

FOR
USE
WITH
THE
PC
VERSION
OF
PAGEMAKER®

POSTSCRIPT® VERSION

Date placeholder

Company name placeholder

Bulletin

Heading placeholder

Homebase Industