all things found within the article, or only those things that you select.

The Find/Replace requester

When you select *Find/Replace* from the *Commands* menu, the Find/Replace requester pictured here will pop up. The easiest way to use this requester is to just type in the text you wish to search for and click on the OKAY gadget. If you do this, the article will be searched, starting from the current cursor position, for the text you specified. If the text is found, the cursor will be placed at the start of it; if it is not found, the message "Not Found" will be displayed for a few seconds in the article's status bar. If you wish to search for the same text again (continuing from the cursor position), you can select *Search Again* from the *Commands* menu instead of bringing up the requester again.



The text you search for will be found wherever it occurs in the article, even in the middle of the word. You may wish to search for a word by itself: for example, you might want to search for "if" without finding "terrific", "plaintiff", etc. To do this, put a space before your search string; *The Article Editor* will use this space when conducting the search. You can put a space after the search string as well, but that will

prevent you from finding the word if it is followed immediately by a period or other punctuation symbol. Since spaces following the search string are used as part of the search, do not enter excess spaces or the text may not be found. To see if there are excess spaces in a search string, press SHIFT-cursor right to move the cursor to the end of the string.

Note: Since *The Article Editor's* Find/Replace requester uses regular Amiga "string gadgets" for its text input, you can use the usual shortcuts: AMIGA-x to clear the current string, AMIGA-q to "undo" a change, and SHIFT cursor left and right to get to the beginning and end of the text string.

To use the other features of Find/Replace, a number of gadgets are provided on the window. These gadgets let you select certain options by clicking in the little circle beside the text representing the option you want. The circle beside the option currently selected will be filled in, and the ones deselected or turned off will be hollow. Try clicking the circles in the requester now to see how they work. There are three rows of gadgets, each with a different function.

In the first row, if you select "Replace with query" instead of "Find", *The Article Editor* will highlight the text that it finds and give you the choice of either 1) replacing it with the text in the "Replace With" box, 2) doing nothing and continuing the search, or 3) stopping the Find/Replace operation altogether. (This message is given in the status bar when the text is found.) This is repeated for each occurrence of the text found in the article. This way, you can change only certain occurrences of the text and see what will be changed before the operation takes place. If you select the "Replace All" gadget instead, all occurrences of the "Find" text in the article will be replaced by the "Replace With" text without any input from you at all. This is the fastest way to perform a text replacement throughout your article, but it can be risky, since you don't see what's being changed before it happens.

Below the "Find/Replace with query/Replace All" gadgets are the choices "Forward", "Backward", and "From Top". These determine how the search is made; "Forward" means the article is searched starting from the current cursor position and searching towards the end of the article. "Backward" also starts from the cursor position, but searches backwards through the text towards the beginning of the article. "From Top" searches forwards from the start of the article; in

other words, the entire article is searched. The search method you choose applies to Find/Replace operations as well, so make sure you select "From Top" if you want to make a text replacement everywhere in the article.

The final row contains a single gadget labelled "Match Upper/Lower Case", which you can turn on or off. When ON (the circle is filled in), upper and lowercase is significant in your searches, so that the text "bob", for example, would not match "Bob", "BOB", etc. If you turn the gadget off, upper and lowercase is insignificant, so you can just type the text you're interested in into the "Find" box without regard for the case of the letters.

Aborting a search

A search or find/replace operation on a very long article can take several seconds. If you decide to stop a search in progress for any reason, you can do so by pressing the ESC key on the keyboard. The message "Not found" will appear in the title bar to indicate the search was not completed.

Wildcard and style code searching

By entering special characters into your search string, you can do "wildcard" searches, search for style codes like "bold on", and look for special characters like linefeeds (end of paragraph). The "wildcard" character is the question mark. A question mark within your search string will match any character, so the string "b?g" would find the text "big", "bag", "bog", "bug", etc. If you wish to use an actual question mark in your search string, use "\?" (backslash-question mark).

By using the "caret" symbol (SHIFT-6), you can specify these special characters in your search string (to search for the caret character itself, use "\^"). Here is a list of the special character search codes:

^j	Line feed (end of paragraph)
^n	Normal text
^B	Bold on
^b	Bold off
^I	Italics on
^i	Italics off
^U	Underline on
^u	Underline off

^<space> Hard space

^- Soft hyphen

^? Untranslatable WordPerfect character

While you may never need to search for any of these strange things in your article, one that you may find useful is **^j** for end-of-paragraph. You could use this to convert double-spaced paragraphs to single-spaced, for example.

Unlike the question-mark wildcard character, which is special only in the search string, the caret search codes are meaningful in both the search and the replace strings. Using style codes, for example, in replace strings can be useful when you want a phrase or name to stand out in an article. For example, in this manual, all occurrences of "The Article Editor" were replaced with "^I^BThe Article Editor^i^b" to make them appear in bold italics.

The backslash character ("\"), when used in a find/replace string, causes the next character to be taken literally. This lets you search for or replace special characters like the question mark, caret, or the backslash itself. These are represented by the characters \?, \^, and \\, respectively.

NOTE: After pressing RETURN in the "Find What" and "Replace With" boxes so that no cursor is visible, you can use the keyboard instead of clicking OKAY or CANCEL with the mouse: ESC is the same as CANCEL, and ENTER (on the numeric keypad) can be used instead of OKAY. This can save you time by letting you use the keyboard only, without reaching for the mouse. *This works for **all** requesters in The Article Editor, including the file requester, option control panel, color control panel, and all warning/message requesters.*

Translation tables

Translation tables provide a way to make a number of text substitutions all at once. This can be important if you have so many find/replace operations you wish to perform that using the find/replace requester for each one would be impractical. You may, for example, be changing the names of your company's entire line of 430 different products, and you wish to change all company literature to reflect the new names. Translation tables make this tedious-sounding task easy.

A translation table is just a text file, created as a regular *Article Editor* article, which contains a list of text translations to be made. When you select *Translate article* from the *Commands* menu, you choose the translation table you wish to use, and the current article is translated according to the instructions in the table.

Translation tables can be used for any number of purposes, but a common application is to translate standard typesetting directives into specific formatting codes. Another purpose of translation tables is to translate abbreviations of commonly used words, phrases or names in your articles, like "TPP" for "The party of the first part", "Mr. WT" for "Mr. Winslow-Throckmorton", or "AHA!" for "Acme Heuristic Applications!". This technique has the dual advantages of reduced typing effort, and less chance of typographical or spelling errors.

Translation tables consist of any number of translations to be made, one per line, in the format "old text" = "new text" (the "=" is optional). The above examples of text translations could be performed with the following short translation table:

"TPP" = "The party of the first part"

"Mr. WT" = "Mr. Winslow-Throckmorton"

"AHA!" = "Acme Heuristic Applications!"

To create the table, just open a new article, type in the text (press RETURN after each line), and then save the article with any name that you choose. Once saved, this table can be used to make the translations at any time in the future, just by selecting *Commands/Translate article* and choosing the translation file from the file requester. This example only used three translations, but you can put any number of translations in a table, and of course you can save any number of separate translation tables.

Translation strings are case-sensitive. The special characters for style codes, index marks, etc. used in the find/replace requester can be used in translation tables as well. Either double or single quotes can be used in the translation string, but each quote pair must use the same type (e.g. 'single' = "double"). Any line with no quotes of either type is ignored, allowing you to put comments into your translation tables. To search for a quote character, use backslash-quote or enclose the text using the quote pair of the other type.

Spelling Checking

There are three spell-check options in *The Article Editor*, all found in the *Commands* menu: *Spell-check word*, *Spell-check to end*, and *Real time spell check*. If you select *Spell-check word*, the word that the cursor is on will be checked for spelling; if it is recognized, the message "Spelling is correct" will appear in the article status bar. This takes place virtually instantaneously, so when in doubt, you can just select this menu option and get *Spell*'s verdict on a word without any fuss. If *Spell* does not recognize the word, it puts up a small requester displaying the word in error, along with a few simple gadgets.

You can edit the word as it appears in the requester, and it will be changed accordingly in your article. If you click the "guess spelling" gadget, a window will open and *Spell* will begin listing words that are "close" in spelling. If you find the spelling that you want to use, you can just click on the word, and it will replace the word in your article. You can click the CANCEL gadget in this window at any time to stop seeing the guesses.

To spell check your entire article, move the cursor to the start (use CTRL-cursor up) and select *Spell-check to end* from the *Commands* menu. A window the size of the spell-check requester will open up, and a fuel gauge on this window will show *Spell*'s progress through your article as it scans each word. When a word is encountered that *Spell* doesn't recognize, the word is highlighted in the article, and the usual spell-check requester appears. It works as described above, but the other two gadgets, "Accept" and "Accept & Remember" are of importance now. If you click the "Accept" gadget, the spell checking will continue without changing the article. If you click "Accept & Remember", *Spell* will add the word to a temporary "user dictionary" so that if it encounters the same word again, it will recognize it and not see it as an error. This is useful when coming across words that you may use often but are not in the main dictionary, like "AmigaDOS". If you edit the word in the requester and press RETURN, the word will be modified in your article accordingly. If the word you enter is not recognized by *Spell*, it will give the message "Not found" and refuse to change the one in your article. You can override this feature by clicking "Accept", forcing *Spell* to accept the word and modify the one in your article. Spell checking will continue in this way until the end of the article, or until you click CANCEL in the requester. If you do cancel, you can continue from where you left

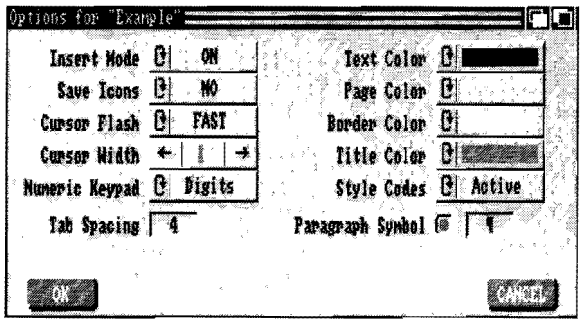
off, since spell checking always takes place from the current cursor position to the end of the article.

Some people prefer to have their spelling checked automatically as they type. The *Real time spell check* menu option turns automatic spell checking on or off. When this mode is on, the word you've just typed is checked when you press the space bar, as if you used *Spell-check word*. The real-time spell check feature can be easily turned on or off with the menu option: the status bar informs you of the new condition.

Article Editor Options

The option control panel

We all have our own preferences when it comes to word processing, so *The Article Editor* is designed to accommodate as many of these as possible. There are many options that can be changed on an article by article basis, and these options will automatically come into effect when you run *The Article Editor* by double-clicking the icon for an article. Options can also be changed on the spot at any time. One example of an option that is saved is the screen format, which you can change with the *Project/Screen format* menu item. Most of the other options, however, are changed with *The Article Editor*'s *Option Control Panel*.



The *Option Control Panel* pops up when you select *Set options* from the *Special* menu. The following options can be changed by clicking on the gadgets next to each option name.

Insert Mode: Insert Mode was discussed in the section on simple editing. If insert mode is ON, existing text is pushed ahead of the cursor; otherwise, existing text is overwritten with the text being entered (unless you are at either the end of a paragraph or the end of your article, in which case insert mode is temporarily invoked). This also can be changed without using the control panel, using the *Commands* menu.

Save Icons: When this is ON, every time an article is saved, an Icon is saved along with it. This lets you load the article and *The Article Editor*

at the same time by double-clicking the Icon. If you wish to save files without Icons, turn this off. (If you launch *The Article Editor* from *Professional Page*, the option will be OFF by default.)

Cursor Flash: *The Article Editor* normally uses a flashing cursor to make it easier to spot; this is especially useful when your color combinations result in the cursor being the same color as the text. If, however, you find the flashing cursor distracting, you can stop the blinking and work with a stable solid cursor instead. On the other hand, you might first want to try the 'SLOW' cursor blink option, if it is not already selected, which will give you a more leisurely, and perhaps more relaxing, blink rate.

Cursor Width: In insert mode, the cursor appears as a narrow vertical bar. If it's too narrow or too wide for your tastes, you can change its width by clicking on the left-arrow or right-arrow gadgets to make it narrower or wider, respectively. If you make it too wide, however, you won't be able to distinguish it from the full-width cursor used when Insert Mode is off.

Numeric Keypad: The numeric keypad can be used as a substitute for or adjunct to the arrow cursor keys if you wish; this option selects either mode.

Tab spacing: This controls the number of spaces between TAB fields (the cursor moves to the next tab field when you press the TAB key). The default is four spaces; to change this amount, click in the box, delete the number that's there, type a new number, and press RETURN.

Colors: The next four options are for setting the color registers used for text, the background, the window borders, and the window title and other graphics. There are four colors available, and you can set any of these four things to any of the four colors. If you choose the same color for text and background, your text will be invisible, so choose your colors with care.

Style Codes: Text in italics, bold, or underlined styles can be displayed in those styles, or displayed as regular text surrounded by special codes.

Paragraph Symbol: The paragraph symbol appears at the end of a paragraph (when you press RETURN), and looks like this: "¶". You have the option of changing this character to a different one of your

choosing, or making end-of-paragraph characters invisible altogether. The purpose of the paragraph character is to distinguish paragraph breaks from simple end-of-line breaks, so it is useful to keep them visible in most kinds of articles.

Line Spacing: The line spacing control is not on the option control panel, but can be changed with the *Special/Line spacing* menu item. This increases the space between text lines on the screen by one pixel, to a maximum of three pixels. This control does not affect the text in *Professional Page*, but is purely a visual text editing option, in the interest of increased readability. Generally, one extra pixel of line spacing is a good compromise between easily readable text and maximum number of text lines displayed.

Saving your options

Once you've set all of your options the way you like them, you can save them so that *The Article Editor* will use these options again the next time you run it. You can have different sets of options, called "configurations", for different kinds of articles, or just for your different moods. Once you have your options set the way you like them (colors, screen type, cursor size, etc.), select "Save configuration" from the *Project/Environment* menu. The file requester will pop up, but just click the "OKAY" gadget without entering a file name - the default file name "s:ArticleEd.cfg" will be used. From now on, *The Article Editor* will use these options.

If you specify a different file name in the file requester before you click OKAY, the configuration you save will not be automatically loaded the next time the program is run, but you can load it in manually, by selecting *Project/Environment/Load configuration*, and choosing the name of the config file in the file requester. All options will be instantly changed according to the config file.

Using different screen types

Depending on your personal preferences and the amount of memory you have available, you can use different screens for *The Article Editor*'s windows. The different screen types available are: Workbench, Med-Res, and Interlace; Med-Res is used by default. The screen type can be changed at any time by selecting the appropriate sub-item in the *Project/Screen type* menu item.

The least memory intensive screen type is the Workbench screen. When you use *The Article Editor* in this way, the windows used by

articles appear on the Workbench screen along with the other windows that may be there. In this mode, you are limited to using the same colors as the Workbench screen, which may not be appropriate for *The Article Editor's* text and requesters. *The Article Editor* is designed to use colors similar to those standard in version 2.0 of Workbench; the blue and white color scheme of earlier Workbench versions doesn't work as well, but is still quite usable.

If you use *The Article Editor* with a custom screen (Med-Res or Interlace), you won't have to share the screen with other windows. You can click the Workbench screen behind to reveal the *Article Editor* screen when you need it, and push the *Article Editor* screen behind when you don't need it. You can do this with the screen reordering gadgets, or with the key combination left-AMIGA-n and m. The interlace screen uses a higher vertical resolution than Med-Res, to give you more text lines, but it uses more memory, and can flicker in a way that some people find annoying.

If you would like *The Article Editor* to use a screen type other than Med-Res when you run it, select a new screen type from the *Project/Screen type* menu, then save a new configuration.

Advanced Topics

Article Analysis

Perhaps the most common form of article analysis is a simple word count. You can get this quickly and easily at any time by selecting *Special/Count words*. For a more detailed analysis of the current article, you can select *Special/Analyze article*. After a few seconds (depending on the size of the article), the article analysis window will appear. This window gives the word count as well, but also displays some other statistics about the article: the total number of characters, sentences and paragraphs, a word length frequency histogram, and a readability index.

The word length frequency table is a bar graph that gives you a visual indication of the length of words you use in your article. For most articles, you will see longer bars (indicating greater numbers) for the shorter words, with the bars decreasing in size for the longer ones. Depending on your subject matter and intended audience, this graph can help you visualize how many longer words you are using and perhaps adjust your style accordingly.

A more consolidated form of article analysis is given in the "readability" section of the article analysis window. The second figure is simply the average number of words per sentence, a useful reminder of how simple your text is to digest; shorter sentences often make clearer and more readable text. The "FOG" index is based on the average number of words per clause and the number of words of greater than three syllables, and yields a number that roughly represents the reading level of the text. A FOG index of 10, for example, roughly equates to a grade ten reading level.

When you're through studying the article analysis window, just click on it anywhere or press the ESC key to close it.

Using WordPerfect documents

The Article Editor supports WordPerfect documents for WordPerfect versions 4.1, 4.2, 5.0, and 5.1. Loading and saving WordPerfect documents is not done using the normal *Load* and *Save* menu items, but through the sub-items in the *Project/WP Import-Export* menu. WordPerfect documents contain special codes that only WordPerfect understands. *The Article Editor* hides these codes (translating a few things like style codes into *The Article Editor* codes), but keeps them internally so that they are saved again when you export the document. Since most of the WordPerfect codes are not interpreted, text using special formatting like multiple columns may not show up properly in *The Article Editor*. You can still edit the text, however, and the WordPerfect codes will remain intact when you export the document.

Special characters used in a WordPerfect document like foreign alphabet or greek and math symbols are converted to corresponding Amiga characters where possible, but when no equivalent character exists a reverse field question-mark is put into the text. As with the WordPerfect formatting codes, the actual character codes are retained internally so that the file will still work properly if it is exported and loaded back into WordPerfect.

8. GRAPHICS

Graphics add interest to your document, and they can contribute just as much to its impact as the text. *Professional Page* gives you two basic ways to incorporate graphics into your documents: as bitmaps, or as structured drawings. Bitmaps are the pictures that you can make with a graphics 'paint' program like *DeluxePaint* or *Photon Paint*. These graphics can be printed in black and white or as full-color separations. Structured drawings give you perfectly-formed lines, curves and other shapes that will display without the 'jaggies' found in bitmaps, since they will print at the full resolution of your output device. Structured drawings are easy to add to documents using *Professional Page*'s structured drawing tools. Applications for a structured drawing in a document might be as simple as a rule (line) between text columns on a page, or as complex as a full-page electronic schematic diagram.

Bitmap Graphics

Professional Page allows you to make use of any IFF-compatible bitmap graphics. Graphics can be any size (depending on available memory), in any resolution mode (Low, Medium, Interlace, or High), and with any number of colors from 2 to over 16 million (24 bit files).

Black and White Output

Graphics can be output as black and white halftones in sixteen gray scales from any PostScript-compatible laser printer or imagesetting machine.

Color-Separated Output

Graphics can be color separated onto positive or negative film, or onto positive or negative resin-coated paper from a PostScript-compatible imagesetting machine such as a Linotronic 100 or 300 typesetter.

Screen Display

Color bitmap graphics are displayed on the *Professional Page* screen as a four grey level representation If the image contains more color than can be displayed, don't worry, the full-color information remains stored and will be output and separated correctly. Structured drawings are displayed in up to 1000 colors thanks to color dithering. There are three different color dithering modes, see *Preferences/Color Dithering* in the *Menus and Tools* section for more information.

Importing

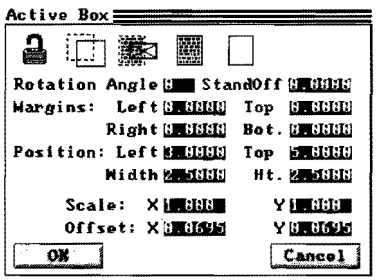
An empty active box must be available on the page to receive the graphic (see *Project/Import/Bitmap Graphic* in the *Menus and Tools* section).

Default Size

When the graphic is imported, it will be scaled as closely as possible to the size of the containing box, while preserving the picture's aspect ratio (ratio of height to width). The graphic can then be rescaled or resized.

Altering the Graphic Parameters

You can crop, resize, frame, screen, and rotate your bitmap graphics in *Professional Page*. As well, you can run text around the graphic box, or lay black and white or colored text over the graphic. If you wish to alter some feature of your graphic box, make sure the box is active, then select the *Box/Alter/Active* sub-item. In the requester, you can adjust the *Location*, *Margins*, *Graphic Scale*, and *Rotation Angle* of the graphic (see 'Box Menu' in the *Menus and Tools* section).



Location

The precise position of the box on the page can be determined by typing the location of the top left corner of the box and the box's width and height in the *Alter Active Box* requester that appears when *Box/Alter/Active* is selected.

Frames and Margins

Bitmap graphic and text boxes can be supplied with a structured drawing frame. *Professional Page* will draw the frame in the line weight, pattern, ink color, and fill color that have been selected from the *Draw* menu. All boxes can have margins for white space along the inside edge of the frame. Frames and margins are specified in the *Box/Alter/Active* sub-item.

Cropping

Using the handles on the graphic box, you can adjust the box to cover or reveal as much of the graphic as you wish. If you need to move the graphic within its box, drag the graphic around with the pointer while holding the ALT-key down. This moves the graphic around inside the box without moving the box outline. You can also move the graphic within the box numerically, using the *Offset* text lines in the *Alter Active Box* requester (select *Box/Alter/Active* or double-click on the box to reveal this requester).

Sizing

To resize the graphic box while simultaneously rescaling the graphic it contains, hold down the ALT-key and change the size of the box by dragging a handle. Sizing can also be done by changing the *Graphic Scale* in the *Alter Active Box* requester.

Storage

Unlike text files or structured drawings, the actual bitmap graphic is not stored as part of your document. Whenever you load or print the document (whether in black and white or color separated), *Professional Page* will ask for the original graphic file from its original data disk.

Aspect Ratios

Professional Page uses aspect information saved in the Bitmap file, however if this information is not saved in the file you may find that there is a difference between the aspect ratio of your bitmap graphic on the *Professional Page* screen and its appearance on the output. Bitmap graphics may appear slightly condensed (see 'Output'). You can correct this by adjusting the *Graphic Scale* gadget in the *Box/Alter/Active* sub-item.

Scanners

Scanners, such as Gold Disk's ProScan-IX12 300 dot per inch black and white scanner or the Sharp color scanner, will allow you to create

bitmaps of great detail (up to 300 dots per inch, full 8 1/2 by 11 inch page size), in 16 grey shades or up to 16.7 million colors at once. *Professional Page* will support bitmaps of virtually any size, if permitted by your computer's available memory.

Conserving memory when using bitmaps

There are a number of ways to conserve memory if you are working with large bitmaps, or if you suspect that you are running low on memory.

For example, when you load a *Professional Page* document that contains bitmap graphics, a "Load Bitmap Files Immediately?" requester pops up to give you the option of not loading the bitmaps into memory. If you select 'No', your screen refresh will be faster, and less RAM will be used (though of course only the graphic's box will be displayed - you will not see the image itself).

You can also load a bitmap graphic into a box, or unload one, after your document is in *Professional Page*, by clicking on the *Quick Display On-Off* gadget in the *Alter Active Box* requester. When Quick Display is on, the graphic is not held in RAM, and its box is displayed as an X'ed out rectangle. This saves on memory and makes screen refreshes somewhat faster. If you turn Quick Display off again, the graphic will be reloaded and redisplayed.

Another memory-conserving technique is to work in the *Black and White* mode and/or the *Non-Interlace* mode. Both of these features are available in the *Preferences* menu.

You should be very careful about multitasking on your Amiga when you have large bitmaps loaded. Some other Amiga programs are unpredictable in their use of CHIP memory, and the danger of erratic performance or software crashing increases the more that *Professional Page* has to share memory with other programs.

Structured Drawings

What is a Structured Drawing?

Structured drawings are images created from components that are mathematically defined. These components can be lines, arcs, and curves, each with line weight, line pattern and fill pattern attributes.

Structured drawings are printed at the maximum resolution of the output device, such as 300 dpi from a laser printer or as high as 2540

dpi on a phototypesetter. Structured drawings are often used for computer aided drafting and design (CAD).

Colors

A multi-colored drawing will be displayed in up to 1000 colors with *Professional Page's* color dithering techniques. *Professional Page* documents can have a total of 65,000 colors defined for use in structured drawings or text. (See the *Color* section for more details.)

From the color menu, you can choose any color for the lines and the fills in the drawings. Just select an *Ink Color* and a *Fill Color* from the menu. Fills will only be visible if a fill pattern other than *None* is chosen in the *Draw* menu.

Professional Page Drawing Tools

The *Drawing Tools* sub-palette of the *Tools* palette contains six drawing tools. They are:

- *Line* Tool: A line is drawn by clicking where the line is to start and dragging to the end point.

- *Rectangle* Tool: A rectangle is drawn by clicking to create one corner and dragging to the opposite corner.

- *Ellipse* Tool: A ellipse is drawn by clicking to create the center and dragging to the corner of the box that will contain the ellipse.

- *Bezier Curve* Tool: A Bezier curve is drawn by clicking and dragging a line to represent the start and end points of the curve, then moving the pointer to 'pull' the curve in a rubberband fashion, and finally clicking to 'anchor' the curve.

- *Freehand* Tool: Freehand drawing can be done while the left mouse button is depressed.

- *Polygon* Tool: A polygon (series of continuous line segments) is drawn by clicking a series of points; line segments will be drawn to connect each new point to the previous one. Double click to complete the polygon.

When drawing with *Professional Page* drawing tools, each drawing operation creates its own box. You can group several structured drawings and merge them into one box. Drawings can be freely grouped and merged together, but they cannot subsequently be 'unmerged' (see "Merging Structured Drawings" below).

Solid Shapes

A shape created with any drawing tool except the line tool can be filled with any color by selecting the solid pattern from the *Draw/Fill Pattern* menu item. When you start *Professional Page*, it is in 'wireframe graphics mode', so filled shapes and line thicknesses will not be visible. This speeds up the scaling and moving of structured drawings. To see the drawings in full detail, turn off wireframe graphics mode by selecting *Preferences/Wireframe Graphics.*

Constraining Keys

When using the *Professional Page* drawing tools, holding down the ALT-key constrains the shapes drawn by the tools. Constraining has the following effects:

- the *Straight Line* tool draws only at 45 degree increments.
- the *Rectangle* tool draws only squares.
- the *Ellipse* tool draws only circles.
- the *Bezier Curve* tool places endpoints at 45 degree increments to each other.
- the *Free Hand* tool is unaffected by the ALT-key constraint.
- the *Polygon* tool always produces closed polygons.

Using Attributes

Structured drawing elements can be created with attributes like *Line Color, Fill Color, Line Weight, Line Pattern* and *Fill Pattern* from the *Draw* menu. The *Frame* gadget in the *Box/Alter/Active* item automatically draws a structured box outline around a bitmap graphic or text box and fills the box with the current fill pattern and color.

Attributes of a structured element can be determined in two ways:

- In Create mode: After selecting a drawing tool from the drawing tool subpalette, *Draw* menu attributes can be set so that the next element drawn takes on the attributes.
- In *Null Pointer* mode: The attributes of the active box are set in the *Draw* menu. Attributes are flagged with a checkmark beside the applicable item or sub-item. For those cases where there is no checkmark, select the sub-item to bring up a requester, and the value in the requester will reflect the value for the active box. Changing

attributes in the *Draw* menu changes the structured drawing or box frame to the current attribute settings.

NOTE: A quick way to duplicate drawing parameters for creating additional elements is to select the box with the necessary attributes before selecting one of the drawing tools. The drawing tool will take on the attributes of the active box.

The Draw Menu

This menu displays the drawing tool parameters for structured drawings.

Line Color and Fill Color

All the structured drawing tools can be colored using the *Line Color* or *Fill Color* items in the *Draw* menu (see the "Color" section). The *Line Color* applies to the color of lines in the drawings, and the *Fill Color* applies to the color of the filled-in part of the drawings.

Line Weight

Line weight is the width of line with which a structured drawing is drawn. There are seven predefined settings, ranging from *None* to four points. There is also a *Custom* sub-item which allows you to select any line weight up to 127 points in 0.25 point increments. If you select *Custom*, a *Line Width (Pts.):* requester appears. Delete the current line weight setting from the text line, and type in the necessary line weight.

Line Pattern

Nine predefined line patterns are available in the *Draw/Line Pattern* item.

Fill Pattern

Several predefined fill patterns are available in *Draw/Fill Pattern* item. The most common choice from this menu will be either *None*, or the *Solid* fill pattern, which allows you to shade an object with any color or gray level.

Notes on Using Structured Tools

Tracing From Bitmap Graphics

A bitmap graphic can be brought into *Professional Page* and used as a template for a structured illustration, diagram, or map. Draw over the outlines of the graphic as desired, using the various drawing tools, and then mop or delete the graphic box to get rid of it. Merge the elements of the structured drawing into one box, and finish it with type, fills, or patterns. This operation could also be performed using *Professional*

Draw V2.0 and its *Autotracing* utility and then imported into *Professional Page* as a *PDraw Clip*.

Using Snap to Grid
To get different line segments to join neatly, adjust the *Snap to Grid* to a fine setting, and set it *On*. It will be much easier to get the ends of lines or curves to join neatly if they are automatically snapping to the same grid intersections.

Freehand
It is difficult to draw smoothly with the *Freehand* tool, since it is sensitive to even slight deviations of the mouse or drawing tablet. Instead, use Bezier curves or straight lines when possible.

Merging Structured Drawings

When you are creating a complex diagram using the structured drawing tools, you may find that the many boxes make work cumbersome. You can merge several structured drawing boxes into one component, treating an entire diagram the same way that you would treat a single line or shape created with one of the tools. Once merged, you can no longer work with the individual elements within the box, as they are now a single unit. You may, however, move, scale, crop and rotate the new box like a regular structured graphics box.

To Merge several structured drawing boxes into one, make a group using the *Group* tool (or by SHIFT-clicking on the individual boxes), then select *Group/Merge*. Only structured drawing boxes will be merged; bitmap graphics and text boxes will be unaffected. For more about groups, see "Group Menu" in the *Menus and Tools* section.

Importing Structured Drawings

The structured drawing tools in *Professional Page* are convenient for simple graphical enhancements or diagrams. For more sophisticated or complex graphics, you may wish to use a specialized structured drawing program and import your drawings into *Professional Page*. Three kinds of structured drawings are supported: *Aegis Draw Plus*, *Professional Draw*, and *Encapsulated PostScript Format (EPSF)*.

An imported structured drawing file requires an empty active box in order to be imported successfully. The drawing is fitted into the box in such a way that it will be as large as possible while maintaining the correct proportions. Once imported, a structured drawing can be moved, scaled and cropped just like a drawing created with the

structured drawing tools. The box can be resized manually using the mouse, but to avoid distorting the aspect ratio it is a good idea to use the *Box/Alter/Active* subitem.

Aegis Draw Plus

With an empty box active, select *Project/Import/Aegis Draw Drawing*. The drawing will appear in the box, and can be moved and sized as required.

The *Aegis Draw Plus* features of text, dimension indicators, and smoothing are not supported in *Professional Page*. Also, because *Aegis Draw Plus* does not store color value information in its files but records colors numerically, imported colors are assigned the current *Professional Page* colors. These may not correspond to the colors in the original drawing.

Professional Draw (Clip files)

Professional Draw is ideal for creating art of all kinds to put into your documents. You can import *Professional Draw* 'clip' files, and load these into *Professional Page* for inclusion anywhere in your document. In addition, Gold Disk is making clip-art disks available in this format for importing into both *Professional Page* and *Professional Draw*. For details on importing clip files, see "Professional Draw" in Appendix D - Using *Professional Page* With Other Products.

Other Sources (EPSF)

If you are using PostScript output, you can import structured drawings from a wide variety of programs (and other computers) by using the Encapsulated PostScript Format (EPSF). Many graphics programs on the Apple Macintosh, for example, can export files in this format.

Select *Project/Import/EPSF* and import the EPSF file into an empty box in the same manner as a bitmap graphic is imported. The EPSF graphic will not be visible in the box. Instead, information about the drawing and file will be displayed in the box. You can scale, crop and rotate an EPSF box in the same way as you would a bitmap graphic, the main difference being that the EPSF graphic will not be visible on the screen. The EPSF graphic only appears when the document is printed to a PostScript output device.

Since you can export *Professional Page* documents in EPSF form (see the *Output* section of the manual), you can import a page from another *Professional Page* document into a single box on a page.

9. USING COLOR

Using *Professional Page*, you can print black and white halftones in sixteen gray shades from any PostScript compatible laser printer or imagesetting machine. In addition to very sophisticated use of black and white graphics and text, you can make use of color in a variety of ways. This section describes how you can create and maintain a color database or *List*, and use color within *Professional Page* documents.

Importing and Creating Color Information

Professional Page provides facilities to manipulate and save color information for later output as color separations. Color information originates from three sources:

- Amiga color bitmap graphic images. Amiga graphics can be created by paint, animation, or any IFF compatible graphic programs, or by video digitizers such as Digi-View (see Appendix D: Using *Professional Page* with Other Amiga Products).
- Structured drawings from *Professional Draw* or CAD programs such as Aegis Draw Plus, which can have a variety of colored lines and patterns.
- Color information created within *Professional Page* using the various color items in the *Draw* and *Type* menus.

Displaying Color

The *Professional Page* screen can display over 1000 simulated colors on the screen at a time using Color Dithering techniques.

Color Bitmap Graphics

Professional Page can import Amiga bitmap pictures as long as they are saved in the IFF file standard. For Dot Matrix output, the size of the bitmap is limited only by system memory, but PostScript can print bitmaps that are many times the size of available memory. Any number of colors, from two to 16.7 million, can be used, including Amiga HAM format and 24 bit IFF pictures. These bitmaps will be displayed in four gray levels on the screen in order to save memory, but the original color file is retained and used for printing by *Professional Page*. (See "Bitmap Graphics" in the *Graphics* section.)

Aegis Draw Plus Structured Drawings

Aegis Draw and Aegis Draw Plus CAD (Computer Aided Design) structured drawings can also be imported into *Professional Page*. The color information in the drawing will be retained, and *Professional Page* will use its color dithering to display a close approximation on the screen. Again, printing will be just as the original drawing was.

Professional Draw Drawings

All the colors will be imported as they were defined in the original drawing.

Color Created Within *Professional Page*

Color information can be created in *Professional Page* in a variety of ways. *Professional Page* maintains a database of over 65,000 colors which can be defined within the program and saved to disk. Colors can be assigned to text and structured graphics.

Using Color

Professional Page treats color much like any style or typographical attribute of text. It also affects the active box in terms of frame colors or structured drawing colors. Any type is displayed in the *Type/Color* chosen. Structured drawings or frames are depicted in the chosen *Line Color*. Fills are displayed with the *Fill Color*.

The Color Options

The color menu items in *Professional Page* consist of: *Type/Color*, *Draw/Line Color*, *Draw/Fill Color*, and a variety of options for color definition and saving and loading color lists or databases (see the "Type Menu" and "Draw Menu" part of the *Menus and Tools* section). There are two different color selectors in *Professional Page*, one for text, one for structured drawing tools and box frames.

Type Color

The *Type/Color* item specifies the color of any defined block of text, or of text you type in with the *Text* tool.

Line Color

The *Draw/Line Color* item allows you to specify the color of any of the structured graphic tools you draw with, or of structured frames for graphic boxes.

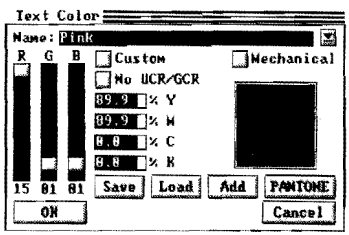
Fill Color

The *Draw/Fill Color* item allows you to define the color of patterns and fills for structured drawings. Anything rendered using the *Fill Pattern* chosen in the *Draw* menu will appear in the *Fill Color*. This includes the inside of framed boxes.

Selecting Colors

When you select any of the three color items you are presented with the *Color List* for your document, with the currently selected color highlighted. By default, the colors immediately available in the list are nine shades of gray, from black to white, and several basic colors; Red, Green, Blue, and Cyan, Magenta, Yellow. You may select one of the colors in the list or use the *Palette* button option to define or select new colors and add them to the list.

Defining Colors



You can create virtually any color to use with the *Color* items and add it to your list. You can even save your custom list and use it in future documents. When you select *Palette* a requester appears and you can define custom colors or select colors from the Pantone Matching System list.

When you first open the Palette requester, the color modification tools will all be grayed out. To begin the selection process, you must create a new name for your color. Delete the current name and type in the name of the new color. When you hit return the sliders will become available to you. This keeps you from deleting or changing the default color choices. If you wish to modify a custom color or base your definition on an existing default or custom color, click on the List Gadget at the far right of the name requester line. It looks like an arrow pointing down at a line. When you click the list gadget your color list appears and you can select the definition to modify or start

from. If it is a default color you will have to clear the name and enter a new one before you will be allowed to change the color. There are three principal ways of specifying color for screen and printing purposes. They are RGB, YMCK and the Pantone Matching System.

RGB Color

Screen colors are defined in terms of RGB values. On the left side of the requester is a set of *Red*, *Green*, and *Blue* sliders. These sliders let you set any color from the Amiga's palette of 4096 colors. For example, moving the *Red* and *Green* sliders to the top and the *Blue* slider to the bottom creates a yellow color.

The color you define appears in the box on the right side of the requester.

Yellow, Magenta, Cyan, and Black

In printing, yellow/magenta/cyan/black colors are used. Next to the *RGB* sliders are four small requester lines labelled *Y*, *M*, *C*, and *K*. (K stands for black in printing standards to avoid confusion with B which is used for blue.) These requester lines are linked to the RGB slider, and show the color separation equivalent of the computer's video colors. The *Yellow*, *Magenta*, *Cyan* and *Black* requester lines allow you to specify color information more precisely than it can be displayed on the screen. To use YMCK, simply type in the precise color values (0 - 100%) for each of the four color components. The RGB sliders will move, creating a screen representation of the color you have specified. When color separating the document, *Professional Page* will generate the yellow, magenta, cyan, and black components from the Y, M, C & K values.

Pantone Matching System Colors

The Pantone Matching System was developed to standardize the printing of mechanical or "spot" color. The system consists of over 700 colors that each has a number. Any printer in the world that adheres to the Pantone standard can reproduce the color you ask for exactly since he uses the specified Pantone color formula. This provides consistancy and assures you of getting exactly what you ask for. To select a Pantone color and add it to your color list, click on the *Pantone* button near the bottom of the *Palette* requester. The Pantone selection list then opens, displaying the names and numbers along with a color patch that approximates the Pantone color. Use the scroll bar and up/down gadgets to move through the window to the color you want, then

double click on it, or click it once and click OK. The selected color is then brought into the *Palette* requester, but this color can not be modified since it an international standard. You must then select Add or OK to actually add the color to your list, from which it can be selected just like any other color.

The Pantone Matching System is a very precise color system and even with the color dithering employed by *Professional Page* your screen representation is only an approximation. For accurate selection of Pantone colors you should use a Pantone color patch book. These come in many forms and can usually be purchased from any artists supply store. These books are made using the actual Pantone inks printed to various paper stocks (coated and uncoated) so you can see exactly how the color will look. They are an invaluable resource to anyone who uses the Pantone Matching System to specify color for printing or color PostScript output.

Custom Color, Mechanical Color, and No UCR/GCR

There are three option gadgets just under the name requester line, labelled *Custom*, *Mechanical*, and *No UCR/GCR*.

A *Custom* color is a Yellow, Magenta, Cyan, and Black combination to which you have assigned an arbitrary screen color. For instance, if you have created three very similar shades of blue by typing in the Y, M, C, and K values in the requester lines, you can assign them radically different screen colors so that the shades will be easier to distinguish. The proper color will be used in printing.

Mechanical color indicates that the color that you select is not intended to be separated into *Yellow*, *Magenta*, *Cyan* and *Black* components. Rather, any page elements given a *Mechanical* color value will be saved as one completely separate color, for printing as part of a two or three color job, or as an extra, solid color with its own special ink color. Pantone colors are by their very nature mechanical colors, and do not need this selected as they are always separated into their own sheet of color separation.

No UCR/GCR

This button turns off the *Undercolor Removal* and *Gray Component Replacement* for the color defined. For more information on UCR/GCR see the *Output* section of the manual.

Color Tints

You may define a color or a tint of another color simply by naming it "ColorY XX%". The new color will then be an XX% tint of ColorY. This is particularly useful for printing tints of mechanical colors.

Adding Colors to the List

Once you have defined, modified a color, or selected a color from the Pantone list, you must then add it to the current document color list in order to be able to use it. Click on the *Add* button in the Palatte requester to add the color to the list and go on defining additional colors. Or click on *OK* if you are done defining colors and wish to leave the *Palette* requester. This will add the definition currently in the requester and return you to the color selection list. If you do not want to add the current definition, use *Cancel* to leave the requester.

Saving Color Lists

You may wish to save your color list, for use in other documents. When you select the *Save* button, a file requester appears. Select the disk drive and directory, and give your customized color list a name. Click OK and your color list (or database) is saved.

Loading Color Lists

Selecting the *Load* button will call up a *Load* file requester. Select the disk drive and directory you have designated for storing your color lists, and select the color list you wish to load. Click OK and that list is loaded into your current document for use or modification. If you have already defined colors and added them to the list in the current document, when you load the color list from disk the two lists will be merged.

Printing Color

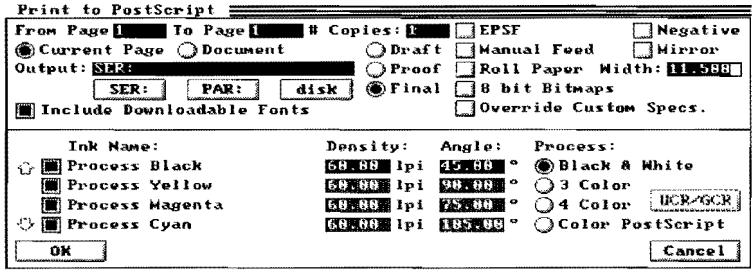
You can use all of the color information you have created with *Professional Page* to print color separations (see "Color Separations" in the *Output* section). You can still print in black and white, however, and the colors will be represented by gray tones.

10. OUTPUT

PostScript Printing

The *Project/Output/PostScript* Menu

If you want to send your file to a PostScript compatible laser printer, a laser imagesetter, a color PostScript printer, or as a PostScript file to disk, select *Project/Output/PostScript*. A *Print to PostScript* requester appears.



Looking at the top row of options, you can select which page or pages of your document to print by typing in the appropriate numbers in the *From Page* and *To Page* text strings. Specify the number of copies of each page you want printed by entering a number in the *# Copies* text string.

Encapsulated PostScript Format (EPSF)

Next to the *# Copies* text string is a gadget to select Encapsulated PostScript Format output. EPSF is a standard for importing and for

exporting PostScript information in a way that it can be used by different PostScript based software, even on different computers.

For example, if you save a page created with *Professional Page* in EPS Format, you could use that file with any other program on the Amiga that will accept EPSF, or even telecommunicate the file to an Apple Macintosh or IBM-compatible which is running a program that will accept EPSF. Eventually, when most programs are fully EPSF compatible, you will be able to freely exchange logos, scanned photos, clip art, and many other useful parts of documents between many programs on many different computers. Once a *Professional Page* EPSF file has been imported into another program, it can be positioned, resized and scaled, and incorporated into a page created with the other program.

Draft/Proof/Final Printing

Clicking on the *Draft* button will cause your page or pages to be output without bitmaps or structured graphics. The boxes containing bitmaps or structured graphics will be printed as empty rectangles with X's through them. Printing a page containing bitmaps in proof mode is much faster that printing the complete page with its graphics included. You are well advised to run a proof quickly to check the typography and overall layout, especially if you are renting output time from an output service, before you print the time consuming photos.

Clicking on the *Proof* button will print all structured graphics and print the bitmaps at half resolution. This considerably speeds up PostScript printing while still giving a good representation of the page. Clicking the *Final* button will print all elements at full resolution.

Manual Feed

Professional Page will normally assume that you are using a printer which has an automatic paper feed. If you are using a printer with a single sheet manual feed, you can click on the Manual Feed gadget.

Negative

The *Negative* gadget will allow you to print a negative image on film. This eliminates the need to shoot a negative in order to burn a printing plate. Negative film output is called "Plate Ready" output, as it is in a form ready to burn a plate.

Mirror

The *Mirror* gadget allows you to select "Emulsion Up" or "Emulsion Down", depending on the requirements for making a plate for a job that is to go on a printing press. When *Mirror* is selected, the output is printed emulsion down.

Note that the *Negative* and *Mirror* option will have no effect with most laser printers.

Override Custom Specs

The *Override Custom Specs* gadget will cause *Professional Page* to ignore any specific instructions you have applied to a page or pages using the *Page/Alter/PostScript Output Specs* requester.

Roll Paper

Clicking the *Roll Paper* gadget tells *Professional Page* that you are sending your file to a printer that runs paper or film from a roll.

IMPORTANT: In most cases, this means that you are sending your PostScript file to an imagesetter. If you are trying to use an output service bureau, and you do not select the *Roll Paper* gadget, your file will not print!

The *Width* text string allows you to specify the width of the paper of the printer you are sending your file to.

IMPORTANT: If you are trying to use an output service bureau, many imagesetters cannot print a file more than about 11 1/2" wide, even though they run 12" film. The Linotron's RIP (Raster Image Processer, the device that takes your file from the personal computer and changes it into a form that the laser imagesetter can output) may chug away normally as it receives your file, but then refuse to print. If you are paying by the minute, this can get expensive. You may have to change the print area and rotate your page to get it to fit.

Output To:

The *Output To:* feature allows you to select which printer port or disk drive you can print your files to.

Normally, *Professional Page* will send a file to the serial port (SER:) by default. If your printer is connected to the parallel port, simply click on the *PAR:* gadget. *Professional Page* will now print your file to the parallel port.

Printing PostScript To Disk

In many cases, if you want to use a PostScript output service, you will have to send a PostScript file by phone, using a modem, instead of sending a *Professional Page* file on an Amiga disk. The service will probably want you to telecommunicate a file to a Mac or an IBM and in a form that those computers can print. A regular Amiga *Professional Page* file would be unreadable to them.

A PostScript file, on the other hand, is simply the information required to print a PostScript file from a printer. It is just a large file of raw text and numbers which tells the Linotron what to do. It does not depend on what software is running on the output bureau's computer, or even on what kind of computer the service is using.

If you wish to print your PostScript file to disk:

- Click on the *Disk:* gadget, and a file requester appears.
- Specify the disk drive by clicking on the appropriate gadget and the directory that you wish the file to go to, and give it a file name.
- Usually, it is a good idea to add a ".ps" suffix to the filename so that you can readily tell which files are PostScript files that have been printed to disk.
- Click on the OK gadget. The *PostScript Printing* window will appear indicating that the PostScript Prologue is being recorded to disk, followed by the PostScript code for the rest of the document.

Printing Black and White PostScript

If you intend to print a single color (Black and White) file to PostScript, click on the *Process: B & W* button in the *Print to PostScript* requester (this is the default selection).

Screen Density

Screen density affects the quality of gray-scales in the output. Type in the screen density for your output by clicking in the *Density/black* text string. The default screen density is *60 LPI* (Lines Per Inch). Delete the default screen density. Type in the screen density that you want and press RETURN. A screen density of 60 LPI is probably too coarse for output to a typesetter, but it may be good for a laser printer.

Dot Angle

The default dot angle or pitch is *45 degrees*. If you wish to change it,

click on the *Angle/Black* text string. Delete the default angle, and type in the new one.

Color Separation Features

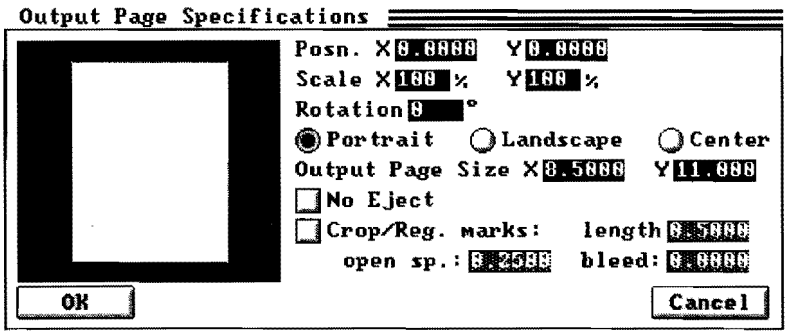
The rest of the bottom half of your *Print to PostScript* requester is filled with color separation controls. These are discussed under "Color Separations" later in this section.

Altering Page Output Options

Professional Page offers many options for setting and changing PostScript printer options to accomodate automatic placement of crop marks and bleeds. These options can be established from the *Page/Create* and *Page/Alter* menu items.

PostScript Output Specifications

All of the page creation and altering requesters have an *Alter PostScript Output Specs* option which, when clicked, opens an *Output Page Specifications* requester. Using the settings on this requester you can scale, move, rotate, and add crop marks to a page.



A representation of the page is shown against a white rectangle representing the physical page from the output device. This changes as you modify the various parameters affecting the size or position of the page. From this, you can see how your document page fits on the output page.

Position

Changing the X and Y values to positive or negative values (using the current units of measurement) shifts the page left, right, up or down. The default values are zero, which will overlay the document page exactly over the printed page.

Scale

The X and Y scale can be changed from the default values of 100% to make the page larger or smaller. Since X and Y can be set independently, you can make the page narrow or squat.

Rotation

Use this to rotate the document page, on the output page, at any angle. The number specified gives the angle, in degrees, to rotate the page counter-clockwise, relative to the top left corner of the page. After a rotation has been applied, you can reposition the page to make it fit better on the output page.

Portrait/Landscape

Portrait orients the page vertically, in the normal fashion (zero degree rotation). Clicking on *Landscape* positions the page horizontally (270 degree rotation). If you are printing on an 8.5 by 11 inch page, and set your Page Size (in the *Alter Page* requester) from 8.5 by 11 to 11 by 8.5, you could use the *Landscape* mode and make a page that you would hold "sideways" to read. This could be useful for certain forms, etc.

Centering

Clicking on the *Center* gadget adjusts the *Position* values and immediately centers the document page, regardless of its angle of rotation or scale, on the output page.

Output Page Size

This lets you specify the size of the output page in the current units of measurement. The page size for a sheet-fed laser printer is usually 8.5 by 11. For a imagesetting machine, you can set the page size larger. Since the output is generally printed sideways on roll paper, the output page width can be any size.

No Eject

When this gadget is selected, the page is not ejected from the printer before the next page begins to print. This lets you overlay two or more document pages onto a single output page. *No Eject* adds a lot of functionality to *Professional Page*. Using this option you can combine different pages rotated at different angles on the same page.

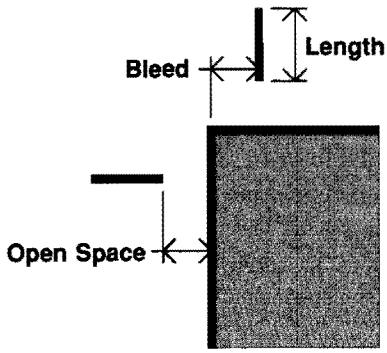
Crop Marks

Crop marks indicate where the edges of the document page are on the output page. For crop marks to show up, your output page needs to be

larger (enough to accomodate the crop marks) than your document page. For example, crop marks will not show up if you are using an 8.5 by 11 inch document page size on a laser printer, but they will appear when printing to a typesetter with a larger page size.

Crop Marks are optional and may be activated by clicking on the *Crop Marks* gadget. You can alter the attributes of the crop marks in the following ways:

Length of the crop mark lines is 1/2 inch by default. Click on this gadget to type in another length.



Open Space refers to the space from the edge of the page you are working on to the inside ends of the crop lines. The default setting is 1/4 inch. Clicking on the *Open Space* gadget will allow you to enter an open space figure.

Bleed is a feature used when creating pages that have contents which extend to the extreme edges of the page. A larger, expanded page is usually created with the intent of trimming off portions of the outside edges to achieve the desired page size.

The default setting is 0. Click on the *Bleed* gadget to enter a figure referring to the distance from the edges of the expanded bleed page to the edges of the intended finished-product page. The crop mark lines will point to an intersecting point within the expanded page. This point is the corner of the trimmed page.

Using A PostScript Output Service

If you want to make full use of *Professional Page*'s commercial capabilities, you will probably want to send files to a Linotron or similar PostScript compatible laser imagesetter. These are imagesetting machines which use a Raster Image Processor which allows them to interpret PostScript type and graphics created on personal computers. The Linotron L300 will print type and structured graphics at resolutions up to 2540 lines per inch, and with up to 256 grey scales. Linotrons will run transparent film material (which can be used to print plate-ready negatives), and paper (which can be used to print camera-ready art).

Unless you own a Linotron, this means that you will rent output time from a service bureau that specializes in providing high resolution film and paper output for desktop publishers.

If the service bureau has an Amiga in-house which is used to drive the imagesetter, so much the better. You can simply bring in your *Professional Page* files on floppy disk and have them output, or telecommunicate your *Professional Page* files to the service bureau's Amiga. If there are any minor problems with your *Professional Page* file, they may be easy and relatively inexpensive to fix, since the operator of the service bureau's Amiga can simply make changes to the file using *Professional Page*.

In practice, because there are as yet relatively few service bureaus that have Amigas connected to their Linotrons, you will probably have to print your PostScript files to disk and telecommunicate them to the output bureau. Alternatively, if you have an IBM-compatible bridgeboard connected to your Amiga or a product such as CrossDOS, you can copy PostScript files onto an IBM format disk, and send the IBM disk to the service bureau.

Troubleshooting

There are advantages to sending a PostScript file to a service bureau rather than a *Professional Page* file:

- The PostScript file will print faster than a regular *Professional Page* file, and it will cost less to output if you are being charged by the minute.
- The PostScript file can be copied to the serial port, which is quicker and less trouble than loading and running *Professional Page*.

There are also disadvantages:

- If there are any problems with a PostScript file, it may be very difficult to find and to correct them. A PostScript file is basically a huge ASCII file which only a person well versed in the PostScript page description language is likely to be able to untangle.

Some of the most common problems with files sent to output services are:

- File won't print.

  There may not be enough memory on the Linotron's RIP. Older

Linotrons may have as little as one or two megabytes of RAM in their RIPs. If you have three megabytes of memory on your laser printer (which is not uncommon for better quality lasers), the laser printer may easily handle a file that chokes a Linotron.

The solution is to break up the document or the page into smaller parts, and print the parts separately. Or look for an output service with a higher capacity Linotron and RIP.

- Another reason for failure to print may be that you neglected to select the *Project/Output/Print PostScript/Roll Paper* gadget. A Linotron runs film, not paper sheets, and *Professional Page* needs to be told that it is printing to a roll-fed machine.

  The solution is to click on the *Roll Paper* gadget in the *Project/Output/PostScript* requester before you print the file or save it to disk.

- Another common problem is that the printing area size of your pages exceeds the limits that the Linotron can accept. *Professional Page* will automatically rotate a page to try to fit it within the approximately 11.5" width that a Linotron running 12" film can print. If the smallest dimension of a page, including crop marks is more than 11.75 inches, the page may refuse to print. Again, you should adjust the printing area of the page so that it is no wider than 11.5 inches on its narrowest side.

- Another problem, especially with *Professional Page* documents containing bitmaps, may be that a file is too large to fit on a floppy disk. You may have saved a file to your Amiga's hard drive, but when you look to copy it to a floppy disk, you find that it exceeds the 854 kilobytes of data that an Amiga disk can accomodate.

Archiving Output Files

A possible solution is to 'Archive' or 'Arc' a file using one of the public domain utilities that are available from user groups or Computer Bulletin Board Systems (BBS's). Arc'ing a file will compress the information to fit more compactly on a disk. As well, if you have a color separated file, you can store each separation on a separate disk. Using these techniques, a four-color process file, of up to five megabytes in size, can be printed as four separate PostScript files, then Arc'ed to a compressed size on disk.

Mass Storage

For larger files (which become more common as *Professional Page* owners make more use of scanned photographs), the only solution is in mass storage devices such as Bernouilli boxes, removable hard drives, and optical drives. You will have to ensure that your output service bureau can accept your cartridges or disks, however.

Color Separations

In the printing industry, the term "color separation" refers to the preparation of the separate printing plates required to produce printed matter which contains more than one ink color. This demanding process has always required specialized and expensive equipment to ensure that the alignment or "registration" of the separate plates is precise and to separate full-color graphics or photographs into their process-color components.

Color Separation is a powerful component of *Professional Page* which creates separations of mechanical and process colors with exacting registration. As well, using *Professional Page*, you can create unique personalized process colors, alter or correct the color of your product, and output negative film, ready for burning a printing plate, at a variety of screen densities and screen angles.

Printing A Color Separation

To separate a page or document into individual sheets, each representing its component mechanical or process colors, select the *PostScript Output* item in the *Project* menu.

The options in the top half of the requester, which relate to PostScript printing generally, are described in the first part of this section, "PostScript Output". Most of the options provided in the bottom half of the *Print to PostScript* requester are related to color separation.

Process And Mechanical Color Selection

- At the left of the bottom half of the requester are gadgets for selecting which process or mechanical color(s) you wish to select for creating a separation.
- By default, only the *Black* gadget is active, to allow single-color black and white output. The other gadgets are ghosted, indicating that they are inactive at the moment. In other words, if you go to print your file, it will not be color separated.

- By default, only four color separation gadgets are visible, showing the four process colors (Black, Yellow, Magenta, and Cyan). You can have as many additional mechanical colors as you have defined in your document (as is described in the *Color* section of the manual).
- If extra mechanical colors are present in your document, you can click on the *Arrow Scroll* gadgets to cause a list of process and mechanical colors to scroll back and forth.
- Make sure that the button to the left of a color to be printed is "on."

Screen Density

- Next to the *Process Color Selection* gadgets is a row of *Screen Density* gadgets. The default screen density is *60 LPI* (lines per inch). To change the screen density, click in the text string of the screen density for the color you intend to separate, and type in the screen density at which you want the document to output.
- *Professional Page* will output at screen densities from about 10 lines per inch to 600 lines per inch, depending on the capacity of the output device. For most practical purposes, printing presses will handle jobs with screen densities ranging from 75 to 150 lines per inch. 200 line screens are about the maximum that is reproducible on a printing press.

Dot Angle

- Next to the column of *Screen Density* gadgets is a column of *Dot Angle* gadgets. The default settings are *45* degrees for 'process black', *90* degrees for 'process yellow', *75* degrees for 'process magenta', and *105* degrees for 'process cyan'.
- The angle with which a dot is printed is important to the positioning of colored ink on the final printed color page. You should discuss with your printer if there are any special requirements for setting the dot angle to something other than the default setting.

Varieties Of Process Separation

Next to the *Dot Angle* gadgets is a row of *Process Separation* option gadgets. You can select from one of the four kinds of output:

- One color *Black and White* output. Click on the *Black and White* gadget to select this kind of output. Your document will print as a single sheet for each page.

- *3 Color Separation* (Yellow, Magenta, and Cyan) output. This option will analyze all the color information in the type, the structured graphics, and the bitmapped graphics in your document, and will separate each page of your document into three sheets, one for each of the three primary colors.
- Click on the *3 Color* gadget to select this option.
- The *Yellow, Magenta* and *Cyan Process Color Selection* gadgets on the left border of the *Print to PostScript* requester will become active and solidly outlined. The *Black Process Color Selection* gadget will become inactive, and appear ghosted.
- *4 Color Separation* (Yellow, Magenta, Cyan and Black) output. This option will analyze all the color information in your document in the three primary colors. It will also extract a certain amount of each color to print out as a fourth, Black layer (see Under-Color Removal, later in this section).
- Click on the *4 Color* gadget to select this option.
- All four *Process Color Selection* gadgets on the left border of the requester will become active and solidly outlined.

Color Postscript

Professional Page supports *Color PostScript* printers, such as the QMS ColorScript 100, and the 300 dot per inch PostScript thermal ribbon printer. These printers will give you the same degree of resolution of type and structured graphics as a PostScript laser printer, but they will do so in full color.

If your Amiga is connected to such a printer and you wish to print a file to it, click on the *Color PostScript* gadget. Print your file as described in "Postscript Output" at the beginning of this section.

Alternatively, you can print a *Color PostScript* file to disk, and telecommunicate it to an output service bureau offering *Color PostScript* output.

Color PostScript output is capable of producing excellent quality client presentation pieces, but we do not recommend using a *Color PostScript* printout, instead of a Chromalin or a color key, for proofing a color separation (see "Proofing" later on in this section).

Under Color Removal and Gray Component Replacement (UCR AND GCR)

The *Print to PostScript* requester has a *UCR/GCR* gadget to allow *Professional Page* users to control the amount of the three primary colors that is removed and that is added to the Black layer in four color process separation. This gives you a degree of control over the way *Professional Page* separates colors.

In theory, equal parts of yellow, magenta, and cyan produce black. However, in four-color separations, black is printed as a separate color for clearer, sharper results. UCR and GCR allow you to control the amount of yellow, magenta, and cyan that is removed from the original color and the amount of black that is added to it.

UCR specifies the percentage of the minimum of yellow, magenta, and cyan that is removed for each color. For example, if a particular color consisted of 50% yellow, 40% magenta, and 20% cyan, then the minimum of these colors would be 20%. Specifying a UCR of 50% would result in 10% being removed from each component (ie. 50% of 20%). The resulting color would now consist of 40% yellow, 30% magenta, and 10% cyan.

GCR specifies the amount of grey to be printed as a percentage of the minimum. A GCR of 50% in the above example would print a 10% black screen (again, 50% of 20%).

The default settings for *UCR* and *GCR* are 50 and 100 percent, respectively. By increasing or decreasing the percentages of both, you can modify the color balances of your separations. For example, a lower GCR value will give brighter colors, but grayer blacks. Try the default values for your first separations, then experiment with other values if you need to change the color balance.

For color defined in *Professional Page* using the color palette requester, you have the option to turn this UCR/GCR off for this particular color. This allows you to control these separations more precisely.

To Print Color Separations

Refer to "PostScript Printing" at the beginning of this section for information about preparing your file for printing.

- Once you have selected the appropriate settings for your page color separation and printing, click on the *OK* gadget in the Print to PostScript window.

- A *Status: Color Separation* window will appear in the lower center of your screen. This requester will monitor the progress of the page color separation as the various sheets are output.

Registration Marks

To ensure that your individual separation sheets are properly aligned by a printshop, *Professional Page* automatically prints *registration* marks on the output sheets, outside of your page, midway along each side. The *registration* marks appear on every sheet when output pages are set to *Eject*. In order for the Registration Marks to show up, make sure the page is centered on the output page in the *PostScript Output Specs* Requester and make sure the output page is larger than the document page.

Proofing

If you wish to use *Professional Page* to produce commercial quality output from which printing plates will be made for running a job on a press, you will have do several things to ensure that the job is printed correctly.

First, you should talk to your printer, and find out his or her needs (Positive or negative? Emulsion side up or down? Screen density? Special screen angles?). This may save you from outputting color separated film which will be unsuitable for the printer's purposes.

Second, you must get a proof made of any job before you print thousands of copies on a press. The first time you deliver fifty thousand copies of a magazine to your client, and he or she says "I wanted more red in the photos - I won't pay for this", you will realize the importance of proofing.

Basically, there are two types of proofs. These are those that are made from your Linotron film (such as "Chromalins", or "color keys"), and actual press proofs, where you inspect the first good sheets off the press to check to see if the color and registration are correct.

Color Keys

If you take your process color separated negative film to a film house that offers a color proofing service (many printers offer this service), the various separate layers of negative film can be exposed onto colored sheets of acetate. When the sheets are assembled one over the other, in proper registration, you will get a "color key", which is an

accurate indication of what your page should look like when printed on a press.

If you see problems of improper color, or bad registration, then you can correct them (for example, by adjusting the under color removal, or by modifying the palette of a bitmapped image, or by re-scanning a photo), and output the page again as color separated film, and make another color key.

Press Proof

When you have used your color-separated film to burn a printing plate that is going onto a press, it is a very good idea to view the first good sheets that come off of the press. If any problems of registration or color quality appear at this stage, it is still cheaper to fix them before running the job. For example, the separate colors may be out of register, and the pressman should be able to correct this. Or, the colors, as they are printing, may not be identical to the color key. It may be possible to adjust the color balance by adjusting the amount or tint of the inks being printed onto paper on the press.

Client Approval

Ideally, you should get the client to sign off, or approve in writing, the color key and the press proof before you go ahead and run the job. Working closely with both the client and the printer, and trying to allow a margin of time for problem solving, will go a long way to eliminating costly mistakes and delays.

PostScript Fonts

Downloadable PostScript Fonts

A "downloadable font" is a typeface or font which is composed of information on a computer disk, and which can be transferred or downloaded from the font disk to a printer.

Most PostScript laser printers come with about nine type font families permanently loaded on read-only-memory (ROM) chips, with about thirty five variations in total. You may find that you want to have access to more typefaces than are resident on your printer. There are hundreds of PostScript typefaces currently available, in Apple Macintosh or IBM disk formats.

Up until now, the only method of using downloadable fonts was to use IBM format fonts and send them to your printer using a Commodore bridgeboard IBM emulator. This option is still available to you if you

already have IBM-format fonts. All of the IBM format PostScript fonts come with a utility that enables you to download them to a laser printer. Download the font to the laser printer's internal memory, and then access those fonts via *Professional Page*.

Fortunately, there is now a much more convenient way to use downloadable fonts: using one of the optional Compugraphic font disks from Gold Disk, click on the "Include Downloadable Fonts" gadget on the "Print to PostScript" requester, and the font will be downloaded to the printer when the document is output. Contact Gold Disk for information regarding availability of font disks.

Additional Metric Files

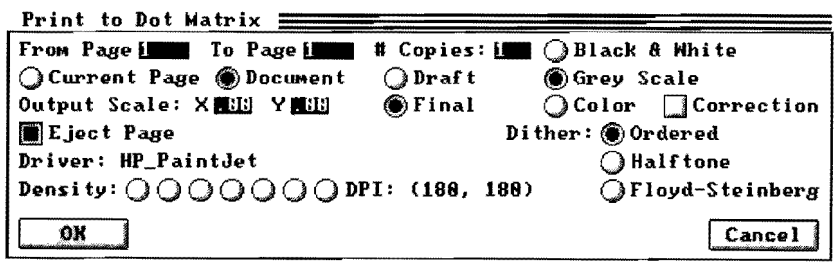
Professional Page comes with "metric files" or "width tables" for nineteen families of typefaces. If you need to use other PostScript fonts, you can purchase a selection of additional metric files directly from Gold Disk. Enquire by letter or by telephone for the list of metric files available, and the cost, which is nominal. These metric files are licenced from Adobe, and will allow you to use compatible fonts on laser printers or imagesetting machines.

If you would like Adobe PostScript fonts to be made available in Amiga format, you might consider getting in touch with Adobe Systems and making your wishes known.

Dot Matrix Printer Output

Professional Page supports virtually all printers in Amiga Preferences, including graphic-capable dot matrix and color dot matrix and ink-jet printers such as the HP PaintJet and the Xerox 4020.

All of the items that affect dot matrix output are consolidated into the *Project/Dot Matrix Output* menu item. A *Print to Dot Matrix* requester appears, from which you can control all the print options.



When you want to print a *Professional Page* file to a dot matrix printer, you should:

- Ensure that you have selected the printer driver that you need, through Amiga Workbench Preferences, before you load *Professional Page*. Instructions for selecting a printer driver, through Amiga Preferences, are contained in the Commodore guide to your Amiga which came with your computer.
- Select the *Project/Output/Dot Matrix* menu item. The *Print to Dot Matrix* requester appears.

Print to Dot Matrix Options

The *Print to Dot Matrix* requester contains numerous options for printing your *Professional Page* files:

- At the top left of the requester are the *From Page* and the *To Page* options. You can print any or all of the pages in your document by clicking on the *From Page* text string, and typing in the page where you want *Professional Page* to start printing. Then click on the *To Page* text string, and type in the page where you want *Professional Page* to stop printing.
- To the right of these two text strings is the *# Copies* text string. The default setting is for one copy. If you want to print more, delete the default number and type in the number of copies that you want to print.

Under the first row of options are four buttons:

- The *Current Page* gadget, which is selected by default, will cause your printer to print out only the page currently visible on screen.
- If you wish to print out the entire document, click on the *Document* gadget. You can select some or all of the pages in the document for printing out by using the *From Page* and *To Page* text strings as described above.
- The *Driver* item shows the name of the currently selected printer driver. Make sure that it is the correct one, and change it (using the Amiga's *Preferences* tool) if it isn't.
- *Density* control of your printer's dots per inch (dpi) is given up to seven levels, although few dot matrix printers may have this many dpi selections. the leftmost button represents the lowest dpi density of your printer. The second button represents the next highest

density level and so on. The selected dpi is indicated next to *DPI:*. Please read the "Read_Me_About_Printers" file on the *Professional Page* disk for information about your particular printer.

- The *DPI* display shows the printer's horizontal and vertical resolution in dots per inch.
- *Pixel Image Scale* allows you to enter precise horizontal and vertical scaling ratios in order to scale the page on output.
- *Black & White* only, *Gray Scale*, and *Color* selections depend on the document being printed, the capabilities of your printer, and the desired output.
- *Color Correction* is a function that assists in making the color output of a printer more closely match the *Professional Page* screen image color representation.
- *Dither* determines the way gray levels are represented on the page. There are three dithering methods to choose from:

  Ordered, which creates bits with uniform placement of dark and light pixels.

  Halftone, which creates bits with dark or light pixels radiating from a central point. This emulates the dots of a halftone.

  Floyd-Steinberg, which creates bits with a randomized placement of dark and light pixels.

IMPORTANT: It is recommended that you experiment with various settings within the *Dot Matrix Print Specs*. Because of the many different characteristics of the printers listed in Amiga Preferences, different combinations of *Dot Matrix Print Specs* will produce varying results from printer to printer.

To realize the ultimate potential of your printer, experiment until you find the *Dot Matrix Print Specs* that provide optimum output results. The Print Specifications are retained in your saved file.

A Tip on Retaining Preferred Printer Specifications

Once you have found the desired Print Specifications for your Dot Matrix printer, you can save an empty document file which will retain this information. This file can be used as a template, containing all pertinent, preferred settings, when creating new documents.

Using Compugraphic Fonts

The best quality dot-matrix output will be obtained when using one of the Compugraphic fonts, since text using these fonts will be perfectly formed, and displayed at the full resolution of the printer. Compugraphic fonts are fully explained later in this section.

Using Amiga Bitmapped Fonts

For dot-matrix output, you can also use any of the standard Amiga bitmapped fonts that are available. A utility named *PPage_Any_Font* is provided on the PPageUtil disk, with which you can use any of the hundreds of excellent Amiga bitmapped fonts available (including FontSet I from Gold Disk).

PPage_Any_Font

Professional Page allows you to use any font for which a corresponding metric file exists. Metric files contain the width and kerning values for a given font and allow *Professional Page* to access PostScript fonts and provide true WYSIWYG (What You See Is What You Get) typesetting. Unfortunately, standard Amiga bitmap fonts lack this additional metric file and cannot be used directly by *Professional Page*.

PPage_Any_Font provides compatibility between *Professional Page* and existing Amiga bitmap fonts. Once a metric file exists for a given font, it can be manipulated in *Professional Page* as if it were a true PostScript font. It is important to note, however, that it remains a bitmapped font and can be output only to dot matrix printers. *Professional Page* documents containing Amiga bitmapped fonts cannot be output on a PostScript device.

To use *PPage_Any_Font*, start by copying the font(s) that you wish to use into your fonts directory. If you are working with floppy disks, you may have to create some extra room for these new fonts on your PPageUtil (fonts and utilities) disk by deleting a few things (such as the newsletter directory).

CAUTION: Make sure that you are using backups and not your original Professional Page disks. You can always restore deleted files later if you work with backups.

(If you have any problems with knowing how to find directories and files, and how to copy or delete directories or files, you might try a program such as Cli-Mate, which makes this simpler for the novice.)

Once the desired fonts have been copied into the fonts directory, you must make an assignment to this directory. If you are using the Command Line Interface (CLI), then, at the prompt, type:

Assign fonts: PPageUtil:fonts.

If you are using a hard drive, you may have to give the full pathname (for example, telling the computer which partition of the hard drive your PPageUtil is in).

To create a metric file, type:

PPageUtil:PPage_Any_Font [options] font-name.

A metric file will be created using the name of the font and the extension ".metric". The options are:

-Bn Base computations on Amiga font with size closest to n (specify size with largest width to height ratio: default is 12).

-S Silent mode. Prevents display of unnecessary messages.

Example: PPageUtil:PPage_Any_Font -S Diamond

WARNING: PPage_Any_Font should not be used on existing *Professional Page* fonts, as you will destroy the original metric files. Once you have the metric file for a font, *Professional Page* will show you the font name in its requester.

For best results, use only "natural" sizes. These are sizes, for the font that you are using, that are actually in the directory.

Compugraphic Fonts

Compugraphic Fonts are special "outline" fonts that are "constructed" for display on the screen or to a dot-matrix printer. Two of these fonts - "Times" and "Triumvirate" - are supplied on the *CGFonts* disk, but separate font disks, containing a variety of fonts are available separately from Gold Disk. The primary advantage of using one of these fonts, instead of the standard ones available in *Professional Page*, is that your documents can be output to any printer supported by Preferences, at the full resolution of the printer. In other words, even a dot-matrix printer will produce good-looking typeset documents, making a Postscript laser printer unnecessary for some jobs. Users of dot-matrix or other non-Postscript printers should use Compugraphic

fonts in their documents wherever possible to produce the highest quality results.

Another benefit of the Compugraphic fonts is that text in these fonts will appear perfectly formed on the screen as well. The characters on the screen will appear exactly as they will when printed, no matter what type size or magnification level you are using. This is especially beneficial when you are editing very small or very large type sizes.

You use the Compugraphic fonts in the same way as you use the standard fonts, that is, by selecting the *Type/Typeface/New* menu item. The Compugraphic fonts appear in the list with (CG) in front of the name to distinguish them from the regular fonts; for example "(CG)Times" for the "Times" Compugraphic font.

Font Caching

The standard *Professional Page* fonts rely on the PostScript interpreter in the output device to form the letters and display them at the desired size. Since the Compugraphic fonts can be displayed on non-PostScript printers, they work a little differently. Each letter that you type is "constructed" by a special program on the "CGFonts" disk, using font "library" data also stored on the disk. Characters are constructed as they are required, at the desired size and resolution (resolution depends on whether they are being constructed for display on the screen or for output to a dot-matrix printer). For this reason, the first time you use characters in a font, you may notice a slight delay while they are being created. In order to provide maximum performance, *Professional Page* "remembers" the characters that it has already contructed in a "Cache" (pronounced "Cash").

The Font Cache is maintained internally by *Professional Page*, but it is also written to disk when the internal cache "fills up", or when you quit the program. The disk cache is stored in the logical device called "CGCache:" (normally assigned to the "CGCache" directory on the "CGFonts" disk). A different cache file is stored for each typeface that you use for a specific resolution (e.g. 75 dots per inch for screen resolution). Once a character has been created and saved to the cache, it no longer needs to be constructed, and screen refreshes will be faster. If, for example, you were to use every letter and punctuation symbol in a document set in 12-point (CG)Times, from that point onward all the characters would be cached and you would have maximum speed. Even if you exit *Professional Page*, the next time

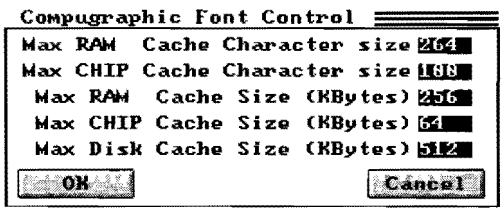
that you run the program, that font will be reloaded from the disk cache so that the font-constructing program need not be run again. This can save memory as well as time, since the program ("CGT" on the "CGFonts" disk) need not be loaded if the desired characters are already in the cache.

Hard drive users should install *Professional Page* on their hard disk. This will put the Compugraphic fonts, font cache and CGT program on the hard disk, increasing performance considerably.

Normally, you need not concern yourself with font caching, since *Professional Page* takes care of all the details, and from your point of view the Compugraphic fonts work just like the standard ones. If you wish, however, you can control the font caching to best suit your system and your application documents, and get the best performance possible. You can control some aspects of the cache directly from the *Preferences/Compugraphic Font Control* menu in *Professional Page*, or you can actually create font caches for any font size using the separate *CacheEdit* program on the "CGFonts" disk.

Font Control

Selecting *Preferences/Compugraphic Font Control* brings up the *Compugraphic Font Control* requester. *Professional Page* reads the values in this requester before using a Compugraphic font for the first time, so you should make any modifications at the beginning of your session.



Max RAM Cache Character size: This defines the largest character size (in pixels) that will be stored in the RAM cache. Large characters take up more room in the cache, and if you rarely use type larger than a certain size, there is no need to cache the large characters and use up space that could be filled with more commonly-used, smaller characters.

Max CHIP Cache Character size: "Chip" RAM is used for graphics, sound and other data that must be accessed by the Amiga's custom chips. Chip RAM is also a good place for font cache data, since *Professional Page* can access these data faster. Unfortunately, Chip memory is at a premium, since some Amigas have a maximum of 512k of Chip RAM. This value lets you change the maximum size of

character that is stored in Chip RAM; if you are getting warnings from *Professional Page* that you are getting low on Chip RAM, you may consider changing this to a lower value. If you have a newer machine with one megabyte or more of Chip RAM, you may increase this.

Max RAM Cache Size: The default value will use up to 256 kilobytes of memory before data is stored in the disk cache. Users with lots of memory may wish to increase this amount for greater performance when using a large number of CG font sizes. If you are running low on memory, change this to a smaller value.

Max CHIP Cache Size: By changing this value, you can set the maximum number of kilobytes of Chip memory used by the font cache. If you are getting warnings from *Professional Page* that you are getting low on Chip RAM, you should change this to a lower value.

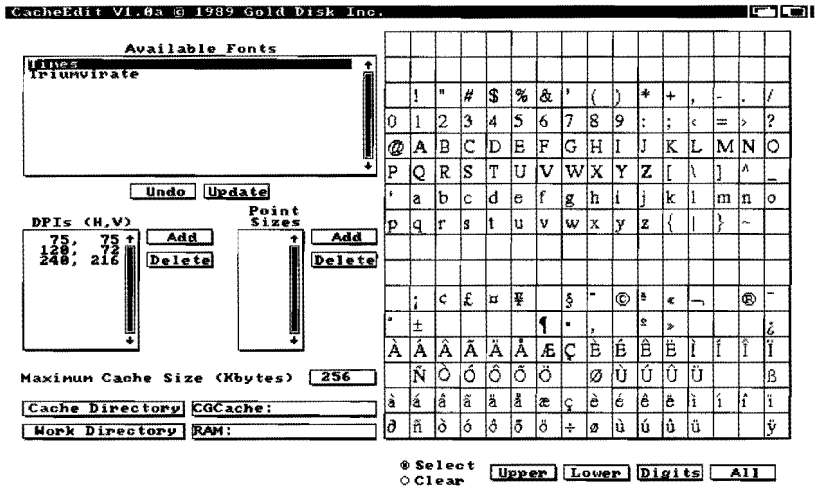
Max Disk Cache Size: This is the maximum number of kilobytes of disk space used for the font cache. The default value of 512k is fine for floppy disk users, but if you have a hard drive and are using many Compugraphic type sizes, you may wish to raise this limit to increase performance.

The Cache Editor

For complete control of the disk font cache, you can use the *CacheEdit* program on the "CGFonts" disk to build caches consisting of any desired typeface, characters, point size and resolution. You may find this capability useful if you are generally creating documents that use a standard set of typefaces and point sizes. For example, suppose you use *Professional Page* to create a newsletter which you output to a dot-matrix printer. You always set the body copy of your newsletter in 12-point Times, with the headings in upper-case 14-point Helvetica ("(CG)Triumverate"). To speed up the screen display when creating the newsletter, you could create a cache consisting of the fonts you need: all 12-point "Times" letters and punctuation at 75 by 75 DPI (the screen resolution), and all uppercase 14-point "Triumverate" letters at 75 by 75 DPI. With such a cache, *Professional Page* would never need to construct new characters (unless you choose a different size or font) when displaying text, which would save memory and time.

When printing to a dot-matrix or other Preferences-supported graphic printer, a font needs to be built to the resolution of the printer. Creating a font cache of that resolution for the typeface and size you require will speed up printer output as well.

CacheEdit makes it easy to build any such font cache you desire. Put the "CGFonts" disk in a disk drive and run the program from the Workbench or CLI as usual. It will display a screen like this:



There are four main areas of interest in bulding a font cache: the typeface, the resolution (DPI), the point size, and the character set. Using the various controls on the cache editor screen, you make a selection from each of these four categories, then click on the *Update* gadget to create the font cache. You can cache as much font information as you wish in this manner, and the cache will then be permanently stored on disk for future use.

There are the four steps in creating a specific cache file:

Typeface: A list of available typefaces will appear in the box on the top left of the screen (*typeface* refers to a particular style of type, like Times or Triumvirate while *font* refers to a specific instance of a typeface, in a particular size and resolution). With the 2.0 release of *Professional Page*, the typefaces available are "Triumverate" and "Times". Select one of these by clicking on the name. There will be a delay while the characters in the typeface are constructed and displayed in the grid on the right of the screen.

Resolution: Use the box marked "DPIs" (DPI stands for Dots Per Inch) to choose a resolution for your font. Screen resolution is 75 by 75; to create a cache for this, click on the *Add* gadget and enter 75 in both the "DPI Horiz." and "DPI Vert." boxes in the requester that

appears. This will add the line "75, 75" to the list of available resolutions in the box; click on the line to select it. You should now see the line "75, 75" displayed in black inside the "DPIs" box.

To create a font cache for printer output, you need to know the printer resolution. This is displayed in the print requester (as "DPI") that appears when you select the *Professional Page* menu item *Project/Output/Dot Matrix*. You can select from several "densities" in this requester, but the resolution for the currently chosen density is always displayed. For example, using the "EpsonX" printer (as selected in Preferences), density level 1 displays (120, 72) for the DPI value. These are the values you would enter in *CacheEdit* for "DPI Horiz." and "DPI Vert." to create a font cache for printing.

Point Sizes: Select a point size for the font by using the *Add* gadget next to the "Point Sizes" box, as you did for resolution. For example, to create a 12-point font, click on *Add*, change the number in the displayed box to "12" and press RETURN or click OKAY. Then click on the displayed "12" in the "Point Sizes" box to select the font.

Characters: The grid on the right half of the screen displays the available characters in the currently selected typeface. You can select which of these are included in the cache by clicking on them with the mouse, or clicking and dragging to select a range of characters. To de-select characters, click on the button marked "Clear" at the bottom of the screen. All future mouse actions will clear already-selected characters. Click on "Select" again to return to normal selection mode. The gadgets marked *Alpha, Digits*, and *All* allow you to select (or de-select) letters, numbers, or all characters in the typeface, respectively. For example, in our newsletter example above, the "Triumvirate" font cache would consist only of uppercase letters. These could be selected by clicking and dragging over the desired section of characters, or by clicking the *Alpha* gadget and de-selecting the lowercase characters.

Once you have selected a typeface, a resolution, a point size and a character set, then you can create the cache by clicking on the *Update* gadget underneath the typeface selection box. To remove a cache that has just been created, click on the *Undo* gadget instead. Once you have created all the font caches you desire, then exit the program with the *Project/Exit* menu option.

11. DESIGN

There are two things to consider when designing something for publication. The first is the idea that you are trying to convey. The second is the reader. If you understand what it is you are trying to convey and to whom, you will find it much easier to design a suitable publication.

Consider the effect that design has on you as a reader. For example, when you read a newspaper, do you read everything? Probably not. You scan headlines and only read articles that look interesting. What draws your eye to an article or advertisement? More often than not, it is an attractive layout, a striking illustration, or an interesting headline. On the printed page, form and content are forever linked. When it comes to catching the eye of a reader, the way the information is presented can be as vital as the information itself.

Printed communication is a dialogue between the reader and the publisher, the client, or the author. The quality of the publication's design can affect the reader's choice as much as their personal interests can. An advertising agency spends most of its time creating a concept and a graphic design that makes their ad stand out from all others yet still convey a specific message. If you want a message to reach more readers, spend as much time on the presentation of the message as on the message itself.

This is not to suggest that you substitute design for content. Attractive typography and layout show respect for the reader's needs, and it makes reading more pleasurable and productive. This gives your client the best value for his or her money.

This section discusses typography, page layout, and design from this perspective. As a desktop publisher, you want your documents to be read. By taking the time to improve your layout skills, your creations will be more popular with your readers.

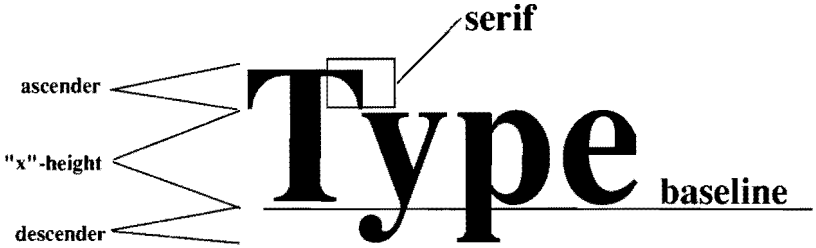
This section begins with the basics of typography, and continues on to discuss effective page layout.

Typography

In *Professional Page*, typography can be changed at any point in the body of the text. Typography includes the typeface, size, style, kerning, line spacing, baseline shifts, hyphenation, and justification.

Here is a review of type terminology.

Letterforms are composed of the following elements:



point size = the distance from the top of the ascender of a capital character to the bottom of the descender of a lower case character (ascender + x-height + descender)

Units of Measure

Typeface sizes are measured in points. There are approximately 72 points in an inch. However, the 12 point pica has become a standard unit of measure.

Professional Page allows you to work in either inches, picas or centimetres for all measurements (selected from the *Preferences/ Layout Tools/Units of Measure* menu sub-item).

Styles of Typeface

Professional Page supports a variety of typefaces which can be selected via the *Type/Typeface* menu item. If the desired typeface does not appear in the sub-item list, select *New*. This lists all the typefaces

available to *Professional Page* at this time. You can now pick any typeface from the list.

Serif

Serifs are the horizontal widenings or crosslines at the ends of the main strokes of a letter (this text is set with a serif typeface). A serif helps the horizontal flow in reading the text, which makes serif typefaces more suitable for body copy.

Sans Serif

Sans serif typefaces have constant widths on the main strokes of the letters or characters. They have a cleaner, more "modern" appearance, but are generally considered to be harder to read in long passages.

Roman

For most typefaces, the Roman version is the normal, balanced version of the typeface, such as what you are now reading. A Roman style typeface with serifs on the characters has been shown to be more readable than sans serif or italics.

Styles

Bold, *Italic*, Underline, and Outline styles are accessible through the *Type* menu.

Novelty or Specialty

If you look through type catalogues, you will find many script and decorative letter forms. These are mainly used for headlines and advertising display type because they are quite uncomfortable to read in longer passages.

Type Size and Column Size

Professional Page is capable of handling type sizes up to 720 points. Type sizes are generally categorized as either Text or Display. Text type is usually fourteen points or smaller, and Display type is larger than fourteen points. Your choice of typeface is very important for the reader. "8 point Eyestrain" is not only a description of a typeface, but a reminder that your typeface choice directly affects the reader.

Column Width

For easiest reading, body copy (the text of an article) should be set in at least a ten point typeface in columns no smaller than one alphabet wide (a-z). An optimum length is one and one-half alphabets. The alphabet is used to measure columns because it has a balance of character widths. As a general rule, a column of text should not be wider than two alphabets.

Another popular rule of thumb is that the length of line in picas should not exceed twice the point size. If you are using ten point type, then columns should be no more than twenty picas in length. A line should average nine to ten words.

Kerning

Kerning is the fitting of pairs of letters closer together or farther apart to make the letter spacing more readable. This is because some letters naturally fit closer together. For example: letter pairs such as AT, Tu, Ve, Wo, Te, and To. *Professional Page* has automatic kerning, which can be turned on and off by selecting the *Type/Kerning* item. When kerning is selected, type will have more compact and consistent letter spacing. Manual kerning is done by tracking two letters (see "Tracking" in this section).

Line Spacing

Line Spacing is the amount of space inserted between lines of text. Sufficient line spacing makes text more readable. There is no set rule for the amount of line spacing you should use, but there are several useful guidelines:

- A sans serif typeface may need more line spacing than a serif typeface because it has less horizontal flow.
- The longer the measure (the wider the column), the more line spacing is necessary in order for your eye to pick up the next line as you read down the page.
- Small point sizes need proportionately more line spacing to spread out the type and make it easier to read.
- "Fat" typefaces (those with a large x-height and short ascenders and descenders) need more line spacing than typefaces with a small x-height and long ascenders and descenders.

Baseline Shifts

In some cases, not all text in a column is set in uniformly straight lines (for example, when setting mathematical equations, or using sub and superscripts). Shifting the baseline of text on a line moves that text up or down relative to the other text on that line.

Paragraph Indents and Tabs

Tabs are useful for lining up columns of text or numbers. You cannot use spaces to line up text on different lines because of the different widths of all the characters.

Paragraph beginnings can be flush (lined up with the rest of the paragraph), but they are often indented, or in some cases, outdented ("hanging"). Paragraphs in the body text of this manual are all "flush", and all items preceded by "bullets" are examples of "hanging" indents.

Justification

Justification determines how the text lines up in the margins of a box. Text can be:

- Flush justified: Text is flushed to both left and right margins. The spacing between words is adjusted so that both left and right margins align.
- Left justified: Text is flushed left, leaving a ragged right edge to the paragraphs. This is sometimes referred to as "flush left/ragged right".
- Right justified: Text is flushed right, leaving a ragged left edge to the paragraphs. This is sometimes referred to as "flush right/ragged left".
- Centered: Text is centered on each line. This produces both left and right ragged margins.

Hyphenation

Hyphenation is the breaking of a word at the end of a line so that part of the word appears at the end of the line, and the rest of the word appears at the beginning of the following line. This allows you to create better proportioned word spacing, especially in narrow columns.

Page Layout and Design

Variations Within a Typeface

When you think a page needs a little variety in typeface, do not choose another typeface but instead vary the standard typeface with **bold,** *italic*, underline, outline, or a combination of these. Unless you want to emphasize a phrase or passage, body copy should not be set in bold or italic style. Setting text in all capital letters will emphasize a passage, but at the expense of reading speed.

Limiting the Number of Typefaces

A common mistake is using too many typefaces in a document. One typeface for the body copy may even be sufficient, though this runs

the risk of being boring. A document should have no more than two typefaces for the body copy and no more than two for the headlines. Advertisements or special messages are exceptions to this rule. When the reader encounters a new typeface, particularly a novelty typeface, it is similar to coming into a dark room after being in the sun. The reader's eyes need a moment to adjust.

Similar Typefaces in a Document

Do not mix similar typefaces. For example, Palatino and Garamond would give a very unpleasant look to your document if they were both used for setting body text on the same page.

Typefaces in *Professional Page*

Professional Page comes with metric tables (font width tables) for a variety of typeface. If your laser printer or typesetting machine has these fonts available, you can choose from all of these fonts to design your document.

A *Professional Page* Type-Specimen Book

Designers, typographers, and printers use a "specimen book" to choose typefaces. The specimen book shows a particular set of characters in every typeface available. This set of characters might be a complete alphabet, or just a characteristic sentence of your choice. It is worthwhile to make your own specimen book with the typefaces available in your laser printer. It should have examples in the typeface sizes you most often use.

Creating a Consistent Style

The layout of the page should let the reader get the most information in the least amount of time. Even if your document is a one-time thing, a consistent style helps the reader find information. A consistent, recognizable style is even more vital if your document appears on a regular basis, since that style is the basis of how people recognize and judge the quality of your publication.

Many things should be consistent in a professional publication. The typeface, the size of the margins, the way articles are composed, the way authors are given credit, and the size and weight of box borders should be all carefully chosen and maintained.

If a document is published regularly, such as a monthly newsletter, a consistent style makes your job easier.

The templates in *Professional Page* allow you to use the same basic page layouts from issue to issue.

Functional Layout

The physical layout of your pages influences the way information is presented. For example, newspapers are folded into quarters. On the news stand or in a street corner newspaper box, only one corner of the entire sheet is visible. A newspaper layout artist keeps this in mind when designing a front page.

Consider the ways in which a newspaper's physical shape affects its graphic layout. The most familiar parts of a front page are the name plate and the banner headline. The name plate displays the name of the newspaper in a particular typeface and style that does not vary from day to day.

Very often the front page has an eye-catching picture in the upper-right corner, just above the fold. On the left edge of the front page, there is a summary of articles inside. Each item on the front page is carefully chosen and placed for the best effect on the prospective reader.

If you are composing a newsletter, consider its physical layout and how it affects your graphic layout. Newsletters are often mailed to a reader. If the newsletter is printed on standard 8 1/2 by 11 inch paper, it may be folded for mailing. This creates two faces that could be seen by the reader, one where their address is printed, and another blank side.

To make a newsletter stand out, an eye-catching graphic or a headline on the outside face of the folded newsletter are excellent ideas.

Grids and Templates

The grid method is the most common way of organizing a page. With a grid, the page is divided into a pattern of rectangles that guide the placement of all elements on the page. The grid lines are not printed on the page, but only serve as placement guides. All of the elements of the page layout (such as pictures and columns of text) can be aligned with these grid lines.

To lay out a grid on a page, use the *Page/Create/From Default* sub-item and specify a number of columns (see the *Menus and Tools* section for more details). Once the page has been defined, it can be saved as a template using the *Page/Make Template* item, and called up later. Using grids and templates helps you lay out pages quickly and consistently.

Organizing the Page

Before you place anything on a page, ask yourself some questions. First, how important is this element? If it is important, then it should be in a prominent place on the page, like the above-the-fold picture on the front page of a newsletter. What should this element line up with? Finally, how does the entire page look with the element in this position?

The grid makes these decisions very easy. If your text boxes have a default width that is an even division of the page width, page composition is much easier. Each box should also have internal margins that maintain the proper spacing between columns.

Design elements can cross grid lines. Consider a page with two pictures. The most important picture should be in a prominent place, illustrating the article directly below it. A less important photograph for this story can be tucked into a less prominent part of the page. The photographs are cropped to the edges of the internal margins. The left edge of the page has the ends of two articles from previous pages. (An article continued from a previous page is called a "jump".)

It is possible to mix grid sizes on a page, although this should be done cautiously, and only if you wish to emphasize a division of the page into separate areas. For example, the top portion of a page could have five grid rectangles across, while the lower page, perhaps featuring an article by a different author, or on another subject, could have only three grids across.

Paragraph and Column Layout

After you have selected a layout style, you will spend most of your time composing pages of the document. There are a few tricks that can speed the process. One common device is a dummy. This is a small model of the document. For a newspaper or newsletter, the dummy can be made from sheets of typing paper folded in half and nested together. The grid lines are marked on the dummy in advance. You can make these dummy sheets with *Professional Page* by making boxes with frames.

Block out the elements of your layout that are never moved, such as a name plate or a masthead. Then place the other articles on the dummy pages by measuring or estimating their length.

Headlines

Headlines are commonly set in bold or bold italic. A common practice is to have the headlines in a sans serif typeface, and the text in a serif typeface. Headlines are most easily read when composed in mixed upper and lowercase, just like body copy. The largest headlines should be placed high on the page because they draw the eye to them.

Never "butt" (position) two headlines horizontally. This is called a "tombstone." The reader may read both headlines as one. If butted headlines are unavoidable, be sure to use different typefaces to make them distinct.

Gray and White Space

White and gray space are aesthetic terms for the overall appearance of a layout element. Body copy is gray space. Viewed from a distance, columns of text look gray. Margins are white space. A casual magazine page layout has white space between pictures and article text.

A good layout artist seeks a balance between white and gray space because readers ignore large areas of gray space. Pictures and graphics are good for breaking up large gray spaces. Large areas of white space with a single message inside can be very dramatic, if you can afford the space.

Another easy way to break up gray columns of text is the use of "the quote box". Choose a particularly interesting quotation from the text. Make a small box to break up a long column of text, and give it a simple border. Some publications use two bars above and below, others make it a complete box, others have no border at all. Place the quote in the box in a type size between body copy and headline size. The reader's eye is drawn to the quote, and it may induce them to read the story.

Fit to Print

Fitting an article to available space is a valuable skill. There are several ways to stretch or shrink the length of an article. The crudest way is removing or shortening sentences or paragraphs from the article.

Two other ways, the addition of pictures and the quote box, were mentioned above. You can also adjust spacings within the text itself.

Spacing

Spacing within text can be adjusted both horizontally and vertically to fit the text into a specific area. Horizontal spacing acts on the space between characters and words. Vertical spacing acts on the spacing between lines.

Horizontal Spacing

Horizontal spacing within text can be adjusted with the following type options:

- *Hyphenation*. Hyphenation shrinks the size of a column by increasing the number of characters that fit on each line, thus decreasing the number of lines (of depth) in each column. Hyphenation should always be used in flush-justified copy.
- *Inter-word spacing*. The default inter-word spacing is preset to be proportionally correct for each typeface. Using other units of inter-word spacing (for example EM, EN or Thin spaces) between words will adjust the number of words that fit on each line. (See *Glossary* section for definitions.)
- *Tracking* is another form of horizontal spacing control that adjusts the constant space between all characters in a line or block (the default setting is zero). If you "track in", space is reduced between characters, while "tracking out" adds space between all characters on a line (or in a highlighted block). Tracking is adjustable in units of 1/100 of an EM.
- *Kerning* is a variation of tracking that operates on specific letter pairs. In *Professional Page*, Kerning can be used within an entire text block to automatically adjust all pairs set within the program, or it can be controlled between individual letter pairs using tracking.

Vertical spacing

Vertical spacing within a text block can be controlled by adjusting any of the following:

- Line spacing (or leading) to change the amount of vertical spacing between each line of text. It is recommended that line spacing for all columns of text of the same point size and typeface should be consistent on any one page.
- Paragraph spacing. To fill (or reduce) the amount of text within any one column, adjust the amount of inter-paragraph spacing.

- Fixed spacing. The most aesthetically pleasing way to adjust the overall depth of text, within a column, is to adjust the amount of spacing above and below headings or sub-headings within the column.

After the article is fitted into the space allotted, look for what are called "rivers of white". They can be eliminated by adjusting either the inter-character or inter-word spacing, or by manually hyphenating a word at the end of the line using the discretionary hyphen.

Borders

Boxes and box frames highlight text. They should not dominate the page nor overshadow the text inside. The border of a box should be aligned with the columns of text above and below it. This means the inner margins for the text need to be increased, which increases the column length of the article. Your choice of box should become part of the consistent style you use for your documents.

Summary

The layout of your document affects whether your message effectively reaches the reader. By improving your layout, you improve the quality of of your document as a form of communication. The simpler and more consistent your layout style, and the clearer the emphasis on the main ideas contained in the text, the better your documents will be.

12. MENUS AND TOOLS

This section provides a detailed explanation of all elements of the *Professional Page* program. Each menu selection and gadget is examined, with explanations of what it does, how it can be accessed, what it looks like on the screen, and how it works. You should refer to this section when you have a question about where to find an item, or what some part of the program does.

The *Professional Page* Screen

The *Professional Page* screen is the Amiga equivalent of a designer's drafting table. The strip along the top displays the menus which give you access to various parts of the program. The strip down the right hand side has a variety of tools to assist you in laying out pages.

This reference begins at the top left corner of the screen, and works its way across the top and down the right hand side to the bottom, explaining each feature along the way.

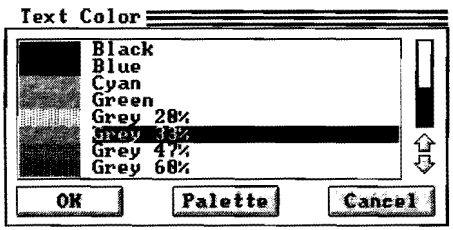
For many menu selections, there are keyboard equivalents. These are summarized in *Appendix B: Keyboard Equivalents* as well as in the Quick Reference Guide.

Common Elements

We will now look at some common elements before getting to the main body of the *Menus and Tools* section: using requesters and using extended selection.

Using Requesters

Requesters are used whenever additional information is needed by *Professional Page*. Requesters prompt you for required information or acknowledgment of an action. There are several types of input components, or "gadgets", that requesters use. These include listings, booleans, strings, buttons, and slider gadgets.



- **Listings:** Listings are displayed in a small window. They may contain directories and file names, color names, or font names. If there are more entries than can fit into the window, the scroll bars (to the right of the window) can be used to display different sections of the list. Scroll arrows (below the scroll bar) can also be used for this purpose. To select an entry in the window, click on the entry. In most requesters, it is possible to select an entry and acknowledge the requester by double clicking on the entry.

- **Boolean:** Booleans are "ON/OFF" type gadgets. "ON" (a filled circle or square) shows that a particular feature is active. "OFF" (an empty circle or square) shows that a particular feature is inactive. Generally speaking, clicking in the circle or square will change an "ON" state to an "OFF" state and vice-versa. Round booleans are used to select one of a set of mutually exclusive options, while square ones turn options on or off.

- **Strings:** String gadgets expect information to be typed in. To enter information, click on the text line associated with the string gadget and use the normal Amiga editing features to enter the information. Text or numerical input is approved for use by pressing the RETURN key. If you do not press the RETURN key on each string line before clicking OK, the information may be lost.

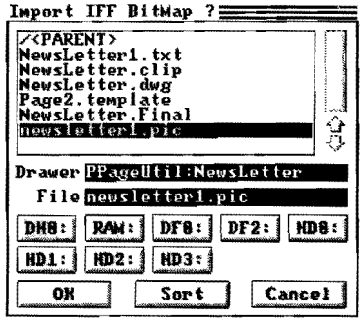
- **Buttons:** Buttons are used for selecting a further requester and for acknowledging the current one. They are

rectangular in shape and are activated by clicking on them. List buttons are used to bring up a list requester.

- **Sliders:** Sliders are used to input values on a scale. For example, in the color definition requester, there is a scale for the percentage of red to use on the screen. Adjusting the slider will adjust the amount of red used.

File Requester

In *Professional Page*, all access to disk files is done through a file requester. The file requester has the following components:



- Listing: All directories and files are listed in the listing window. Clicking a directory or file will place the name into the *Drawer* or *File* string text line. Double clicking on a file will select the file and acknowledge the requester. Clicking on a directory will open that drawer on disk. To close a drawer, just click on "/PARENT" entry in the listing.
- String Components: *Drawer* and *File* names can be entered directly into the appropriate text lines.
- Buttons: Drive selection and acknowledgment buttons are also in the file requester. The *Sort* button will alphabetize the list of files.

Moving Requesters

If the requester obstructs your view of a part of the page, simply grab the requester box by the drag bar or *moving* gadget (the horizontal lines at the top of the requester) and drag it to a new location.

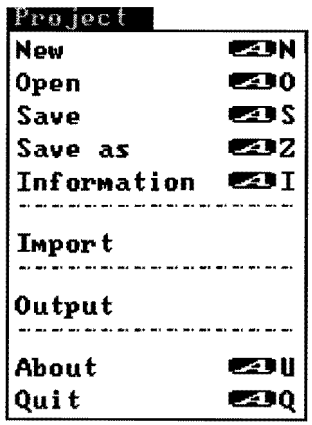
Extended Select

This technique greatly speeds up the process of making a series of menu selections using the mouse. This provides you with the ability to make several mouse selections with one pass of the mouse across several menus.

- Pull down a menu, and, keeping the right mouse button pressed, click with the left mouse button on several items and sub-items as you work your way down the menu.

- When you release the right button, the various items and sub-items you selected will be enacted in the order in which you selected them.
- For example, if you select the *Text* tool, and then select *Type/Typeface/New*, *Type/Size/New*, and *Type/Style/Bold* all in one pass, those items with requesters will automatically present their requesters in sequence, while the items which toggle on/off will change to the setting you desire.

Project Menu



The *Project* menu is the most general menu, and deals with maintenance of the current "project", or document.

New

Creates an environment for a new document.

- Clears the existing document from memory. There can only be one document open at a time (though that document can have many pages).
- *New* is automatically executed upon startup.
- The name of the new document is "Untitled".
- Any material located on the art board (off the pages) is not deleted.

Open

Opens an existing *Professional Page* document, reading it from a floppy disk or a hard disk.

- *Open* deletes the document in memory. If the document has been modified since the last save, a warning requester appears to confirm that the current document should be deleted.
- Opens the file requester to allow you to enter the name of the document to be loaded.

- Any materials located on the art board will be deleted. This is because you are loading an entire document, including a saved art board which may have materials already on it.

Save

Saves the new version of the document that you have been working on, using the current document name as the filename. If no name has been specified, the document will be given the file name "Untitled".

- Select *Save* frequently while working on a document, to prevent the loss of data because of a power failure or a system crash.
- The art board is saved as part of the document.
- See *Project/Information* and *Project/Save As* to change the current document name.

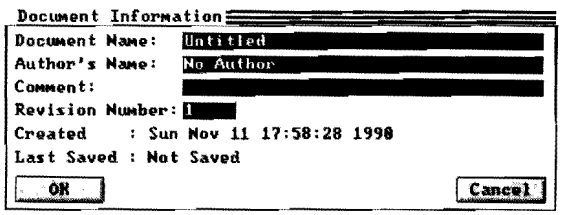
Save As

Saves the current document under a new name.

- The file requester is used to select a new filename for the document.
- The art board is saved as part of the document.
- The new filename becomes the current document name.

Information

Displays information related to the current document.



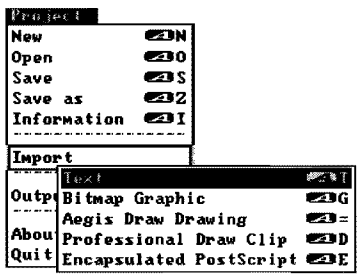
- The "Document Information" requester includes user-definable text lines for the document name (file name), the author's name, any comments, and a revision number.
- Type in any changes necessary. Changes made with this requester are saved with the document.

- Two dates/times are saved with each document: the date/time it was first created and the date/time it was last saved. These are both displayed and are not user-definable.

- The *List Bitmap Files* gadget calls up another requester which shows a list of the bitmap graphic files used by the document, and the names of the data disks they are on. *Professional Page* may prompt you to make these files available when you load or print the document. Use this feature to know which files to copy if you want to move documents from one machine to another.

Import

Import is used to bring box components (such as text, bitmap graphics, or structured drawings) into the document from another program.



Import/Text

Imports text generated by various word processors and text editors.

- Imported text sits in the text paste buffer until the *Edit/Paste* item is issued from the text editor.
- The file requester will ask you which file to import.
- The requester's title tells you which type of file the program expects. (See "Preferences/Text Format" later in this section regarding importing specific files saved by word processor programs.)
- Text files can have native and embedded formatting codes. See the *Concepts* section and Appendix C: Formatting Text for more details.

Import/Bitmap Graphic

Imports a bitmap picture. A "bitmap" is a computer picture composed of a pattern of pixels of colors or gray tones. The Amiga has a standard file format, called IFF, for all bitmap pictures created by paint programs such as the Deluxe Paint series, or video digitizers such as Digi-View. The resolution of a bitmap picture is determined when it is created; *Professional Page* cannot change it.

- Any IFF graphics, including HAM mode and 24 bit, can be loaded into *Professional Page* with any number of colors, from two to 16.7 million.
- An *Import IFF Bitmap?* requester prompts you for the desired file name.
- All resolution modes are supported. A bitmap picture can be any size, up to the limits of system memory (and beyond, when using PostScript to print). For memory considerations, the colors from the imported graphics are rendered in 4 gray levels when displayed. The original color information, however, is retained in the graphic's original data file and will be used when you print or color separate the page.
- Since color must be converted into gray levels for display, a large bitmap picture takes time to load, so be patient.
- Depending on how much memory you have on your Amiga, you may face limits on the number of graphics you can have in a document.
- In order to load the document or to print the page in black and white, you must have all the original pictures available. You will be prompted for the appropriate disk when needed.
- It may be desirable to place all the images for a document in the same directory of a disk so that they can be found again easily when it is time to print the document. This will also reduce the number of disk swaps required to print the document.
- Draft printing does not require the bitmap disks. (See "Project/Print".)
- For information on sizing, cropping, rotating and moving bitmap graphics, see the *Graphics* section.

Import/Aegis Draw Drawing

This imports a structured drawing file created by the program *Aegis Draw Plus*. A "structured drawing" is a computer image which differs from a bitmap because instead of being composed of a mosaic of dots, it is made up of

"vectors" - mathematical descriptions of line direction, width and so on. A structured drawing can be printed out from a laser printer or a imagesetting machine at the printer's maximum resolution. This means that structured drawings are very smooth, without the "jaggies" of a bitmap image.

- The *Import Drawing?* file requester prompts you for the file name.
- Similarly to the bitmap graphic, a structured drawing is placed directly into the empty active box.
- All of the graphic elements, line weights, fill shadings, and fill patterns from Aegis Draw Plus are supported. The drawing is automatically sized so that it is entirely visible, and occupies the largest possible area of the active box, while maintaining the aspect ratio of the drawing.

Import/Professional Draw Clip

A drawing made with *Professional Draw* can be saved as a "clip" file. Here's how to use *Professional Draw* clips with *Professional Page*:

- Make sure that you have an empty box selected as the active box to load your *Professional Draw* clip into.
- If no previous clips have been loaded into the current document, then select *Project/Import/Professional Draw* to bring up a requester which will ask for the name of the *Professional Draw* clip file.
- Load the clip you want, and its name will appear in the *Clip List* requester. The clip is in memory, but not yet visible on the page.
- Double click on the clip's name (or click on the clip's name and select OK), and it will load into the active box.
- If you have already loaded one or more clips into your current document, then selecting *Project/Import/Professional Draw* will immediately bring up a *Clip List* requester. This shows a list of clips that have been loaded into memory, and displays buttons for LOAD, DELETE, and DELETE ALL.

- Click on the LOAD button to load more clips into memory. The only limit to the number of *Professional Draw* clips you can use with *Professional Page* is the amount of available RAM on your computer.
- To delete a clip from memory, click on a Clip file name and click on the *DELETE* gadget.
- To delete all clips from memory, click on the *DELETE ALL* gadget. Note that this will **not** delete the clips already in boxes.
- The clip will be automatically scaled to fit into the active box in the largest possible size, while keeping its original aspect ratio.

After the *Professional Draw* clip is in a box in your *Professional Page* document, it can be treated like any other structured object. For example, it can be rotated, re-sized, cropped, moved, or laid on top of text or bitmapped graphics.

For more information on the *Professional Draw* program, see Appendix D: Using Professional Page With Other Products.

Import/Encapsulated PostScript

This lets you import an EPSF file saved by any program that exports files in this format. Many drawing and design programs on the Macintosh and IBM PC can export EPSF. Boxes containing EPSF drawings will only be displayed when printing to a PostScript output device; they cannot be viewed on the screen or on a dot-matrix printer.

To import an EPSF graphic:

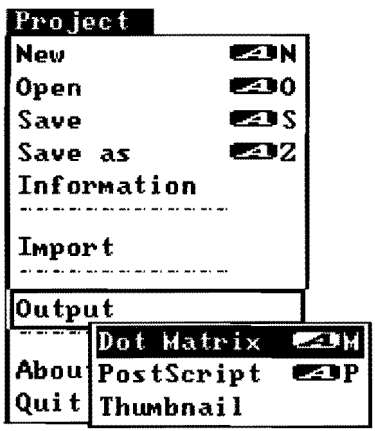
- Make sure you have an empty, active box ready to receive the drawing.
- Select *Import/Encapsulated PostScript*. A file requester will appear.
- Select the desired EPSF file and click *OK*.
- The box will display information about the EPSF file, but the picture itself will not be visible until it is printed to a PostScript printer.

- The drawing can be rotated, scaled, cropped, and moved like a bitmap graphic or other structured drawing.

Displayed in the box will be the file name, creator (program that saved the EPSF file), title and date. The drawing itself is not loaded as part of the document, so the original EPSF file must be available when you print the document. *Professional Page* will request that you mount the volume containing the EPSF file if it is not mounted at the time. It is wise to save any EPSF files included with a document on the same disk as the document so that you are sure to have them when you go to print.

Output

Output is used to output your document to a PostScript laser printer or imagesetting machine, or to a dot-matrix printer. There are three sub-items on this menu: *Dot Matrix*, *PostScript*, and *Thumbnail*. The first two options are what you will usually use to output your document, the one that you choose will depend upon the printer you are using. Choosing one of these options brings up a requester. The print requester contains many options for printing, which are explained in detail in the *Output* section of the manual.



The third sub-item, *Thumbnail*, is another form of PostScript output, but it prints several pages of your document on each page of output. From the *Thumbnail Print* requester, you can select whether you want the pages printed 2 by 2 on a sheet, 3 by 3 or 4 by 4. The thumbnail is a good way to see the overall layout of an article by viewing several pages at once.

About

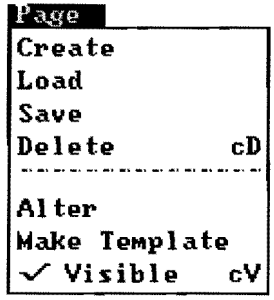
Brings up an information window displaying copyright messages and credits.

Quit

Exits from *Professional Page*. If changes have been made to the document since the last save, a requester asks for confirmation of the action.

Page Menu

This menu deals with operations affecting the document pages themselves, as well as with *template* pages. Template pages are individual pages that are used as prototypes when creating other pages. The newly created page will have the same dimensions and contain the same boxes and contents as the template page. You can specify separate even and odd template pages, to allow for the way the final document will be printed and read. (For example, a book needs extra room on the right side of left-hand (even) pages and on the left side of right-hand (odd) pages for the binding.)

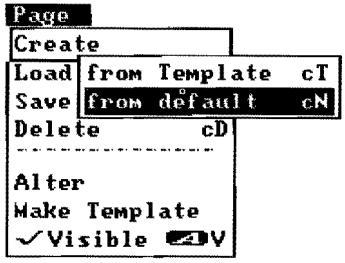


When you create a page, you can create it "from template", causing the new page to take on the attributes of the appropriate (even or odd) template. It is useful to create template pages for multi-page documents so that whenever you create a new page, all the correct boxes, margins, page number, etc. will be set up the way you want them.

Pages may be inserted at a specified location in the document. If necessary, pages are shifted upwards to accommodate the newly created pages.

Create

Creates a new page, either from an existing template, or from a default page, that can be tailored to the requirements of the job being done.



Create/From Template

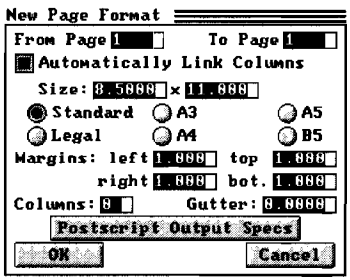
Creates any number of pages to be inserted into the document. Pages will take on the attributes and contents of the appropriate

template page. A requester will prompt for the page range and for the desired action. The options are:

- *Automatically Link Columns:* This option is turned ON by default, but it can be turned off by clicking it. When ON, this option causes text boxes to be automatically created on the new page in the page columns (in the same manner as "autoboxes"). The boxes will all be linked. This lets you create a number of pages for text without having to create and link boxes on every page.
- *Use Even Template:* All pages will be created using only the *Even* template.
- *Use Odd Template:* All pages will be created using only the *Odd* template.
- *Use Page Number:* Pages will be created using the *Odd* or *Even* template, upon depending whether the page number is odd or even.
- *Lock Boxes:* This is turned ON by default, but may be turned off by clicking on it. When ON, all of the boxes on the new page will be locked, so that they cannot be moved or resized. This prevents accidental alterations to the new pages created from a fixed template and lets you concentrate only on the new, changeable addition to the page. Locked boxes may be unlocked at anytime.

Create/From Default

Adds a range of pages, from the default attributes, to a specified location in the document.



When selected, a *New Page* requester appears to let you change the attributes of the new page. By default, a standard 8 1/2" by 11" page is created. These are your options:

- *From Page/To Page:* These text lines let you enter the first and last page number of the range of pages you are creating. By default, these numbers will both be set to the next page in your document (or 1 if no pages have been created yet), adding one new page to

the end. Increase the *To Page* value to create as many new pages as you need, or change the *From Page* value to insert the new pages into the middle of the existing document, rather than adding them to the end.

- *Automatically Link Columns:* This works the same way as in *Page/Create/From Template*. When ON, this option causes text boxes to be automatically created on the new page in the page columns (in the same manner as "autoboxes"). The boxes will all be linked. This lets you create a number of pages for text without having to create and link boxes on every page.
- *Size:* These text lines let you specify the width and height of the page (in the current units of measure). Default is for a US standard 8 1/2" by 11" page. You can type in a page size of your choice, or select from a number of other international and legal-size page standards by clicking on the buttons below. The maximum page size allowed by *Professional Page* is 22 inches by 22 inches. Your printer, may of course, have limits below this.
- *Margins:* The page margins are used for the creation of auto-boxes. Auto-boxes are created when a new page is created using the *Automatically Link Columns* feature, or when you click on the page with the *Box* tool while holding down the CTRL key. An auto-box is as large as possible, while fitting within the page margins specified. The default margins are one inch on all sides, resulting in a single auto-box that almost fills the page.
- *Columns* and *Gutter:* These settings are also used for the creation of auto-boxes. You can have two or more columns across the page, resulting in several auto-boxes being placed on the page. *Columns* specifies the number of columns across the page, and *Gutter* specifies the amount of space between the columns. Auto-boxes are always created to fit within the columns. When creating a page with the *Automatically Link Columns* feature selected, auto-boxes will be placed in each column and linked together. When creating an auto-box by CTRL-clicking with the *Box* tool, the box will appear in the column which you click. The column boundaries are

made visible by selecting *Columns* in the *Preferences/Layout Tools* requester.

- *PostScript Output Specs:* Click on this button to bring up a separate requester that allows you to position, scale, rotate, or add crop marks to individual pages. Also use this option to overlay several pages onto one, using the *No Eject* feature. A representation of your output page, with new position, scale and rotation applied, is shown as a rectangle superimposed over the regular printer page. Use this to see if the page will be large enough to accommodate your modifications. This requester only affects PostScript output, and is covered in more detail under "PostScript Printing" in the *Output* section.

Load

Loads a saved page into the even or odd template, or directly into the document as the current page. Pages can be loaded or saved as separate files, but these are not the same as *Professional Page* document files. You cannot load a document as a page and vice versa. The *Load* item has three sub-items: *New Current*, *Even Template* and *Odd Template*.

- Loading a page file into a template replaces the existing template with the page just loaded.
- Loading a page file into "current" adds that page to the end of the document.

Save

Saves a particular page separately from the rest of the document. The *Save* item has three sub-items: *Current*, *Even Template* and *Odd Template*.

NOTE: A page file only holds one page at a time; it does not contain any information on the page number or the art board. It is a good idea to give your page file names a suffix like ".page", ".even" or ".odd" so that it is easier to find them in the future, and so that you will not confuse them with document files. The page and document files have different formats. Therefore, pages cannot be loaded as documents and vice-versa.

Delete

Removes the current page from the document.

- If there are boxes on the page, you will be asked whether you want to continue or abort the deletion.
- If any of the deleted boxes contain text which is linked to boxes on other pages, the text is not deleted, but it flows into the next linked box. If all of the linked boxes are on the deleted page, however, the text is deleted along with the page. Graphics and drawings are always deleted with the page.
- Pages are resequenced after the current page is deleted.

Alter

Alters the parameters of the current or default page.

Alter/Current

Alters the page parameters of the current page. This requester is similar to the *New Page Format* requester: you can change the page size, the page number, the number of columns, the width of the gutter between columns, and the margins of the page. You can also access the *Postscript Output Specs* requester from this menu subitem to rotate or to scale the page, to add crop marks, etc. When you change the attributes of the current page, only one page is affected. Therefore, you can have different page formats in a document.

- The *Alter/Current Page* requester is similar to the *Create/From Default* requester with the following changes. The "From page" and "To page" string gadgets and the "Automatically Link Columns" gadgets are not present. There are two new gadgets present. The first is the "Offset" string gadget. This allows you to enter a value for the actual page number to be used for this page rather than the document sequential page number. For example, if you want your pages to start at page #5, you would enter "5" in the Offset string. If you enter a number with a "+" or "-" before it, the offset is added to the page number of the document page before this one. The "real" page number is the number which is displayed when you use

the CNTRL-1, 2 or 3 key combinations. The second difference is the document "page number" string and arrow gadgets.

- To move a page within the document, change the *Page Number* gadget. Pages are resequenced after the move.
- The *Output Page Specifications* requester appears when you click on the *PostScript Output Specs* gadget. It allows you to set the position, the scale, the rotation and the orientation of the current page output. Type the numerical values for *Position*, *Scale*, and *Rotation* into the appropriate text lines, pressing RETURN after each entry. The outline of your modified printed page will be superimposed over the white rectangle of the printer's output dimensions. See "PostScript" printing in the *Output* section for more details.

Alter/Even Template, Odd Template, Default

Changes the parameters of the default, the even or the odd template page (which will be used to create new pages).

- A page format requester pops up, almost identical to the *Alter/Current Page Format* requester in appearance and operation. The only difference is that it lacks a page number gadget.

Make Template/Even, Odd

Template pages are useful if many pages share common design elements such as headers, footers, and page numbers. Once you have created a template page, then new pages can be created with all of the template's design elements already on them. There can be two template pages in a document, one for odd-numbered pages and one for even-numbered pages.

- The *Make Template* item replaces either the odd or the even template page with a copy of the current page. All of the boxes on the current page are copied to the template page. The links between text boxes on the current page are kept in the template, but any links between the current page and other pages are broken.

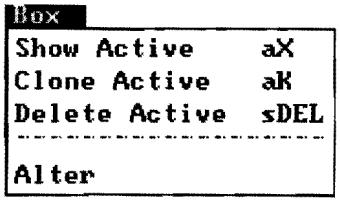
You can create a template by designing a page, then selecting one of these options to store the page in the template. You can also work on the template pages directly: if you go "down" a page from page 1 (using the page number gadget above the tool palette), you will reveal the Even template page. The next page down is the Odd template. You can work on these pages just like any other page in you document, and they will be saved with your document as well. Therefore, every document that you compose consists of the pages that you create within it, as well as the two template pages.

Visible

Temporarily hides the current page from view. When a page is hidden, you can work on the section of the art board "underneath" the page. To see the page again, simply reselect *Visible*.

Box Menu

The Box menu allows operations on individual boxes in the document. Since boxes are created using the *Box* tool, options for creating boxes are not present on this menu, as the options for creating pages were in the *Page* menu. You will use this menu (or keyboard equivalents) most often for deleting a box or for using the *Alter/Active* sub-item. Since *Alter/Active* can be selected by double-clicking on a box, you may find yourself rarely using the *Box* menu at all.



Other box operations that are not in this menu are linking, unlinking, re-ordering, mopping, and chaining to the next or previous box in a linked series. All of these operations are performed by tools, and are individually covered later in this section.

Show Active

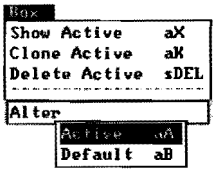
The outline of the active box flashes so that it can be quickly identified. The view is repositioned so that the active box is visible.

Clone Active

Makes a duplicate of the active box. All of the box's contents and attributes are retained except its position. The cloned box overlaps the original, slightly lower and to the right. If the active box is linked to other text boxes, the cloned box will have the same visible box contents as the active box, but it will not be linked to anything.

Delete Active

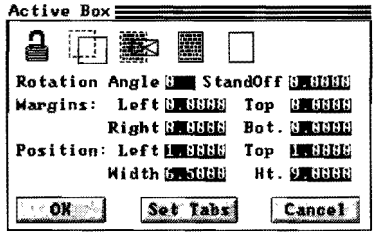
Deletes the active box. If this box is part of a chain of linked text boxes, the box will disappear, but its text contents are distributed to the next box in the series. If the box is not empty, a requester appears to confirm the deletion.



Alter/Active, Default

Changes the attributes of the active box. The various attributes are set in a requester. *Alter/Active* is a common operation, since you use it to set the box size and position numerically. It has a simple shortcut: double-click on any box.

- An *Active Box* requester appears, consisting of a row of icons, an angle and standoff text line, four *Margins* text lines, four *Position* text lines, and the *Set Tabs* gadget.



- There are five gadget icons at the top of the requester. They are, from left to right: *Lock-Unlock*, *Transparent-Opaque*, *Permeable-Impermeable*, *Quick Display on-off*, and *Frame on-off*.

- *Lock-Unlock*: A locked box cannot be moved, resized, or deleted. Locked boxes are easy to identify because they don't have sizing handles on their outlines. When the lock "opens", the box is unlocked. When it "closes", the box is locked.

NOTE: All boxes from a template can be locked automatically, but when a page is created from a template, you may then unlock the boxes that you want to edit.

- *Transparent-Opaque*: Makes a box transparent or opaque. This is especially useful if you have one box on top of another (for example, a line of text on top of a scanned photo). Clicking on this icon toggles between transparent and opaque. The active box is opaque if the solid-outline box obscures part of the dashed-outline box behind it.

- *Permeable/Impermeable*: If a permeable box is placed in front of a text box, the text will fill its box, and may be obscured, depending upon whether the front box is transparent or opaque. If the front box is made impermeable, the text that would have been obscured flows around the front box, making a "runaround". If the impermeable box is behind the text box, there is no runaround. Clicking on the icon toggles between the two settings. If type is visible through the small square in the icon, the active box is permeable. If not, it is impermeable. Changing the permeability of a box makes runarounds in text behind that box, but has no effect on text in the box itself.

NOTE: You will probably want to set the standoff value of the impermeable box, to give it some "breathing room" from the surrounding boxes.

- *Quick Display*: If *Quick Display* is on, the contents of the box are not displayed. This greatly speeds up normal operations (i.e. you can move the box around without having to wait so long for the page to be redrawn). The box is displayed, although its contents are not visible on the screen. Graphic boxes are depicted with an X and text boxes are filled with a pattern. If you answered "NO", while loading a file with bitmap graphics, to the "Load Bitmap Graphics Immediately" requester, then all bitmap graphic boxes will have *Quick Display* ON. Turning it OFF will cause the bitmap graphic to be loaded from disk for display.

- *Frame*: Lets you frame and fill a box. The frame around the box is rendered in the currently selected *Line Weight* and *Line Pattern* selected in the *Draw Menu*, and the box is filled with the *Fill Pattern* (default is "None"). The frame is rendered in the current *Line Color*, and the box is

filled with the current *Fill Color*. This is an easy way to get shaded, framed text boxes for use as sidebars or special heading boxes: frame the box, choose a solid line pattern and fill pattern, and choose a light gray for the fill color. Make sure that you specify margins, for the box, to keep the text that is within it from crowding the frame.

NOTE: Box frames cannot be attached to boxes containing structured drawings.

- *Rotation Angle*: Sets the exact angle to rotate the box. The current rotation is displayed, to change this delete the current angle and type in the angle you wish. 0 is level/normal. Positive numbers rotate the box counter-clockwise, negative numbers rotate the box clockwise. Rotation numbers can be specified in one degree increments up to 360 degrees. A box always rotates around its center. A box may also be rotated by holding down the Control key and using the *Null Pointer* to drag any box handle (see *Preferences/Layout Tools* for setting the *Angle Step*.)
- The Standoff value is used when the box has been set to be impermeable. The value indicates the distance you want the wrapped text to stand off from the edge of the box.
- *Margins*: Selects a margin around the image area of a box. You can specify the top, the bottom, the left, and the right margins separately. No text or graphics appear outside these margins in a box. To change the margins, type the desired margin widths (in the current units of measurement) into the appropriate margin text lines. Margins are especially important for framed boxes, where you have to keep the text from touching the frame around the edge of the box.
- *Position*: Precisely specifies the position and the size of a box. You can enter the position of the top left hand corner and the height and width of the box. When the requester box initially comes up, these text lines contain the position and the size of the active box. These parameters

cannot be set for the default box and are not shown in the *Alter Default* requester.

- *Scale*: Scales bitmap graphics or structured drawings in both the *X* and *Y* directions. This is the numeric equivalent of scaling a graphic by holding down the ALT key while sizing the graphic box by one of its handles. This technique is useful to resize images to fit the layout. Enter the desired X and Y scaling values into the *Graphic Scale* text lines.
- *Offset*: This also applies only to boxes containing graphics. It lets you specify the graphic position within the box. This is the numerical equivalent of dragging a graphic within a box using the ALT key to drag. See the *Graphics* section for more details on manipulating graphics boxes.

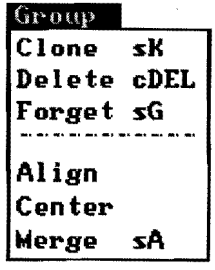
NOTE: The *Graphic Scale* and *Offset* parameters only appear if the active box contains a graphic or a drawing. You cannot scale text with this option.

- *Set Tabs*: Defines up to fifteen different tabs, plus paragraph indent. This makes it simple for you to import text and insert it at the correct tab location relative to the left edge of the box. Select the *Set Tabs* gadget in the requester and a *Set Tabs* requester appears.

NOTE: The *Set Tabs* gadget and requester will only appear if the active box is a text box or is empty. The margin and Tab settings may be overridden by the values set in a paragraph tag, see the Tag Menu section for more details.

Group Menu

A group is a collection of boxes either on a page or on the art board. Once a collection of boxes has been grouped, it can be treated as a unit. The group can be moved as a single unit (all boxes keeping the same spatial relationship), cloned (copied), deleted, or aligned. If a group is moved



such that there are boxes on and off the page, the boxes off the page will drop to the art board and the boxes on the page will remain as a group. If the entire group is moved to or from the art board, the group remains intact. Only one group can exist at any given time.

To create a group, select the *Make Group* tool (discussed later in "The Tool Palette") and drag an outline around all the boxes to be grouped. Note that after the group has been created, the cursor reverts automatically to the *Null Pointer.* All of the non-active boxes in the group now have long dashed outlines.

To add a box to the group, click in the box while holding down the SHIFT key. To remove a box from a group, click in the box while holding down the CTRL key.

To move a group, hold down the SHIFT key while dragging one of the boxes in the group. To move an individual box within the group, select the box and drag it, in the normal fashion. The box will remain in the group.

Clone

Creates a new group of boxes identical to the original in both attributes and content. The new group appears slightly beside and below the original group. The original group is "forgotten", and the newly cloned boxes form the new group. If any of the boxes in the original group were linked to other text boxes, those links do not exist in the cloned group, and the contents are limited to what was in its member boxes at the time it was cloned.

Delete

Deletes all of the boxes in the current group. If some boxes in the group are not empty, a request is made to confirm the delete. If some boxes in the group are linked to boxes outside the group, the text is not deleted, but remains as part of the linked series. If, however, text is not linked to outside the group, it is deleted. Graphics and drawings will always be deleted.

Forget

Undoes or "forgets" the current group, without changing any other attributes of the boxes in the group.

Align

Aligns all boxes in the group with the top, the bottom, the left, or the right side of the active box. This gives you a very quick way of reorganizing your group.

- Activate the box (by clicking on it) with which you wish the others to be aligned.
- Select any one of the four available *Group/Align* sub-items (*Top*, *Bottom*, *Left*, or *Right*).

Center

Centers all boxes in the group either vertically, horizontally, or both, with the center of the active box.

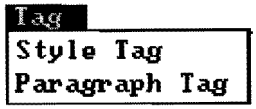
- Activate the box (by clicking on it) with which you wish the others to be centered.
- Select any of the three available *Group/Center* subitems.

Merge

Merges all structured drawing components within the group into one structured drawing box. This is very useful for combining a series of, or parts of, structured drawing segments into a unified illustration. It also stabilizes your structured elements into one unit that cannot be accidentally disrupted. (See "Structured Drawings" in the *Graphics* section.)

- Select *Group/Merge*.
- The new structured drawing can be manipulated in the same manner as any other structured drawing.

NOTE: Once a group of structured drawings has been merged, it cannot be undone. If you are not sure whether a particular box should be included in the merge, leave it out. You can always use *Merge* again later to add more boxes.



Tag Menu

This menu allows you to *Add New*, *Modify*, *Delete*, *Load*, and *Save* both Style Tags and Paragraph Tags. Tags are used to apply a set of attributes to text. They can be applied to a highlighted block of text or selected for use before you start typing just as you would select any single attribute. The tremendous value of Style and Paragraph Tags is the ability to quickly apply complicated sets of attributes to text, and once applied, they allow changes to be made to the whole document in a single step.

You might define Style Tags for body text, sub heads, headlines, and bulleted items. You might also define Paragraph Tags for normal, bulleted hanging indents, right and left indented margins, and special tabs for a table. Once defined, Tags can be assigned by blocking and selecting (see the Type Menu section in this chapter), by selecting and then typing or pasting, or with a formatting code in the raw text before it is imported into *Professional Page* (see *Formatting Text* in the appendices). Then, if a type size is too large or small, a tab or indent needs changing, or any other attribute needs adjusting or altering, all you need to do is *Modify* the Tag and every piece of text using that Tag will change to what you have specified. All the headlines in a document can be, for example, made larger and centered, or all normal body text paragraphs could be indented and the tabs changed. Global changes are just a few clicks away.

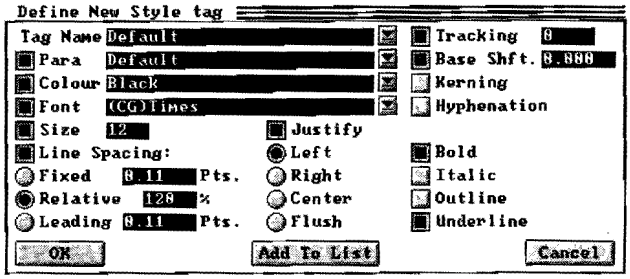
Style Tag

These Tags are used to control typographical attributes. Almost anything you can set with the Type Menu can be set with Style Tags.

Add New

This menu sub-item is used to create new tags. Once selected, it presents you with the Define New Style Tag requester in which you define the tag attributes. This section of the manual shows you how to work with Tags, for definitions of the attributes that can be selected or controlled, refer to the *Type Menu* section of this chapter. All selections

in this requester are optional and start grayed out. When a button is dis-engaged (it has an X through it), then that attribute will not apply to the text that your Tag is applied to. Clicking on this button will depress it (it fills with black) and un-gray the options associated with it. This makes the attribute active and means it will effect the text your tag is applied to. Some buttons, like bold, have a third state. They can be disengaged (X-ed out) which doesn't affect the text in any way. They can be on (pressed in, filled with black) which activates the function, such as turning all text associated with the Style Tag bold. The third state for a button is activated (no X) but unpressed or off, in this case any text that was bold will be UN-bolded. So the three possible states are Dis-engaged, On, and Off.



- To define a tag you must give it a name. Clear the Tag Name string and type in the name you wish. You will find that names that describe what they are will work best, such as Headline for headlines, and so on. At the end of the Style string line is a *List* button It looks like a down arrow pointing to a horizontal line. Clicking on the list button brings up a list of all defined Style Tags.
- The next blank, labeled *Para*, allows you to link a Paragraph Tag to a Style Tag. This allows you to apply Paragraph attributes at the same time as Style attributes. At the end of the Para string line is a *List* button Clicking on this list button brings up a list of all defined Paragraph Tags. Simply click on the name of the Paragraph Tag you wish to link to your Style Tag, then click OK. You do not **have** to link a Paragraph Tag to your Style Tag, it is for convenience.
- Text *Color* selection works the same way. It may be on or off, and clicking the List button brings up a list of defined colors for your document. Select one and all text that uses this Style Tag will be that color.

- Clicking on *Font* allows you to use the list gadget to choose a Typeface for your Tag.
- *Size* allows you to enter a point size for your Tag.
- The rest of the options in this requester box work the same way as selecting them individually through the *Type Menu*. You can engage as many or as few as you want.
- When you finish defining the Style Tag, you may click *OK* to add the tag and leave the requester, or click *Add to List* and continue to define more tags without exiting the requester.

NOTE: If you wish to base a Tag on another Tag, thereby saving time, use the *List* button at the end of the Tag Name line to load in the attributes of another Tag. Then type a new name in the requester line and press RETURN. Make any changes needed to the definition and click *Add to List* or *OK*. The old Tag will remain in the list unchanged.

Modify

This menu sub-item allows you to make changes in existing Tags. When you select it you are presented with a list of existing Tags. Select the one you wish to change and select *Modify*. You are then presented with the Modify Style Tag requester box (identical to the requester for *Add New* Tags). Make any changes you wish and click OK. All text in your document that is associated with this Tag will change to reflect the Tag's new settings.

Delete

Selecting *Tag/Style Tag/Delete* brings up a list of your Style Tags. Click on one and then on *Delete* to remove it from your list. Any text in your document using this tag will still have all of the attributes associated with it, but will no longer be tagged.

Load

The *Load* option allows you to load a previously saved Style Tag List. You are given the standard file requester box. Select the name of Tag List you wish to load and click OK. If you load a Tag List into a document that already has a Tag

List, the two lists are merged. If any Tag names conflict, you will be asked whether to override the existing Tag definition.

Save

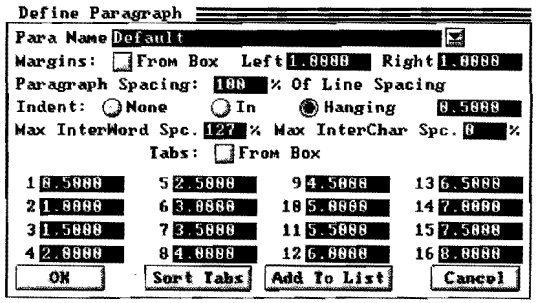
The *Save* option allows you to save a Style Tag List for use in other documents. The current list is saved with the document automatically, but using this function will allow you to create a custom list or a set of lists for different types of documents. After selecting *Save*, you are given the standard file requester box and may specify Drawer and File name. Then click OK to save your list for future use.

Paragraph Tag

The Paragraph Tag is used to define a group of attributes that affect the formatting of paragraphs; such as indents, tabs, and margins.

Add New

This menu sub-item is used to create new Paragraph Tags. Once selected, it presents you with the Define Paragraph requester in which you define the Tag attributes.



- Just like with Style Tags, first you must name a Tag by clearing the name line and typing a new one. If you wish to base this Tag on a previously defined Paragraph Tag, use the *List* gadget (down arrow pointing to a horizontal line) at the end of the requester line to select one. Then clear its name and type a new one. The original remains undamaged.

- *Margins* allows you to use the margins already established for the box the text is in, or set new ones in the *Left* and *Right* strings. These margins are measured from the edge of the box, not the edge of the page. If the number you enter has a "+" or "-" preceeding it, the left and right margin value will be **added** to the margin of the box.

- *Paragraph Spacing* lets you control the space between paragraphs. It is defined in terms of percentage of the Line Spacing in effect at the end of the paragraph.
- Indent selects how paragraphs are to be handled. A RETURN key in the text indicates a paragraph break. There are three choices for paragraph indents. *None*; the start of the paragraph lies flush with body of the text. *In*; the start of the the paragraph is indented in from the rest of the body of the text. And *Hanging*; the start of the paragraph hangs outside the body of the text, which is indented. The amount of the paragraph indent is set in the string requester at the end of the line.
- *Max InterWord* and *InterCharacter* spacing applies only to Flush Justified text. In these strings you set the maximum amount of space that *Professional Page* may insert between words and characters in order to make text fit flush against right and left margins. Maximum InterWord Space is specified in percentage of additional space over normal (one space). Maximum InterCharacter Space is specified in 1/100 em units (the normal is 0).
- *Tabs* may be taken from the box the text is in, or specified here. They may also be sorted if regular additions result in a jumbled order.
- When you finish defining the Paragraph Tag, you may click *OK* to add the tag to the list and leave the requester, or click *Add to List* and continue to define more tags without exiting the requester.

Modify

This menu sub-item allows you to make changes in existing Tags. When you select it you are presented with a list of existing Tags. Select the one you wish to change and select *Modify*. You are then presented with the Modify Paragraph requester box (identical to the requester for *Add New* Tags). Make any changes you wish and click OK. All text in your document that is associated with this Tag will change to reflect the Tag's new settings.

Delete

Selecting *Tag/Paragraph Tag/Delete* brings up a list of your Paragraph Tags. Click on one and then on *Delete* to remove it from your list.

Load

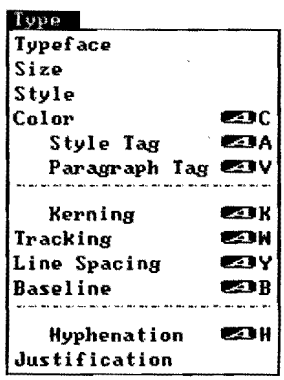
The *Load* option allows you to load a previously saved Paragraph Tag List. You are given the standard file requester box. Select the name of the Tag List you wish to load and click OK. If you load a Paragraph Tag List into a document that already has a Paragraph Tag List, the two lists are merged.

Save

The Save option allows you to save a Paragraph Tag List for use in other documents. The current list is saved with the document automatically, but using this function will allow you to create a personal list or set of lists for different types of documents. After selecting Save, you are given the standard file requester box and may specify Drawer and File name. Then click OK to save your list for future use.

Type Menu

The *Type* menu contains most of the typographic controls for the program. *Professional Page* has two methods of assigning typesetting parameters to text. First, when you create text with a word processor, you can embed special codes in it, which *Professional Page* interprets when the text is imported. (For an explanation of this, refer to Appendix C: Formatting Text.)



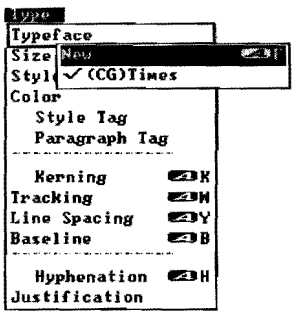
The second method is through the use of the formatting tools in the *Type* menu. All text creation and editing can be done in the active box. To enter the text edit mode, select the *Text* tool. The items in the *Type* menu operate in conjunction with marked text blocks. If a block of text is marked, changes made through the *Type* menu will affect the entire block. If

no block is selected, any changes in the *Type* menu take effect at the next typed character. Attributes shown in the *Type* menu are those of the character preceding the cursor, if there is no marked block; and those of the first character in the block, if a block exists. See the *Text Editor* section of the manual for details about using marked blocks and the *Type* menu.

This section explains how to use the menu options. If you wish to learn more about the typography involved (for example, about Kerning), see the *Design* section of the manual.

Typeface

Selects the current typeface. A list of active typefaces is shown in the *Typeface* item (by default, only *(CG)Times* will be active when you start up).

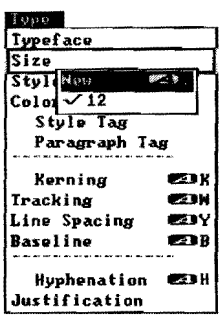


Typeface/New

If the desired typeface is not shown, choose a new one by selecting the *New* sub-item. This will bring up a requester with a list of the available fonts.

- All of the typefaces for which you have Metric Files (font width tables) in your fonts: directory (usually on the *Fonts and Utilities* disk), and in the *CGFonts* directory will be listed in the requester.

- Select the typeface that you want by double-clicking its name.



Size

Selects the current size of the typeface chosen (a point size of 12 points is selected by default when you start up the program). In the *Size* item a list of active sizes is shown. If the desired size is not shown, a new one can be chosen by selecting the *New* sub-item.

- A *Point Size* requester appears.

- Delete the current point size listed in the requester, and type in the new one.

NOTE: point sizes up to 720 points (in increments of one point) can be specified.

Style

Allows you to select text styles: *Plain*, *Bold*, *Italics*, *Outline*, and *Underline*. To undo all of the selected styles, select *Plain*.

The function-key equivalents for type style selection are displayed next to the menu options. The function keys, however, work slightly differently from the menu options. Selecting a style from a menu option will set the selected text to the styles as indicated by the checkmarks in the menu, while using the equivalent function key will simply add the chosen style to the text. For example, if you highlight a sentence containing an italicized word and select *Bold* from the menu, the entire sentence will change to bold and the word will lose its italics; using the function key F6 to select Bold, the italicized word will change to bold italics.

Color

Allows you to select the color for type to be displayed and printed. Color can be applied and used on type just like any other attribute. When you select the *Color* item you get a *Text Color* list. You may select a color from the list by double clicking on the color of your choice. If the color you want is not shown you may use the scroll bars to view the list. If the color you want is not in the list, click on the *Palette* button and a requester pops up to allow you to define new colors and add them to your list. Your list may include up to 65,000 colors. For detailed instructions on how to use the palette requester, see the *Color* section of the manual

Style Tag

This menu item allows you to specify the *Style Tag* you wish to apply to a block of text or set the Tag you wish to use for the very next text you type. A Style Tag is a group of text attributes which you pre-define and then apply with a few clicks of the mouse. These attributes include *Typeface*, *Type Size*, *Style*, *Color* and every other attribute you could apply manually, such as *Justification* and *Tracking*. For a complete list of functions definable with *Style Tags*, and how to create, save, and load them, see the *Tag* menu section.

Style tags can substantially simplify the formatting of documents by allowing many attributes to be applied to text at once. And should that text ever need style changes, by modifying the *Tag* definition, all text that is associated with that tag will reflect the change. For instance, if you have assigned a *Style Tag* named Sub Heading to all the sub heads in your document, and you wished to make them larger and in bold, you just *Modify* the Sub Heading style tag and all sub heads in your document will automatically change. Style tags can even be assigned or even defined with codes in your text files before you import them, even further simplifying your work. See Appendix C: Formatting Text. To use a *Style Tag*:

- Highlight a block of text or click with the text tool to establish a start point.
- Select Type/Style Tag.
- A Select Style Tag requester box appears with a list of all defined tags.
- Scroll through the list if necessary, then double click on the Style you wish to apply.
- This Tag is now either applied to the block or set for use from where the cursor is positioned.
- If you wish to remove a Tag association for a particular block of text (so that it is not changed when you modify a Tag), then block the text and use the *No Tag* button. The text will keep the attributes applied earlier with the tag, but will not be changed if the tag is changed.

NOTE: Tags may be applied over other Tags and to small segments of text within Tagged sections. If the attributes conflict, the last applied Tag to a section will be the dominant one.

Paragraph Tag

This menu item works just the same as *Style Tag* except that it is used to apply *Paragraph Tags*. The formatting attributes controlled by *Paragraph Tags* include special *Margins*, *Paragraph Spacing*, *Indent* control, maximum *InterWord* and

InterCharacter spacing for flush justified text, and special *Tabs*. A Paragraph Tag can be specified in a Style Tag as well as applied on it's own. For more information on this and defining, saving and loading Paragraph Tags, see the *Tag* menu section.

Paragraph Tags are used to set up special formatting such as *Outdent* for bulleted text, and special *Margins* or *Tabs* for tables and other formatting needs. Being able to define these attributes once and then apply them whenever needed saves time and trouble. If you do not apply a *Paragraph Tag*, the *Default* tag is assumed. The procedure for using these tags is identical to *Style Tags*.

- Highlight a block of text or click with the text tool to establish a start point.
- Select *Type/Paragraph Tag*.
- A *Select Paragraph Tag* requester box appears with a list of all defined tags.
- Scroll through the list if necessary, then double click on the style you wish to apply.
- This Tag is now either applied to the block or set for use from where the cursor is positioned.

NOTE: *Paragraph Tags* apply to whole paragraphs and should generally be applied at the beginning of a paragraph (i.e. the first character). If a *Paragraph Tag* is applied in the middle of a paragraph, it takes affect on the following paragraph, assuming no other tag is specified for that following paragraph. Select the *Default* paragraph tag for paragraphs you wish to un-tag.

Kerning

Turns automatic kerning off and on. Kerning is the amount of tracking applied to certain letter pairs (see the *Design* section). Selecting *Type/Kerning* toggles kerning off and on. A check mark next to *Kerning* indicates that it is on.

Tracking

Sets the tracking (amount of space between characters) in 1/100 of an Em space. A positive tracking value spaces

characters further apart, and negative values track the characters closer together.

- Select *Type/Tracking* and the *Tracking* requester appears. Type in the numeric value for the tracking desired.
- You can also track a selected block by using the left and right arrow keys (which shifts in 2/100 of an Em space for each keystroke).

Line Spacing

Professional Page offers three kinds of line spacing:

- Fixed
- Relative
- Leading

Line spacing is calculated from the normal baseline of one line to the normal baseline of the line below it. To set the line spacing, select *Type/Line Spacing*. A *Line Spacing* requester will appear. Select one of the *Fixed*, *Relative*, or *Leading* sub-items by clicking on the appropriate button. Enter the line spacing value desired into the appropriate text line.

Fixed line spacing and *Leading* are defined in points (for example, 10 point text on 11 point line spacing would insert one point of leading between each line).

Relative line spacing is defined as a percentage of the largest text point size on the line. For example, 10 point text with relative line spacing of 110% would have one point of leading between lines. If "baseline shift" is active on the line, *Professional Page* will automatically adjust inter-line spacing accordingly.

Leading (pronounced "ledding") is the constant space between lines of text. It gets its name from the strips of lead that were once used to separate lines of type when typesetting was done using slugs of cast hot metal (lead) to form each line of type. The body text of this manual was set using 12 point type with leading of 2 points. This could be defined:

- fixed line spacing 14.00 (i.e. 14 points)

- leading 2.00 (i.e. 2 points of leading in excess of the point size)
- Relative 117% (i.e. 117% of the point size)
- Select *Type/Line Spacing* and a *Line Spacing* requester appears.
- Click on the *Fixed*, *Relative*, or *Leading* gadgets. Type numeric values into the text lines.
- *Fixed* spacing is spacing between lines, independent of the text point size.
- *Relative* spacing is specified as a percentage of the largest point size on the line.
- *Leading* is the amount of extra space to add to the largest point size on the line. It is expressed in points, and can be negative or positive. Only one of these types of line spacing can be in effect at a time.
- The linespacing attributes of the last character of the line is used for the entire line.

Baseline

Moves the baseline of a block of text up or down.

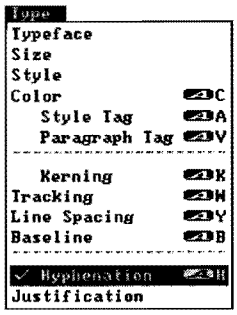
- Select *Type/Baseline* and a *BaseLine Shift* requester appears.
- Enter the desired baseline shift into the string gadget. Both positive and negative values are acceptable.For example:

  +5.000 to move up five points

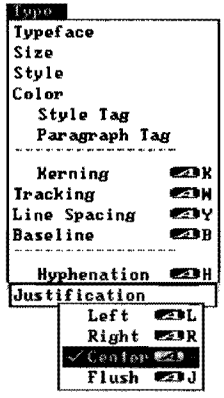
  or -5.000 to move down five points.
- Baseline shifts can also be changed (in increments of 0.5 points) by using the up and the down arrow keys for a selected block.

Hyphenation

Turns automatic hyphenation on or off for the selected range. If there is a check mark to the left of the *Hyphenation* sub-item, then hyphenation is on.



Text is hyphenated in *Professional Page* in two ways: The program has a hyphenation algorithm with an optional exception dictionary which looks for where to break the word. The other method of hyphenation is to use "discretionary hyphens" within the *Professional Page* text editor. While editing text, "soft" hyphens are inserted at a preferred hyphenation point by typing "-" (hyphen) while holding down the CTRL key. This will override the automatic hyphenation position for that word.

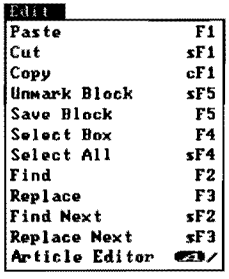


Justification

Selects the justification of the text: *Left*, *Right*, *Center*, or *Flush*. The justification setting of the first character on the line is used for the entire line.

Edit Menu

This menu is used to access the text editing functions of *Professional Page*. Editing text and the use of this menu is described completely in *The Text Editor*. Below is a summary that you can use for quick reference.



Cut

Cuts out the marked block of text. The cut block will be kept in a paste buffer to await pasting.

Copy

Copies the marked block of text to the paste buffer. This differs from the *Cut* item in that *Cut* removes the block from the current box, while *Copy* leaves it there.

Paste

Text in the paste buffer is placed just before the current cursor position.

Unmark Block

The current block is unmarked.

Save Block

Saves the marked block as an ASCII text file. A file requester will prompt for the file name. All typographic information is translated into embedded ASCII codes.

Select Box

All visible contents of the current text box is marked as a block.

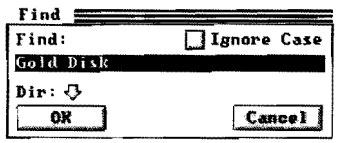
Select All

The text in the current box and in all linked boxes (the current "Article") is selected as a block.

Find

Searches through all text associated with the active box for a text string. If there are any embedded ASCII formatting commands (such as style or font size changes) the search will match only those strings with those specific attributes. If there are no embedded ASCII formatting commands, the search will match text with any attributes. If a text block is marked, only the block is searched. This lets you limit a search to a section of text.

- Select *Edit/Find* and a *Find* requester appears which has a string gadget, for specifying what to search for, a directional gadget (an arrow), and a button, which allows you to ignore letter case in the search.

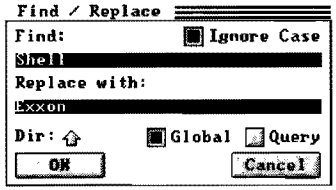


- Click on the arrow to choose the direction of the search, and *Professional Page* will search through the text in the desired direction. If a match is found, it will be marked as a block.

Replace

Searches through the entire article (all text boxes linked to the active box), or the marked block, if any, and replaces one string with another. This may be done once, or for all occurrences of the *Find* string with optional confirmation before each substitution.

- A *Find/Replace* requester, similar to the *Find* requester, appears. It contains the same gadgets described under



Find. In addition, there is a *Replace with* string gadget. If an occurrence of the *Find* string is found, it will be replaced by the contents of this string. If *Global* is on, every occurrence of the *Find* string from the text cursor to the end of the text (in the specified direction) will be replaced. If *Query* is selected, you will be asked, at each occurrence of the string, whether or not to replace it. As with the *Find* item, you may wish to use embedded formatting commands.

Find Next

Finds the next occurrence (in the current search direction) of the *Find* string.

Replace Next

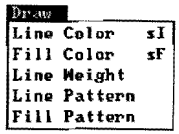
Finds the next occurrence of the *Find* string and replaces it with the *Replace* string. If *Query* is selected, you will be asked for verification before the replacement is done.

Article Editor

Invokes the *Article Editor*, a special high performance word processor that is hot linked to Professional Page. When you select this menu item, the *Article Editor* will be automatically loaded if it is not already running, and the currently marked text block (or the whole article, if no block is marked), will be brought into the *Article Editor* window, ready for editing. Formatting codes will be hidden, but can be revealed using *Article Editor*'s "Reveal P-Page Codes" function. After editing and/or spell checking, select "Send text home" from *Article Editor*'s "Special" menu to return to *Professional Page* with the new text.

How to use the *Article Editor* as an auxiliary text editor is covered in the *Article Editor* section.

Draw Menu



Drawing parameters apply to both structured drawings and to box frames. Select the *Box Create* tool or any of the structured drawing tools. Any changes to the drawing parameters take effect upon the creation of the next structured drawing or of the frame of the next box created.

If you are not in the box create or the structured drawing mode, changes to the drawing parameters affect the active box. The attributes in the *Draw* menu are those of the active box.

Line Color

Selects the Line Color list requester from which you select the color to be used in structured graphic lines, and for box frames.

- Selecting *Draw/Line Color* produces the Line Color list requester. Scroll through the list and select a color. Using the Palette button allows you to define custom colors and add them or Pantone Matching System colors to the list. See the *Using Color* section of the manual for how to do this.

NOTE: You can define a list of over 65,000 colors. See the *Using Color* section for more information.

Fill Color

Selects the *Fill Color* list requester which allows you to select a fill color from the list of available colors, or to define new ones in exactly the same way as with the *Line Color* item. The *Fill Color* is used to fill structured drawings and framed boxes.

Line Weight

Lists the line weights for the drawing tools or the box frames. You can choose *None* (zero width), 1/2 point, 1 point, 2 points, 3 points, 4 points, or *Hairline*. Hairlines are 1/4 pt wide but are shown on the screen with a single pixel width. You can also choose a *Custom* line width sub-item.

- Select *Draw/Line Weight/Custom.*

- A *Line Width* requester appears.
- Type in the desired line width in points (to the nearest 1/2 point).

Line Patterns

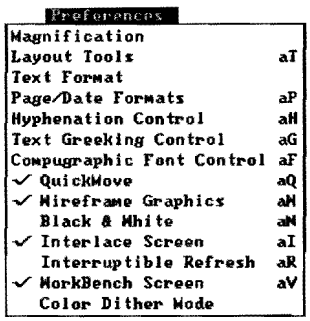
Allows you to select various line patterns to use with the drawing tools and the box frames.

Fill Patterns

Lists fill patterns, including *None* if no fill is desired. The solid fill pattern is the most common choice, and it will let you fill a box or a shape with any color or gray tone.

Preferences Menu

This menu lets you set a number of the environment parameters for a document. Many of these affect the appearance of the screen, or other aspects of *Professional Page*'s operation. Most, however, have no effect on the appearance of the document when it is printed. These settings are saved with the document.



Magnification

Though the regular Amiga high resolution screen display (typically 640 by 400 pixels) is quite detailed, it is impossible to show an entire typeset page on screen in full detail. There is a zoom option which enables you to view individual letters, as well as to see the whole page. There are five levels of magnification: 25%, 33%, 50%, 100%, and 200%. These magnifications are presented as sub-items. A check mark identifies the current magnification level. Since changing zoom levels is a common operation when working on a document, you may wish to use the keyboard equivalents instead of the menu selections.

Facing Pages

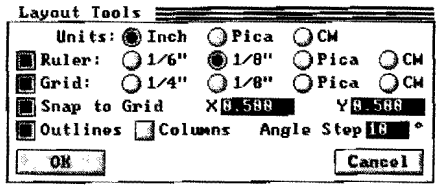
This sub-item displays two pages facing each other as they would in an open document. This is useful for checking layout. You will notice that the mouse pointer has changed to a large crosshair. Align the crosshairs on the section of either page that you wish to work on and click the mouse button.

You will be returned to the editing mode and to your last magnification level with a view of the area of the page you clicked on.

Thumbnail

Allows you to see up to six pages on the screen at once, in miniature view. This lets you not only check your layout for stylistic consistency, but easily jump between pages. Simply position the large crosshair over the page you wish to switch to and click the mouse button. The six pages always start with the page you are on. To move backward and forward in the document in the Thumbnail view, use the page gadget at the top right of the screen.

Layout Tools



Brings up a requester with several features that help you to lay out a page precisely. The *Layout Tools* are divided into several sections, including *Units, Grid, Ruler*, and *Outlines.*

- *Units* define the unit of measure in your document. You have a choice of inches, centimeters, or picas to use as your measurement units. The one you choose is used throughout *Professional Page* whenever you are asked for a size or a position. These units are also indicated on the ruler and the coordinate display.

- *Grid* Rules the page into a precise grid, to position elements accurately. Grids can be turned on or off. They can be user specified in both the x and y directions, or selected from any one of four predefined grids. Selecting the "Grid" button displays the grid intersections as points on the page, which act as a visual guide.

- *Snap To Grid* causes all positioning and sizing to snap precisely to the intersection of the two nearest grid lines. This makes the precise placing of boxes with the mouse very quick and easy. If *Snap to Grid* is on, grid snap occurs whether or not the grid is visible. Snap to Grid is especially useful for drawing diagrams using structured graphics tools,

since it makes it easy to join up lines exactly. When grid snap is on a small block rectangle opens in the corner of the ruler.

- *Ruler* allows you to turn the ruler on or off and to specify its units. When ON, the ruler is displayed around the outside of the page.

- With *Outlines* turned on, every box is surrounded by a dotted border (solid if the box is active), and may have handles. If *Outlines* is turned off, these borders are not drawn. Turn *Outlines* on when editing a page, and off to see how it will look when printed.

- With *Columns* turned on, the page margins and columns (as set by the *Page/Alter* menu sub-items) are displayed as dashed lines. Columns are only visual indicators. They can be used as guides for the placement of boxes on the page (see the *Tutorial* and *Design* sections).

- *Angle Step* sets the box rotation step units in degrees. When you rotate a box using the Control key/Null Pointer method, the number you set here is the angle unit the box will rotate in. For example, if you set the *Angle Step* to 15 then use the Control key/Null Pointer combination to rotate any box, the box will "jump-rotate" in 15 degree increments. Angle Step can be set between 1 and 180 degrees, the default is 10.

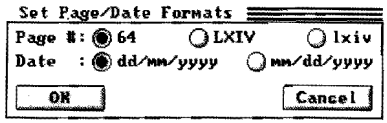
Text Format

There are a wide variety of word processors and text editors available for creating text on the Amiga. In addition, you may wish to import ASCII (raw text) files from other machines such as Macintoshes, IBMs, and so on. Many of the Amiga text editors have particular file formats which require special interpretations to import them into *Professional Page*. *Professional Page* understands several of these formats.

- Always check what sort of text file you are importing, and select the text format accordingly. If there is not a format which matches your file exactly, then use the *generic* setting.

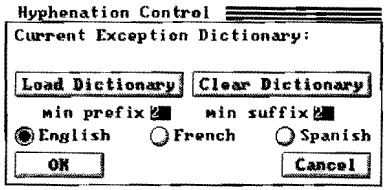
- You may embed a wide variety of formatting codes in your file at the word processing stage (see *Appendix C: Formatting Text* for further information).
- In addition to their own formats, many word processing programs can save a "text only" version of a file. If your word processor is not one of those supported by *Professional Page*, then use "text only", if you can, along with the *Generic* setting.
- The *Generic no CR* option lets you import text from word processors that put extra carriage returns (line breaks) in the file. Using this option, you may be able to use an unsupported word processor to print to a disk file, and then import this file into *Professional Page*.

Page/Date Formats



Allows you to select the format you wish for Automatic Page numbering and Automatic Date entry. The format selected here will be used for all subsequent page and dates inserted into the text.

Hyphenation Control



Sets the prefix and suffix parameters for hyphenating text. This option also allows you to load or clear the hyphenation exception dictionary, and select a language for hyphenation.

Hyphenation Control is located in the *Preferences* menu rather than the *Type* menu because it is global, set once, and not usually reset in the course of the document's production.

To control the number of characters before and after a hyphen, type the values you want into the *min prefix* and *min suffix* text lines (the default value is two). The larger the prefix and suffix value, the harder it is for the hyphenation program to break small words, but the less likely it is that you will see odd word breaks.

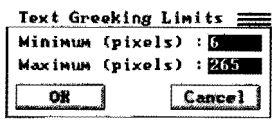
Professional Page uses algorithmically defined hyphenation, but allows for a user-defined exception dictionary containing

a list of words with permissible word breaks specified. You can create such an exception dictionary by using the text editor of your choice to create a list of words with the preferred breaks indicated by hyphens. If a word is not to be hyphenated, enter the word without hyphens. To use your exception dictionary in *Professional Page*, select the *Load Dictionary* gadget. A file requester will appear to let you choose your dictionary file. Click *OK* on the file requester, and this file will be the new exception dictionary. Use the *Clear Dictionary* gadget to clear the exception dictionary.

When working with text in other languages, select the desired language from the gadgets at the bottom of the requester. All hyphenation within the document is done in accordance with the language last selected.

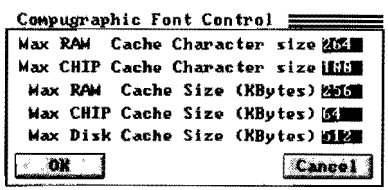
Text Greeking Control

Selecting this option will display a requester that allows you to set the minimum and maximum text sizes (in pixels) that will be accurately displayed on the screen (defaults are 6 and 265). Text smaller or larger than these selected sizes appear "greeked", which means that the text is represented by a pattern, and it is not readable. Greeked text displays much faster, and text, which is too small to read anyway, is better greeked for fast display updates. Greeking large text (like headlines) can also speed up screen displays and save memory; this can be especially beneficial when using Compugraphic fonts.



Compugraphic Font Control

The *Compugraphic Font Control* option in the *Preferences* menu gives you control over the memory useage of the Compugraphic fonts. See "Compugraphic Fonts" in the *Output* section for further details



QuickMove

Controls whether the contents of your box are visible while being moved. By default, when you pick up a box to move it, only the outline actually moves. The contents stay where

they were, and only move when you put the box down. Sometimes it is convenient to see the contents while you are moving the box. If the *QuickMove* is turned off, the box contents will be picked up and moved around with the box. This item toggles *QuickMove* on and off. The contents of the box do not show even when the *QuickMove* item is off if the system is low on memory.

Wireframe Graphics

This option is ON by default, and increases the performance of structured graphics by displaying them just as outlines. Lines are not shown in their true thickness, pattern and color, and filled areas are left open. To see the graphics in their true form, select this item to de-select wireframe mode, removing the checkmark from the menu item. If the system is low on memory, fills will not show up even if wireframe graphics mode is turned off.

Black & White

This option switches *Professional Page* into a black and white operating mode. This results in increased speed and memory efficiency. If you don't require *Professional Page's* color capabilities, you may turn this option on. In black and white mode, bitmap graphics are "dithered" (represented by a pattern of dots) for on-screen display. Output is not affected by activating this mode.

Interlace Screen

Selecting *Preferences/Interlace Toggle* will halve the vertical screen resolution to 640 by 200 pixels on a normal NTSC Amiga. This setting reduces screen flicker but it also removes half of the vertical lines of resolution so that the display will be coarser and less detailed. It is recommended that you work in 200% magnification if you want to edit text in this display mode.

NOTE: Working in the non-interlaced mode (and selecting the black and white screen display mode also available from the *Preferences* menu) is a good way to conserve CHIP memory on your Amiga. If you suspect that you may be running short of available RAM, first make sure that you save your document, and then try using these two options.

Interruptible Refresh

When this option is turned ON, you can abort any screen refresh by hitting the ESC key, then selecting a gadget, or selecting a menu, while the refresh is in progress. This is particularly useful for experienced users who do not wish to wait between operations.

The screen can be manually refreshed at any time by pressing the SPACE bar when not in text editing mode.

Color Dithering

With the addition of Color Dithering Professional Page can display over 1000 different colors on screen at once. There are three different modes to allow you to optimize the display to your system.

- *Smooth* dither mode gives excellent results if you have a flicker-free display such as MicroWay's Flicker-Fixer, or an *Amiga* 3000 series with a VGA monitor.
- *Non-Interlace* Dither mode is the best choice if you are working in non-interlace mode.
- *Flicker-Free* dither mode produces a virtually flicker-free display on an interlaced monitor with only a minor loss of apparent resolution.

Automatic Page Number/Date Insertion

Using codes you can insert Page numbers in text anywhere and have them automatically updated if the page (or box containing the code) is moved in the document. The current date and the document creation date can also be inserted. These codes are inserted in text just by pressing the following keystrokes.

- Continued From Page Number - CTRL-1 - inserts the page number of the previous linked box
- Current Page Number - CTRL-2 - inserts the current page number.

- Continued On Page Number - CTRL-3 - inserts the page number of the next linked box.
- Document Creation Date - CTRL-4 - inserts the date the document was created.
- Current Date - CTRL-5 - inserts the current date.

Front-Back Gadgets

This standard Amiga gadget allows you to switch between one screen and another. For example, you may be running another Amiga program in the background, and wish to go from the *Professional Page* screen to this other program without rebooting. Just click on the *left* gadget to switch screens.

The Tool Palette

The Tool Palette contains a variety of layout and structured drawing tools. The palette is divided into five parts: the *Page Number* gadget, the *General Tools* palette, the *Screen Position* gadget, the *Box Control* tools, and the *Structured Drawing* tools.

NOTE: Once you select one of these tools, it will generally stay selected until you specifically select another tool. Note that the tool gadget stays highlighted and the mouse pointer changes to reflect the tool that you are using.

Page Number Gadget

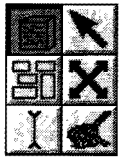
The *Page Number* gadget allows you to view any page in your document. The gadget indicates the page number of the currently visible page.

- Pressing the top arrow will bring up the next page in the document.
- Pressing the bottom arrow will bring up the previous page.
- Pressing the down arrow from the first page, shows the "even", then the "odd", template pages. Template pages can be edited just like any other page.

- The text line in the middle of the gadget displays the current page number. To go directly to another page, delete the current page number, type in the number of the page you wish to view, and press RETURN.

The General Tools Palette

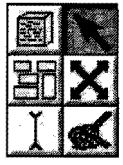
Box Create Tool



Makes boxes anywhere on a page or on the art board.

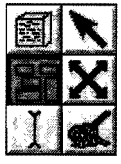
- Click on the *Box Create Tool* icon. This turns on Box Create mode. The pointer turns into crosshairs on the screen.
- Click and drag a box to the desired size. You can create more than one box by just clicking and dragging each box in turn.
- Make sure that you return to the tool palette and exit from the Box Create mode if you want to use another tool.
- Using Auto Box, a box can be created in a particular column. It will take on the maximum possible size in that column without overlapping other boxes. To use Auto Box in *Box Create* mode, hold the CTRL key down while clicking in that column. Columns are defined when you create or alter a page.

Null Pointer



The Null mode is used to move and to size objects on the screen. Clicking in this gadget turns off the current mode and returns it to Null mode. The mouse pointer changes to an arrow.

Make Group

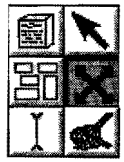


Selects one or more boxes as a group.

- To make a group, drag out an outline around the boxes to be included in the group. Those boxes that fall completely in the outline will form the new group.

- After a group is made, the *Group* tool automatically turns off, and you are returned to the *Null* mode.

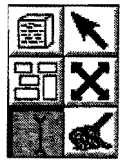
Hand Move



Turns on *Hand Move* mode. If you are in a higher magnification mode where not all of the page is visible, this mode allows you to pick up the page and drag it around to see other parts of it.

- Drag the page in the direction that you wish the page to move relative to the screen.

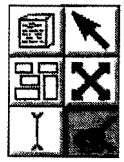
Text



Turns on *Text Edit* mode.

- Select the *Text* tool.
- Select the box to edit by clicking in that box. To select another box to edit, click in the other box.
- Using Auto Box, a text box can be created in a particular column automatically. The text box will be the largest possible box (without overlapping other boxes) in that column. To use Auto Box, click in the desired column while holding the CTRL key.

Mop

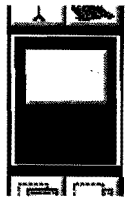


Mops up or deletes the contents of a box or a series of linked boxes.

- Select the *Mop* tool, and click in the box whose contents you wish to mop. The contents of the box will be deleted after confirmation.

WARNING: If the box is a text box linked to other text boxes, the contents of the other linked boxes will also be deleted.

Page Position Gadget



Scrolls around a magnified page. The gadget shows a white positioning rectangle which represents the screen image, inside a larger black rectangle which indicates the entire page. The positioning rectangle indicates the location of the visible portion of the page in the current magnification mode.

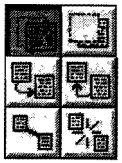
- To change the position, drag the smaller rectangle around within the representation of the full page. You can use the *Page Position* gadget to find the general area you want, and then *Hand Move* for fine adjustment.

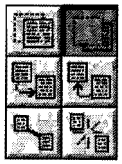
Box Control Tools

This group of gadgets represents functions that affect the relationships among boxes.

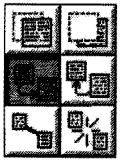
Box to Front/Box to Back

Reorders the layering of overlapping boxes. The boxes are normally layered in the order in which they were created. Each box is created in front of all of the other boxes which were laid down before it was. You can change the order of the boxes by bringing the active box to the front or sending it to the back. An impermeable box will only displace the text in boxes behind it, so if you can't get text to flow around a box, try using these tools to move the text box containing the flow-around text to the back.



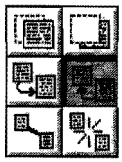


Next Linked Box



If the active box is in a text chain (linked to other text boxes), clicking on the *Next Box* gadget will activate the next box in the chain. The view will shift to show the next box, if it was not previously visible.

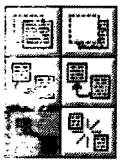
Previous Linked Box



Like the *Next Box* gadget, the *Previous Box* gadget will activate the previous box in the current chain of text boxes.

NOTE:These gadgets will only work on text boxes that are linked to other text boxes.

Link



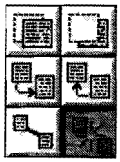
Creates a chain of text boxes.

- The active box must be a text or an empty box which is either isolated or which is at the end of an existing chain.

- Select the *Link* tool. Click in the box that you want to add to the chain. This box will now be added to the chain and will become the active box.
- An Auto Box can be created and linked by holding the CTRL key down while clicking the mouse button.

Unlink

Breaks a chain of text boxes.

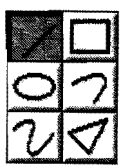


- Select the *Unlink* tool. Click in the box you wish to unlink. The chain will be broken at the beginning of this box. This box will now become the first box in a new chain that contains the rest of the previous chain.

Drawing Tools

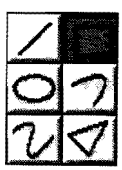
These gadgets enable you to draw structured or object oriented (CAD type) drawings, anywhere on the page or art board. *Professional Page* allows you to create shapes in a variety of line weights and colors. The line weight, line color, and fill pattern can be changed from the *Draw* menu. (The area enclosed by any shape drawn is filled with the current Fill Pattern.) See the *Graphics* section for details about drawing with the structured graphics tools.

Straight Line



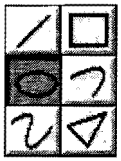
- Click on the page and, while the left mouse button is still down, move the mouse to drag out the line. Once you are satisfied with the positioning of the line, release the mouse button to put the line on the page.
- If you hold down the ALT-key when you put down the first point of the line, it will be constrained to the nearest 45 degree angle.

Rectangle



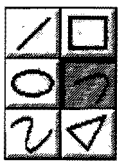
- Click on the page; this anchors one corner of the rectangle.
- Drag the opposite corner to the required size.

- Holding down the ALT-key, before drawing the box, constrains the box to be square.



Ellipse

- Click on the page. This is the location of the center of the ellipse.
- Drag the corner of the ellipse box out to the desired size.
- Holding down the ALT-key, before drawing, constrains the ellipse to be a circle.



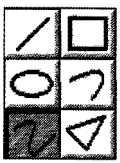
Bezier Curve

Draws curves in a manner similar to the "rubber band" curves with which Amiga users are familiar, from bitmap paint programs such as Deluxe Paint.

- Draw a line as described in the *Line* tool.
- A "rubber band" curve will follow the cursor.
- Click and release the left mouse button when the curve looks the way you want it to look.
- Holding the ALT-key, before drawing the initial line, constrains it to be at the nearest 45 degrees.

Freehand Drawing

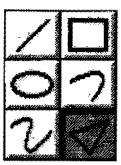
Draws freehand shapes.



- Press the left mouse button. As long as you keep it depressed, you will draw wherever the mouse moves.
- As soon as you release the button, everything drawn is placed in a box.

Polygon

Draws straight-line polygonal shapes.



- Click and release the left mouse button to start the first line segment. Move the mouse to the next point. Clicking and releasing draws the first line segment and immediately starts creating the second; draw as many lines as you need. Double-clicking the left button, after drawing the last line segment, ends the polygon.

- Holding the ALT-key, before drawing the initial point, will close the polygon regardless of where the last point is.

Conclusion

This concludes the *Menus and Tools* reference section. For more information, and to cross-reference information in this section with information in other parts of the manual, please refer to the index and the appendices.

APPENDICES

A TROUBLESHOOTING GUIDE

This appendix provides solutions to common problems and some suggestions on how to avoid them.

Save Your Document

The best insurance against unexpected problems is to save your work often, so that if your system crashes or hangs up, you will only lose a few minutes of work. It is also a good idea to save several versions of your work.

Memory Warning

If the memory warning requester appears, you are running low on "chip" memory. Even if you have several megabytes of RAM it is possible to use up your 512K of Amiga chip memory while you still have plenty of fast memory unused. You should:

- Save your work to disk by selecting *Project/Save*.
- Close any windows on the Workbench screen.
- Stop any multitasking (terminate any programs other than *Professional Page*).
- Break up a long document into several short documents.

Won't Import text, graphics, or drawings

- Check to see that you are using the right import format (for example, you may have tried to import a structured drawing file with the *Project/Import/Bitmap Graphic* sub-item). If you are importing a text file, ensure that *Preferences/Text Format* has been set to accept the particular file format that you wish to import.
- Be certain that you have selected an empty, active box to receive the file for bitmap and structured graphics. If the active box already has contents, the file won't load.

Won't Print to PostScript printer

- Be sure the printer is turned on.
- If the printer is connected to the serial port, check that the printer and the Amiga have the same baud rate set (eg. 9600).
- Ensure that you have the proper cable (eg. null modem cable), and that it is connected properly. Consult your Amiga and Printer manual for further information on connecting a printer.

Waiting

If you have selected *Load, Save,* or *Print,* and nothing is happening, be patient. It takes time to load and print large files, and to load bitmap graphics.

Getting Started

Q. When I try to load the program from floppy disks on an Amiga equipped with a hard drive, a message appears saying that ***Professional Page*** *can't find the metric files. What does this mean?*

A. this usually means that you have inserted your floppies into an already booted up Amiga equipped with a hard drive. The program has gone to look into the hard drive's *fonts:* directory and hasn't found the *Professional Page* metric files. Solution: Make sure the *Professional Page* disks are in the floppy drives, then reboot the Amiga by holding down the Control/Left-Amiga/Right-Amiga keys. When you reboot the Amiga from the *Professional Page* disks, the computer will look to your floppy disks for the font directory and the metric files. To avoid this problem in the future, install *Professional Page* onto the Amiga's hard drive as shown in the *Getting Started* section of this manual.

Q. I have justed loaded the ***Professional Page*** *program, and the program is acting strangely. Either I can't make menu selections, or a warning message has come up saying that I am low on memory, or the machine has crashed. What's wrong?*

A. You are low on memory. *Professional Page* requires at least one megabyte of RAM to run.

If you only have 512k, for instance, you cannot run *Professional Page* on the Amiga.

If you have one megabyte or more, you may have one or more of the following problems:

1. You may have inadvertently double-clicked on the *Professional Page* icon twice, and caused the program to load into RAM twice. The Amiga's multi-tasking will allow you to do this, but it puts a severe strain on CHIP memory. You can check to see if *Professional Page* is loaded twice by pulling down the *Professional Page* and Workbench screens and seeing if there is a second *Professional Page* screen present. If you can, quit from one of the versions of *Professional Page* that is running, or re-boot the machine.

2. Perhaps you are running another program (such as a word processor), which the Amiga's multitasking will allow you to do, but it is taking up too much memory (especially CHIP memory) to allow a very large program such as *Professional Page* to run as well. You should quit the other program to free up memory for *Professional Page*. The enhanced "Fatter Agnus" chip should make multitasking with *Professional Page* a more comfortable process for *Professional Page* users.

Q. the Amiga screen is flickering when I use ***Professional Page****, and is uncomfortable to look at. How can I make the screen image easier to work with?*

A. The high resolution mode (640 by 400 pixels) of the Amigas have an interlaced "jitter" or flickering. This can be reduced or eliminated by using one of the following:

1. Attach a Commodore model 2080 long persistence monitor to your Amiga.

2. Use a tinted flicker reducing screen, which will reduce the apparent flicker.

3. Turn the brightness of the screen down until the flicker is reduced.

4. Use a "Flicker Fixer" video card for the Amiga 2000 and a multisync monitor to completely eliminate the interlace flicker.

5. Attach a high resolution grey scale monitor (such as the Moniterm or Commodore A2024 monitor) to your Amiga to get a higher (1024 by 768 pixels) non interlaced display.

Q. None of the menus will pull down when I move the pointer to the menu bar and press down on the right mouse button. How can I activate the menus?

A. The menus are refusing to pull down either because of a lack of memory, or because *Professional Page* does not know that you want to work on this screen. If you have just returned to *Professional Page* after doing something on the workbench screen, you will have to click somewhere on the *Professional Page* artboard to let the Amiga know that you are back in *Professional Page*. Then the menus can be pulled down.

The Page

Q. I want to do something on the page or the art board, (e.g. move a box), but all I keep doing is drawing more boxes. Why won't the computer do what I want?

A. You still have the *Box Create* tool turned on. Move the pointer to another tool, such as the *"Null Pointer"* tool, and select it. Now you can, for example, move boxes around.

Q. How do I create a landscape (sideways) page (for example, 11 inches wide by 8 1/2 inches high?)

A. You can create any size or proportion of page up to 22 by 22 inches, or the equivalent in centimetres or picas, by selecting the *Page/Create/By Default* option, and deleting the default x (width) and y (height) values and replacing them with the width and height values that you want. For example, just replace the default 8.500 by 11.000 inches with 11.000 by 8.500, and the page will appear on screen, in landscape mode (or sideways) as you require.

NOTE: you may have to adjust the printing specs to print out the complete page. See the "Output" chapter for details.

Type

Q. How do I condense or extend type?

A. *Professional Page* doesn't allow you to specifically condense or extend type within a page. However, you can pseudo-condense or pseudo-extend type very effectively by using the page re-scaling option within *Page/Alter/Current/PostScript Output Specs*. Also, you can create condensed and extended effects with the structured text within *Professional Draw*.

Q. How do I create a drop shadow for a line of text?

A. A drop shadow on a line of text can be created easily by doing the following:

- Clone the box with the type you want to give a shadow to
- Offset the cloned box of type to the position where you want the "shadow" to fall (using the *"Layout Tools/Snap to Grid"* option).
- Make sure that the boxes containing the type are transparent.

Q. How do I proof a page too large for my laser printer?

A. The easiest way is to select the *"Page/Alter/Current/PostScript Output Specs"* option, and rescale your entire page and reduce it so that it will fit into the print area. The complete page will then be printed out, in reduced size, for proofreading and checking and client presentation. Alternatively, you can print out the page in several pieces, and "wallpaper" them together, also using the *Page/Alter/Current/PostScript Output Specs* option to move the print area around and print out the page in sections.

Q. Why is my text invisible when I try to import it?

A. Sometimes, when you go to import text into a box, *Professional Page* appears to try to paste the text in, but nothing is visible on screen. You may see the little right angle mark on the bottom right corner of the box appear, indicating that the box is full. What has usually happened in a case like this is that the box has been influenced by other instructions regarding point size or ink color because you previously clicked into a text box containing text with very large point size, or text which was white or light grey in color. *Professional Page* allows you to "pick up" type parameters from text with a certain point size, style, typeface, etc., and to transfer these parameters into an empty box just by clicking with the pointer. If this is what has happened, it might be simplest to delete the box, make a new one, click your text tool on a box containing smaller point size text, and then re-import the text.

Q. Why am I having trouble marking a block of text with my text tool?

A. The most common cause of this problem is that the "hot spot", or active part of the text tool (which is located at the middle of the text

pointer) is not placed in exactly the proper spot on the text you want to mark. For example, you may find that the problem is that the hot spot is actually outside your text box when you press down the left mouse button.

B KEYBOARD EQUIVALENTS

Many of the gadget and menu functions can be accessed using keyboard shortcuts. The following list contains all the menu items and sub-items and their shortcuts, if available. Note that the same convention followed in the rest of the manual is followed here:

- Ax Hold the right Amiga key down and press key "x"
- ax Hold the ALT key down and press key "x"
- cx Hold the CONTROL key down and press key "x"
- sx Hold the SHIFT key down and press key "x"

NOTE: Keyboard equivalents are CASE SENSITIVE!

Professional Page:

Project Menu

Project/New	A N
Project/Open	A O
Project/Save	A S
Project/Save As	A Z
Project/Information	A I
Project/Import/Text	A T
Project/Import/Bitmap Graphic	A G
Project/Import/Aegis Draw Drawing	A =
Project/Import/Professional Draw Clip	A D
Project/Import/Encapsulated PostScript	A E
Project/Output/Dot Matrix	A M
Project/Output/PostScript	A P
Project/Output/Thumbnail	A X
Project/About	A U
Project/Quit	A Q

Page Menu

Page/Create/From Template	c T
Page/Create/From Default	c N

Page/Load/New Current	c C
Page/Load/Even Template	c E
Page/Load/Odd Template	c O
Page/Save/Current	s C
Page/Save/Even Template	s E
Page/Save/Odd Template	s O
Page/Delete	c D
Page/Alter/Current	a C
Page/Alter/Even Template	a E
Page/Alter/Odd Template	a O
Page/Alter/Default	a Z
Page/Make Template/Even	s Y
Page/Make Template/Odd	s Z
Page/Visible	c V

Box Menu

Box/Show Active	a X
Box/Clone Active	a K
Box/Delete Active	s DEL
Box/Alter/Active	a A
Box/Alter/Default	a B

Group Menu

Group/Clone	s K
Group/Delete	c DEL
Group/Forget	s G
Group/Align/Top	s T
Group/Align/Bottom	s Q
Group/Align/Left	s J
Group/Align/Right	s R
Group/Center/Vertically	s V
Group/Center/Horizontally	s H
Group/Center/Both	s X
Group/Merge	s A

Tag Menu

Tag/Style Tag/Add New	s U
Tag/Style Tag/Modify	s M
Tag/Style Tag/Delete	s D
Tag/Style Tag/Load	s L

Tag/Style Tag/Save	s S
Tag/Paragraph Tag/Add New	a U
Tag/Paragraph Tag/Modify	a M
Tag/Paragraph Tag/Delete	a D
Tag/Paragraph Tag/Load	a L
Tag/Paragraph Tag/Save	a S

Type Menu

Type/Typeface/New	A F
Type/Size/New	A . (period)
Type/Style/Plain	F10
Type/Style/Bold On	F6
Type/Style/Bold Off	s F6
Type/Style/Italics On	F7
Type/Style/Italics Off	s F7
Type/Style/Outline On	F8
Type/Style/Outline Off	s F8
Type/Style/Underline On	F9
Type/Style/Underline Off	s F9
Type/Color	A C
Type/Style Tag	A A
Type/Paragraph Tag	A V
Type/Kerning	A K
Type/Tracking	A W
Type/Line Spacing	A Y
Type/Baseline	A B
Type/Hyphenation	A H
Type/Justification/Left	A L
Type/Justification/Right	A R
Type/Justification/Center	A -
Type/Justification/Flush	A J

Edit Menu

Edit/Paste	F1
Edit/Cut	s F1
Edit/Copy	c F1
Edit/Unmark Block	s F5
Edit/Save Block	F5
Edit/Select Box	F4
Edit/Select All	s F4
Edit/Find	F2

Edit/Replace	F3
Edit/Find Next	s F2
Edit/Replace Next	s F3
Edit/Article Editor	A /

Draw Menu

Draw/Line Color	s I
Draw/Fill Color	s F
Draw/Line Weight/Custom	s W

Preferences Menu

Preferences/Magnification/200%	A 1
Preferences/Magnification/100%	A 2
Preferences/Magnification/50%	A 3
Preferences/Magnification/33%	A 4
Preferences/Magnification/25%	A 5
Preferences/Magnification/Facing Pages	A 7
Preferences/Magnification/Thumbnail	A 8
Preferences/Layout Tools	a T
Preferences/Page&Date Formats	a P
Preferences/Hyphenation Control	a H
Preferences/Text Greeking Control	a G
Preferences/Compugraphic Font Control	a F
Preferences/Quickmove	a Q
Preferences/Wireframe Graphics	a W
Preferences/Black & White	a N
Preferences/Interlace Screen	a I
Preferences/Interruptible Refresh	a R
Preferences/Workbench Screen	a V

Other non-menu Shortcuts:

Box Lock Toggle	c L
Box Impermeable Toggle	c [
Box Quick Display Toggle	c X
Box Frame Toggle	c F
Set Units to Inches	c I
Set Units to Picas	c P
Set Units to Centimeters	c M
Grid Toggle	c G
Snap to Grid Toggle	c S

Ruler Toggle	c R
Box Outline Toggle	c B
Column Toggle	c K
Page Up	s >
Page Down	s <
Box to Back	s B
Box to Front	s ^
Next Linked Box	s N
Previous Linked Box	s P
Thinspace	a SPACE
EN space	c SPACE
EM space	s SPACE
Previous Page Number in Text	c 1
Current Page Number in Text	c 2
Next Page Number in Text	c 3
Current Date in Text	c 4
Document Creation Date in Text	c 5
Box Break - force text to next box	c RETURN
Move Screen View up 1/5 screen	UP
Move Screen View up 4/5 screen	s UP
Move Screen View to top of Page	c UP
Move Screen View down 1/5 screen	DOWN
Move Screen View down 4/5 screen	s DOWN
Move Screen View to bottom of Page	c DOWN
Move Screen View left 1/5 screen	LEFT
Move Screen View left 4/5 screen	s LEFT
Move Screen View to left edge of Page	c LEFT
Move Screen View right 1/5 screen	RIGHT
Move Screen View right 4/5 screen	s RIGHT
Move Screen View to right edge of Page	c RIGHT
Increase Tracking in Text Edit mode	LEFT
Decrease Tracking in Text Edit mode	RIGHT
Increase Baseline in Text Edit mode	UP
Decrease Baseline in Text Edit mode	DOWN

The following is the same list of shortcuts sorted in alphabetical order:

Amiga Keys:

A A	Type/Style Tag
A B	Type/Baseline
A C	Type/Color
A D	Project/Import/Professional Draw Clip
A E	Project/Import/Encapsulated PostScript
A F	Type/Typeface/New
A G	Project/Import/Bitmap Graphic
A H	Type/Hyphenation
A I	Project/Information
A J	Type/Justification/Flush
A K	Type/Kerning
A L	Type/Justification/Left
A M	Project/Output/Dot Matrix
A N	Project/New
A O	Project/Open
A P	Project/Output/PostScript
A Q	Project/Quit
A R	Type/Justification/Right
A S	Project/Save
A T	Project/Import/Text
A U	Project/About
A V	Type/Paragraph Tag
A W	Type/Tracking
A X	Project/Output/Thumbnail
A Y	Type/Line Spacing
A Z	Project/Save As
A 1	Preferences/Magnification/200%
A 2	Preferences/Magnification/100%
A 3	Preferences/Magnification/50%
A 4	Preferences/Magnification/33%
A 5	Preferences/Magnification/25%
A 7	Preferences/Magnification/Facing Pages
A 8	Preferences/Magnification/Thumbnail
A -	Type/Justification/Center
A .	(period) Type/Size/New
A /	Edit/Article Editor
A =	Project/Import/Aegis Draw Drawing

ALT Keys:

a A	Box/Alter/Active
a B	Box/Alter/Default
a C	Page/Alter/Current
a D	Tag/Paragraph Tag/Delete
a E	Page/Alter/Even Template
a F	Preferences/Compugraphic Font Control
a G	Preferences/Text Greeking Control
a H	Preferences/Hyphenation Control
a I	Preferences/Interlace Screen
a K	Box/Clone Active
a L	Tag/Paragraph Tag/Load
a M	Tag/Paragraph Tag/Modify
a N	Preferences/Black & White
a O	Page/Alter/Odd Template
a P	Preferences/Page&Date Formats
a Q	Preferences/Quickmove
a R	Preferences/Interruptible Refresh
a S	Tag/Paragraph Tag/Save
a T	Preferences/Layout Tools
a U	Tag/Paragraph Tag/Add New
a V	Preferences/Workbench Screen
a W	Preferences/Wireframe Graphics
a X	Box/Show Active
a Z	Page/Alter/Default
a SPACE	Thinspace

Control Keys:

c 1	Previous Page Number in Text
c 2	Current Page Number in Text
c 3	Next Page Number in Text
c 4	Current Date in Text
c 5	Document Creation Date in Text
c B	Box Outline Toggle
c C	Page/Load/New Current
c D	Page/Delete
c E	Page/Load/Even Template
c F	Box Frame Toggle
c G	Grid Toggle
c I	Set Units to Inches

c K	Column Toggle
c L	Box Lock Toggle
c M	Set Units to Centimeters
c N	Page/Create/From Default
c O	Page/Load/Odd Template
c P	Set Units to Picas
c R	Ruler Toggle
c S	Snap to Grid Toggle
c T	Page/Create/From Template
c V	Page/Visible
c X	Box Quick Display Toggle
c [	Box Impermeable Toggle
c DEL	Group/Delete
c RETURN	Box Break - force text to next box
c SPACE	EN space

Shift Keys:

s A	Group/Merge
s B	Box to Back
s C	Page/Save/Current
s D	Tag/Style Tag/Delete
s E	Page/Save/Even Template
s F	Draw/Fill Color
s G	Group/Forget
s H	Group/Center/Horizontally
s I	Draw/Line Color
s J	Group/Align/Left
s K	Group/Clone
s L	Tag/Style Tag/Load
s M	Tag/Style Tag/Modify
s N	Next Linked Box
s O	Page/Save/Odd Template
s P	Previous Linked Box
s Q	Group/Align/Bottom
s R	Group/Align/Right
s S	Tag/Style Tag/Save
s T	Group/Align/Top
s U	Tag/Style Tag/Add New
s V	Group/Center/Vertically
s W	Draw/Line Weight/Custom

s X	Group/Center/Both
s Y	Page/Make Template/Even
s Z	Page/Make Template/Odd
s <	Page Down
s >	Page Up
s ^	Box to Front
s DEL	Box/Delete Active
s SPACE	EM space

Function Keys:

F1	Edit/Paste
F2	Edit/Find
F3	Edit/Replace
F4	Edit/Select Box
F5	Edit/Save Block
F6	Type/Style/Bold On
F7	Type/Style/Italics On
F8	Type/Style/Outline On
F9	Type/Style/Underline On
F10	Type/Style/Plain
c F1	Edit/Copy
s F1	Edit/Cut
s F2	Edit/Find Next
s F3	Edit/Replace Next
s F4	Edit/Select All
s F5	Edit/Unmark Block
s F6	Type/Style/Bold Off
s F7	Type/Style/Italics Off
s F8	Type/Style/Outline Off
s F9	Type/Style/Underline Off

Cursor Keys:

DOWN	Decrease Baseline in Text Edit mode
DOWN	Move Screen View down 1/5 screen
LEFT	Increase Tracking in Text Edit mode
LEFT	Move Screen View left 1/5 screen
RIGHT	Decrease Tracking in Text Edit mode
RIGHT	Move Screen View right 1/5 screen
UP	Increase Baseline in Text Edit mode
UP	Move Screen View up 1/5 screen

c DOWN	Move Screen View to bottom of Page
c LEFT	Move Screen View to left edge of Page
c RIGHT	Move Screen View to right edge
c UP	Move Screen View to top of Page
s DOWN	Move Screen View down 4/5 screen
s LEFT	Move Screen View left 4/5 screen
s RIGHT	Move Screen View right 4/5 screen of Page
s UP	Move Screen View up 4/5 screen

Other Shortcuts in Professional Page:

Menu Extended Select

Users making several menu selections at once can use extended select by holding the right mouse button down and hitting the select mouse button (left) over each desired menu selection.

Double Clicking

Names in list requesters can generally be selected by double clicking on the desireed name. This has the same effect as clicking on the name and then selecting "OK".

RETURN Key

Generally, when a requester asks for information to be typed in pressing RETURN after the text will select the "OK" gadget on the requester.

SPACE screen refresh

When not in Text editting mode, hitting the SPACE bar will cause the entire screen to be refreshed. This is particularly useful if the Preferences/Interruptible Refresh is on.

The Article Editor:

Project Menu

Project/Load	*A* O
Project/Save	*A* S
Project/Save As	*A* Z
Project/Environment/Load Configuration	*A* =
Project/Environment/Save Configuration	*A* 0
Project/Environment/Load Macros	*A* 8
Project/Environment/Save Macros	*A* 9
Project/WP/Import Document	*A* #

Project/WP/Export Document	A $
Project/Screen Format/Workbench	A %
Project/Screen Format/Med-Res	A ^
Project/Screen Format/Interlace	A &
Project/Quit	A Q

Edit Menu

Edit/Cut	s F1
Edit/Copy	a F1
Edit/Paste	F1
Edit/Cut Word	A W
Edit/Cut Sentence	A E
Edit/Cut Paragraph	A R
Edit/Cut Line	A D
Edit/Clear Highlight	s F5
Edit/Highlight All	s F4
Edit/Insert File	A T
Edit/Save Highlight Region	F5
Edit/Erase All Text	A \

Commands Menu

Commands/Find/Replace	F2 or F3
Commands/Search Again	s F2 or s F3
Commands/Translate document	A "
Commands/Spell-Check Word	a F7
Commands/Spell-Check To End	a F8
Commands/Real Time Spell Check	a F9
Commands/Toggle Insert Mode	a 3
Commands/Toggle Paragraph Marking	a M
Commands/Convert to Lower Case	A L
Commands/Convert to Upper Case	A U

Special Menu

Special/Set Options	a F2
Special/Set Colors	a F3
Special/Count Words	a F4
Special/Analyze Document	A ?
Special/Refresh Window	s F10

Special/Join Single Lines	*A* J
Special/Separate Lines	*A* @
Special/Show PPage Codes	*A* 6
Special/Hide PPage Codes	*A* 7
Special/Send Text Home	*A* /
Special/Line Spacing	*A* +

Styles Menu

Styles/Bold Text	F6
Styles/Italic Text	F7
Styles/Underlined Text	F9
Styles/Bold Off	s F6
Styles/Italic Off	s F7
Styles/Underline Off	s F9
Styles/Normal Text	F10

Cursor Menu

Cursor/Top Of File	c UP
Cursor/End Of File	c DOWN
Cursor/Up Screen	a UP
Cursor/Down Screen	a DOWN
Cursor/Up Paragraph	s UP
Cursor/Down Paragraph	s DOWN
Cursor/Start of Line	s LEFT
Cursor/End of Line	s RIGHT
Cursor/Previous Word	a LEFT
Cursor/Next Word	a RIGHT
Cursor/Center Cursor	c C
Cursor/Restore Position	sc C

Other Article Editor Shortcuts

Begin Highlight Range	a F5
End Highlight Range	a F6

C FORMATTING TEXT

Many users will want to enter large quantities of text using a word processor. This leads to the problem that a given program may not support many of the formatting commands used in *Professional Page*. To work around this *Professional Page* supports imbedded ASCII formatting codes. If these codes are put into the original file *Professional Page* will import these codes as well as any word processor specific codes according to which file format you have selected under *Preferences/Text Format*.

Note that all formatting commands consist of a backslash (\) followed by a number of codes. No space should be left between the backslash and the code. Some codes are followed by a parameter, either a number (integer or float) or a name giving further information. If a parameter is needed type the less than sign (<), the number, and the closing greater than sign (>). Note that the letter case of the formatting code is significant. Some formatting codes must be terminated by the RETURN key (↵).

Font:

ff<name>	font name
fs<integer>	pointsize (2→720)

Line Spacing:

lf<float>	linespacing fixed (points)
lr<integer>	linespacing relative (% of largest point size)
ll<float>	linespacing leading (points)
ls<float>	baseline shift (points)

Justification:

jl	left justification
jr	right justification
jc	center justification
jf	flush justification

Paragraph:

pi	paragraph indent
po	paragraph outdent
pn	no paragraph indent
ps<integer>	paragraph spacing (% of line spacing)

Styling:

B	bold on
b	bold off
I	italic on
i	italic off
U	underline on
u	underline off
O	outline on
o	outline off
n	plain text

Kerning & Tracking:

K	kerning on
k	kerning off
t<integer>	tracking (% of EM space)

Hyphenation:

H	hyphenation on
h	hyphenation off

Miscellaneous:

.	end of text
P	new paragraph
M	M space
N	N space
T	Thin space
s	TAB
-	soft hyphen

Color:

c<name>	color

Comments:

?<comment>↵	comment - these comments are ignored by Professional Page and are there for your convenience only.

Page Number & Date:

#<option> macro code for page number and date text insertion

options are:

"Pp#" Page number of previous article box
"Pc#" Current page number
"Pn#" Page number of next article box
"Dc#" Creation date
"Dp#" Printing (Current) date

where # is the format number (See *Menus & Tools* section):

1→3 for page number
1→2 for date format

Box Break:

!	Box break

Tags:

dS<name>	begin style tag <name>
ds	end style tag
dP<name>	begin paragraph tag <name>
dp	end paragraph tag

Color, Style Tag, Paragraph Tag definitions:

Imbedded codes can also be used to include definitions for colors, style tags, and paragraph tags, imbedded in the text. To do this, use the following codes:

Define Color:

DC<name{Cs<15,10,3>Cp<.4,1.0,.6,.0>FcMa<45.0>Md<3.6>}>↵

where the codes inside the { } brackets can be one or more of the following:

Cs<integer,integer,integer>	screen color <red,green,blue> values are 0→15
Cp<float,float,float,float>	printed colors <yellow,magenta,cyan,black> values are 0.0→100.0 (%)

If r,g,b are not defined, they are calculated from y,m,c,k.

If y,m,c,k are not defined, they are calculated from r,g,b.

If neither the above are defined, the color is black.

Fc	set custom color flag
Fm	set mechanical color flag
Fn	set no undercolor removal flag
Ma<float>	PostScript screen angle for mechanical color
Md<float>	PostScript screen density for mechanical color

Define Style Tag :

DS<name{slash coded definition : \ff<Times>\fs<24>...}>↵

where the codes inside the { } brackets can be one or more of the standard formatting codes (Note: you must include the \ character).

If any of the typographical fields is not defined, that attribute will not be affected in the style tag.

Define Paragraph Tag :

DP<name{Ui Ml<1.0>Mr<1.0>Pi<2.0>Ps<100>Ts<.5>Ts<1.0>...}>↵

where the codes inside the { } brackets can be one or more of the following:

Ui	units used in the paragraph definition is inches
Uc	units used in the paragraph definition is centimeters
Up	units used in the paragraph definition is picas
Ml<float>	left margin (see note below)
Mr<float>	right margin (see note below)
Mb	use box margins (default)
Pi<float>	paragraph indent and value
Po<float>	paragraph outdent and value
Pn	no paragraph indent
Ps<integer>	paragraph spacing
SW<integer>	maximum inter-word spacing
SC<integer>	maximum inter-character spacing
Ts<float>	define tab locations (up to 16 can be defined)
Tb	use box tabs (default)

If any of the above is not specified, default values will be used.

Note: the value used in Ml & Mr can be in the form:

<value>	value overrides box margins
<+value>	add value to box margins
<-value>	subtract value from box margins

USING OTHER AMIGA PRODUCTS WITH PROFESSIONAL PAGE

Professional Page is designed to allow you to take advantage of a wide range of other Amiga software. Many word processors and text editors are supported. In addition, the Amiga's superb graphics are available for you to use in your documents. The program also has its own full-featured word processor.

We recommend the use of some of the graphic software described below. Once the picture has been created, *Professional Page* has many options for scaling, sizing, rotating, screening, combining with type, and printing out.

Word Processors

The Text Format item in the Preferences menu allows you to select from a variety of word processing support programs. Generic ASCII text is also supported so that text from virtually any Amiga word processor or text editor, or from computers other than the Amiga, can be used. Some of the Amiga file formats supported are:

- TransScript
- WordPerfect (IBM PC)
- WordPerfect (Amiga)
- Scribble
- TextCraft
- Generic (ASCII)

You may need to test how ASCII files from various sources come into Professional Page. Not all word processors produce identical raw text files, and there may be undesired characters in the file when it comes into *Professional Page*.

Remember that formatting codes can be inserted into the text at the word processing stage, greatly simplifying your task of using *Professional Page* to typeset a document (see Appendix C: Formatting Text).

Bitmap Graphic Software

Professional Page supports the full range of Amiga IFF graphic software, including HAM, Extra-Halfbrite and 24-bit color files. The *Professional Page* screen display is in high resolution (640 by 400 pixels on NTSC Amigas), and pictures will appear on screen in the proper proportions. Using the *Graphic Scale* values in the *Box/Alter/Active* sub-item, you can rescale pictures to change the proportions. Examples of bitmap graphics programs supported by *Professional Page* are:

- *ASDG Art Department*
- *Deluxe Paint III* paint program
- *Digi-Paint* Hold And Modify (HAM) paint program
- *Digi-View* video digitizer
- *Gold Disk Canon IX-12 Scanner*
- *Sharp* JX series scanners (24-bit color)
- 3D or animation software such as *Sculpt-3D, Videoscape* or any animation program which can save and export IFF images
- *Grabbit* screen capture utility

If you are interested in using Amiga graphics in your documents, you will probably want to combine several of the above mentioned packages. For instance, a photograph scanned into the Amiga with the *Digi-View* video digitizer can be retouched or composited with other scanned photos, using *Deluxe Paint III* or *Digi-Paint.*

Digital Photography Tips

Any photographic print or line art can be scanned into the Amiga with *Digi-View* and video camera. What yields the best results is to use a film negative or transparency rather than a print. Lit from underneath using a light box with a color-corrected bulb, better detail, contrast, and tonal or color values are captured digitally.

Image Processing Software

There are also Amiga programs which will allow you to edit images created with the products mentioned above in very useful ways. *PixMate & Deluxe Photolab* are excellent graphic editing utilities. They allow you to view and change palettes with ease, converts size formats, and allows you to perform many other manipulations with ease and speed.

Interlace Flicker Reducers

If you have a long persistence phosphor monitor, then the flicker produced by the Amiga's interlaced high-resolution display won't be a problem. If you have a regular Amiga monitor, you may find it irritating to work with an interlaced display for long periods. A simple and inexpensive alternative is a tinted screen, which will greatly reduce monitor flicker, such as *Jitter-Rid, Flicker-Master* and *EYE-RESolution* screen covers.

Memory Expansions

If you have an Amiga 1000 or an Amiga 500 or 2000 with 512k of memory, you will need to expand your memory to at least one megabyte to use *Professional Page*. The larger the documents you wish to produce, and the more bitmap graphics you use, the more memory you'll need. For the Amiga 2000, one or two megabyte RAM expansion cards can be inserted into card slots inside the computer, to give you up to a maximum of nine megabytes of memory.

Hard Drives

If you are using *Professional Page* with your Amiga to do a significant volume of commercial production, you will find a hard drive to be useful. A variety of 5 1/4", and 3 1/2" hard drives and hard cards are available for Amigas.

Structured Graphic Support

Professional Page has a set of basic structured drawing tools built in, but they have only a limited number of features, and the drawings you create with them are not fully editable.

With *Professional Draw*, *Professional Page* users have access to a full featured illustration program for use in high quailty desktop publishing. Drawing elements, and even complete drawings can be saved to disk in *Professional Draw* as Clips (see the *Professional Draw* manual on how to do this).

Here's how to use *Professional Draw* clips with *Professional Page*:

- Make sure that you have an empty box selected as the active box to load your *Professional Draw* clip into.
- If no previous clips have been loaded into the current document selecting *Project/Import/Professional Draw* Clip will bring up a file requester asking for the name of the Prefessional Draw clip file.
- Load the clip file you want and the names of the clips in the file will appear in the *Clip List* requester. The clips are in memory, but not yet visible on the page.
- Double click on the clip's name (or click on the name and select *OK*), and it will load into the active box.
- If you have already loaded one or more clip files into your document, then selecting *Project/Import/Professional Draw Clip* will immediately bring up the *Clip List* requester. This requester shows a list of available clips, and displays buttons for *Load*, *Delete*, and *Clear*.
- Click on the *Load* button to load more clips into memory. The only limit to the number of *Professional Draw* clips you can use with *Professional Page* is the amount of available RAM in your computer.
- To delete a clip from memory, click on the clip name and click on the *Delete* button.
- To delete all clips from memory, click on the *Clear* button.

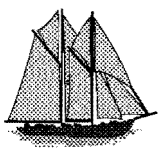
When a clip is placed into a box the clip will be automatically scaled to fit into the active box in the largest possible size. It will keep its original aspect ratio, so this autoscaling won't distort it. After the *Professional Draw* clip is in a box in your *Professional Page* document, it can be treated like any other box. For example, it can be rotated, sized, cropped, moved, or laid on top of text or bitmapped graphics.

NEWSLETTER

New Laser Times

At last. At long last, there is a desktop publishing program which takes advantage of the Amiga's capabilities. Professional Page puts a full range of design and typographical tools in any Amiga user's hands, and then goes a giant step beyond other desktop publishing programs, by allowing you to store color information which can be turned into mechanical or four color separations.

What does this mean for the average Amiga user, though? It all depends on what you want to do with your Amiga. If you are using your Amiga for educational purposes, Professional Page allows you to create professional quality essays, teaching aids, and resumes. If you are specifically involved with teaching or studying journalism, languages, the graphic arts or fine art, Professional Page will allow you to practice every stage of the writing, editing, illustrating, design, and pre-press production process on one inexpensive, simple to use computer. Professional Page allows you to integrate sophisticated processes (such as color separation, and digitally screened halftones) which only a few years ago would have required expensive equipment beyond the reach of most schools. Professional Page is the perfect tool for teaching typography and book and magazine design, creating portfolio examples, and producing newsletters, posters, year books, and student and staff magazines and newspapers.



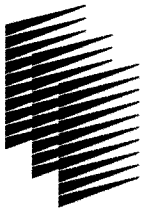
If you are involved in the commercial graphic arts, in advertising or design or in publishing, Professional Page is an excellent design and production program for brochures, ads, comps, and general design work demanding very flexible layout tools and extensive graphics and color separations.

If you are already using the Amiga for business in other areas where it has traditionally been well supplied with excellent software, (desktop video, for example), Professional Page allows you to use your Amiga for yet another productive application, so that you no longer need to go to outside services or other computers to produce typeset scripts, business proposals, or technical documentation.

In fact, one of the most promising uses for Professional Page is as the basis for an advertising agency or production company to provide a sophisticated multi-media package to clients. With Professional Page and other Amiga graphic software and peripherals, even a small design firm or in-house communications department can use the Amiga to create typeset documents, video and slides, all on the same workstation.

If you are an Amiga product developer, or a member of an Amiga user group, Professional Page is the most natural and productive system for creating your Amiga publications, manuals, flyers, correspondence and other documents.

Page 1

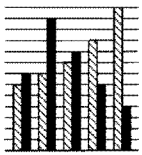


Professional Page is the most natural and productive system for creating your Amiga-related publications, manuals, correspondence and other documents.

If you own an instant-printing or photocopying shop, or a PostScript trade typesetting shop or output service bureau, you may find it lucrative to have an Amiga and Professional Page in your shop to attract Amiga users wanting to rent time on a Professional Page/Amiga terminal, or to buy output time from your laser printer or PostScript compatible Linotronic typesetting machine.

For general Amiga users, Professional Page may be the perfect program to base a new business on, or to make better use of your Amiga as a business system.

For many people who haven't bought an Amiga up to now, because of the lack of good desktop publishing software, Professional Page is a compelling reason to give the Amiga a fresh look.

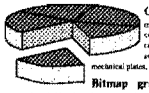


Features:

Powerful page layout capabilities: Pages up to 22"x22". Supports template pages, 5 levels of magnification and group operations. Automatic text flow between fonts, columns and pages. Ability to flow text around irregular shaped graphics.

Built-in WYSIWYG word processor: User definable tabs. Block operations include cut, paste and copy. Find and replace with optional query.

Precision typesetting: Complete control over font typeface, styles, and size at all times. Automatic and manual kerning. Algorithmic and dictionary hyphenation. Tracking, line spacing and baseline shift.



Color: Text and structured graphics may have user specified colors. All bitmap colors are maximized. With the Built-in color separation capabilities, images are separated into 4 color printing plates, or as mechanical plates, ready for offset printing.

Bitmap graphics support: IFF pictures supported to 4096 colors. Images may be sized and cropped. Pictures are displayed on-screen in 8 shades of gray. Halftone images are printed with user definable screen density and angle.

Structured graphics support: Full set of drawing tools. A variety of line weights, patterns and colors. A variety of fill patterns and colors. Drawings can be imported from Aegis Draw or Professional Draw. Printed at full resolution on output device.

Flexible output options: Pages may be rotated, sized, moved, reflected, and combined with other document pages on the output page. Thumbnail and draft printing. Supports all PostScript printers and typesetters. Outputs at full resolution to any Preferences supported graphics capable printer including dot matrix, HP LaserJet and color ink jet printers.

F TECHNICAL SUPPORT PROGRAM INFORMATION

We at Gold Disk understand that many users may want additional assistance in setting up the program and using it's more esoteric functions as well as ideas for their own publications.

Registered users will receive:

- free bug fixes and solutions to known problems (if available).
- access to our Technical Support line (416)602-HELP, (416-602-4357) which is availalbe 9:00 to 5:00 EST, weekdays.

NOTE: Callers to the Technical Support line can save time if they have their computer with *Professional Page* running near the phone when they call. Relevant files etc. should be loaded if possible. Exact information regarding Amiga model number, memory size, peripherals, output devices, and concurrently running programs can speed problem solving. If you have changed your Professional Page disks in any way please let us know. Users writing to Gold Disk should include all the above information as well as details of the document being created and sample output, if available.

START-UP OPTIONS

TOOLTYPES

You may set some of the startup options of Professional Page by setting the TOOLTYPES of the Professional Page Workbench icon. To do this click once on the PPage program icon and select Workbench/Info from the Workbench menu. This will open an Info requester.

You may add TOOLTYPES by clicking on the ADD button and typing one of the commands listed below into the TOOLTYPES string gadget. The options are:

a) Screen Type:

SCREEN=WORKBENCH

This opens Professional Page on the Workbench Screen. Since the default Workbench Screen allows only 4 colors, Professional Page will operate in its Black and White mode.

SCREEN=CUSTOM

This opens Professional Page on its own Screen. Here Professional Page can be run in Black and White or Color mode by entering one of the following TOOLTYPES:

COLORMODE=COLOR

COLORMODE=BW

In addition you may choose to operate Professional Page in either interlaced (400 vertical lines on an NTSC Amiga) or non-interlaced (200 lines) mode by entering one of the following:

INTERLACE=ON

INTERLACE=OFF

b) Measurment Units:

You may choose the internal measurment units used by Professional Page by entering one of the following options:

UNITS=INCH

UNITS=CM

UNITS=PICA

c) Default Page Format:

The default page format may be set by choosing one of the following options:

DEFAULTPAGE=STANDARD

DEFAULTPAGE=LEGAL

DEFAULTPAGE=A3

DEFAULTPAGE=A4

DEFAULTPAGE=B5

d) Hyphenation Language:

The may change the default hyphenation language used by Professional Page to one of the following languages:

LANGUAGE=ENGLISH

LANGUAGE=FRENCH

LANGUAGE=SPANISH

e) PostScript output:

This option allows you to specify the default output device for PostScript printing:

PSOUTPUT=SER

PSOUTPUT=PAR

f) Font Usage:

This option allows you to specify which font types Professional Page will use on bootup:

FONTS=AMIGA (Amiga fonts only)

FONTS=CG (Compugraphic fonts only)

FONTS=ALL (uses both font types)

The defualt settings for these TOOLTYPES are:

SCREEN=CUSTOM

INTERLACE=ON

COLORMODE=COLOR

UNITS=INCH

DEFAULTPAGE=STANDARD

LANGUAGE=ENGLISH

PSOUTPUT=SER

FONTS=ALL

Starting Professional Page from the CLI (command Line Interface)

When starting Professional Page from the CLI you may use one or more of the following options. These options should be on the command line as a dash (-) followed by one or more option letters:

w, W	Open Professional Page on the Workbench Screen
1	Open Professional Page in Black and White (1 plane) mode. This is valid only if opened on a Custom Screen.
n, N	Open Professional Page on a non-interlaced screen. Again, this applies only if opened on a Custom screen.
i, I	Default units = Inches.
m, M	Default units = Metric (CM).

p, P	Default units = Picas.
t, T	Default Page size = Standard.
l, L	Default Page size = Legal.
3	Default Page size = A3.
4	Default Page size = A4.
5	Default Page size = B5.
a, A	PostScript output to PAR: port.
s, S	PostScript output to SER: port.
f, F	use only Amiga fonts.
c, C	use only Compugraphic Fonts.

H KEYBOARD MAPPINGS

The following are commonly used characters that require combinations of keys to access. **a F + x** means to depress the Alt-F keys, releasing, and then depressing the 'x' key.

x	a F + x	a G + x	a H + x	a J + x	a K + x
a	á	à	â	ã	ä
e	é	è	ê		ë
i	í	ì	î		ï
o	ó	ò	ô	õ	ö
u	ú	ù	û		ü
y					ÿ
A	Á	À	Â	Ã	Ä
E	É	È	Ê		Ë
I	Í	Ì	Î		Ï
O	Ó	Ò	Ô	Ô	Ö
U	Ú	Ù	Û		Ü

x	a x	x	a x
a	æ	A	Æ
b	º	B	º
c	ç	C	Ç
d		D	
e	©	E	©
f		F	
g		G	
h		H	
i	¡	I	
j		J	
k		K	
l	£	L	£
m		M	¿
n		N	-
o	ø	O	Ø
p	¶	P	¶
q	å	Q	Å
r	®	R	®
s	ß	S	§
t		T	
u		U	
v	ª	V	ª
w	°	W	°
x		X	
y	¤	Y	¥
z		Z	¬
1		2	
3		4	¢
5		6	
7		8	•
9	«	0	»

Note: Not all printers support all symbols; some will not support any. Experiment to see which symbols your printer can produce.

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GLOSSARY

Active Box — The current box to which all box operations are performed.

art board — The ***Professional Page*** representation of a designer's drawing or light table. An area on the screen where pages and boxes are stored and manipulated.

ascender — The top part of an upper case character that rises above the body of the letter.

article — An article refers to a text "story". An article may span several linked boxes.

ASCII — Acronym for "American Standard Code for Information Interchange". The standard code used for character representations.

aspect ratio — A ratio between the width and the height.

backspace — A key marked either "Back Space" or with an arrow pointing to the left.

baseline — The imaginary line on which the base of all letters rest.

baud rate — The rate at which information is transferred between a computer and output device.

Bezier curve — A mathematically defined smooth curve (defined as a cubic equation).

bit — An abbreviation for "binary digit". Groups of bits are used to represent characters and other information. The most common grouping is the "byte" (8 bits).

bitmapped graphic	A graphic created with pixel representation.
block	A segment of text selected for an editing operation.
body text	The main text of the document, not including headings.
bold	Letters with a heavier, blacker appearance.
box	A container for text, graphics, or structured drawings.
bullet	A large dot often used to add emphasis to parts of text, or to designate a list.
byte	A group of eight (8) binary digits (bits) forming one character.
caption	The descriptive matter printed above or below an illustration.
carriage return	Often referred to as the RETURN key.
CLI	Acronym for "Command Line Interface". An Amiga operating system level user interface where commands are entered manually.
camera ready	A term used for artwork or copy ready for final film production.
centered justified text	Text centered on the full line, with both ragged left and ragged right margins.
color separation	The division of a multicolored original into four basic colors: black, yellow, magenta, and cyan.
cropping	To trim a graphic to a reduced size by removing part of the image.
descender	The bottom part of a lower case letter that falls below the baseline.
digitized picture	A picture converted into an electronic format that can be processed, stored, and reconstructed.

dingbat A decorative element such as a border.

discretionary hyphen A hyphen entered by the user that is not displayed but tells the computer where to break the word, if necessary.

document The project currently being worked on within *Professional Page*.

drag The process of moving objects on the screen using the mouse.

drop cap A large capital letter at the start of a block of text that drops into the lines below.

drop shadow A shadow behind an image designed to make the image stand out.

EM The unit of measurement for type width usually defined as the horizontal distance equal to the point size of the font.

EM space A space equal to the point size of the font being used.

EN The unit of measurement for type width as one half the horizontal width of an "em" (i.e. one half the point size).

EN space A space equal to the height of an "em" and the width of an EN (i.e. half the width of the point size).

file requester A way of accessing both files and directories on the screen.

fill color The color used in the fill pattern.

fill pattern A pattern used to fill objects in a drawing or box frame.

flush justified text A body of text where the letters are flushed to both right and left margins.

font A complete set of characters of one type size, type style, and typeface.

frame The printed border and/or fill associated with a box of text or graphics.

gadgets The icons within a requester, window, or screen that are used to change the display or to access a tool.

grid A set of non-printed lines similar to graph paper used as a guide for page layout.

group A collection of boxes.

gutter The space between columns of text.

hairline The thinnest line an output device can render.

halftone A continuous gray tone simulated by a pattern of pixels.

handles Boxes have eight handles, one on each corner and one in the middle of each side. They are used to change box proportions.

HAM Acronym for "Hold And Modify" mode on the Amiga. Used to access 4096 colors on the screen.

hard disk drive A hardware device attached to the Amiga with more storage than a floppy disk drive.

hyphenation The splitting of words at the appropriate point at a line break.

icon A pictorial representation of a tool, document, or gadget.

italic Text modified to slant to the right.

justification The way text is formatted on a line. It can be centered, flush, left, or right justified.

kerning The adjustment of space between individual characters to give the text a tighter appearance.

kerning pairs Character combinations that are typically kerned. Different fonts have different combinations, including AV, Te, etc.

Kickstart disk A disk containing the information the Amiga requires to begin operations.

landscape printing Output pages in horizontal orientation.

layout An outline that gives the general appearance of the printed page, including text and graphics.

leading The amount of additional space or "lead" between two lines of type.

left justified text Text with a straight left margin and a ragged right.

line pattern The pattern with which a line is drawn such as dashed, solid, or broken.

line spacing The spacing between lines of text. In *Professional Page*, this can be fixed, relative, or in terms of leading. Note *Professional Page* calculates both leading and line spacing from the baseline to the baseline of any two lines of text.

line weight The thickness of lines used in structured graphics and box frames.

linked text boxes A series of boxes linked together to make up an article.

lowercase Non-capitalized letters of a font.

manual feed Paper put into a printer by hand.

margin The blank area surrounding the printed matter on a page.

masthead The details regarding the publisher printed in the editorial or contents pages of a periodical.

mechanical separation The separation of a solid specific colors from a layout. In printing, this color will be printed as a separate plate on the printing press.

menu bar The strip of menu headings at the top of the screen accessed by pressing the right mouse button.

metric file A file used in *Professional Page* that provides information about a particular typeface. This information includes the width of each character and kerning pairs.

micro-justification The adjustment of space between individual letters to achieve flush justification.

opaque box A box through which nothing is seen.

page description A computer language (usually built into an output device, such as a laser printer) that describes the page to be printed in terms of abstract graphical entities.

paper size The physical dimensions of the paper on which the document is to be printed.

pica A standard unit of type size measurement approximately equal to 1/6th of an inch.

pixel The abbreviation for "picture element": the smallest item of display information on the screen

point A typesetting unit of measurement equal to 1/12th of a pica (approximately 1/72"). The height of a font (the distance from the top of the ascender to the bottom of the descender) is normally expressed in points.

pointer The moving on-screen object controlled by the mouse, used to select items, icons, and gadgets.

portrait printing Output pages in a vertical orientation.

PostScript A standard page description language that describes the appearance of text and graphics on a printed page.

printable area The area of the paper that can be printed upon. The dimensions differ with different output devices.

program A set of instructions given to the computer to process information.

proportional fonts The space allotted for each character is based on the character's width. Thus, a "w" takes up more space than an "i".

requester Screen display element that requests a response to proceed with the next action in a sequence.

resolution A measure of the dot density of an output device.

right justified text Text with a straight right margin and a ragged left.

roman The term used to distinguish upright letters from italics.

ruler Marked strip along the left side and top of a page, used as a positional guide in page layout.

sans-serif fonts Typefaces without serifs.

scaling Changing the size of an image proportionally.

screen The physical display area of the Amiga monitor.

serif Projecting crosslines that end the main strokes of letters.

string gadget A gadget used to enter or modify strings or numbers.

structured drawing A picture stored as a mathematical representation of what is seen on the screen.

submenu The additional menu that appears below and to the right side of a menu item.

subscript A character whose baseline is shifted down, relative to the character proceeding it.

superscript A character whose baseline is shifted up, relative to the character proceeding it.

template The prototype of a page used for all similar pages.

text runaround Used with impermeable boxes, forces text to flow around a box.

thin space A typesetting unit of measurement equal to one half of an "en space".

thumbnail printing A reduced version of a page. Several pages of a document can be printed on a single page of output to get an impression of the overall layout.

tile printing A document page larger than the paper used for output is printed on several pages in overlapping segments.

tool	A facility for working with the onscreen display.
tracking	The additional spacing between individual letters.
type family	Type with common design characteristics (i.e. Times).
typeface	A particular combination of type family, style and weight.
typography	The general design and appearance of printed matter using type.
uppercase	Capital letters.
Workbench	The icon-based interface used to perform system operations on the Amiga.
WYSIWYG	Acronym for "What-You-See-Is-What-You-Get". The output from word processors with WYSIWYG is similar to the screen representation of the page.
x-height	Defined as the height of a lower case letter, not including ascenders and descenders.

INDEX

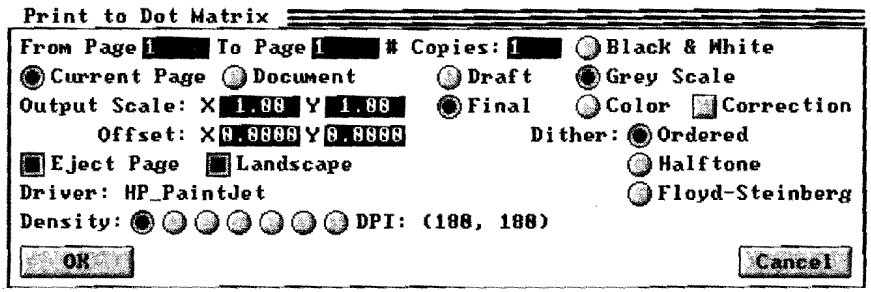
PPage 2.1 Manual Addendum

The Professional Page 2.1 upgrade contains a number of bug fixes and improvements over the 2.0 release. These include:

OUTPUT PAGE OFFSET

The "Print to Dot Matrix" output requester now has an X/Y page offset option that allows you to offset your document pages from the upper left hand corner of the printed page. Owners of Hewlett Packard LaserJet and DeskJet printers should find this a convenient way to get around those printers' offset problem.

To use the X/Y offset feature, simply enter the appropriate X and Y distances from the upper left hand corner of the printed page in the X and Y gadgets provided. For example, entering 0.5" for the X offset and 1.2" for the Y offset would cause the top left corner of your document page to begin printing 1/2 inch from the left of the printed page and 1.2 inches from the top of the printed page.



DOT MATRIX LANDSCAPE PRINTING

It is now possible to print Professional Page documents sideways on dot matrix printers. To do this, simply click on the new "Landscape" button in the "Print to Dot Matrix" requester. This will have the effect of rotating each page 90° clockwise before it is printed.

PROFESSIONAL PAGE HELP DISK

Professional Page 2.1 comes with a free Help Disk. To use the Help Disk, insert it in any drive, double-click on its disk icon, and then double-click on the PPage-Help icon.

MISCELLANEOUS

The *Preferences/Compugraphic Font Control* menu item is no longer needed and has been removed from the *Preferences* menu.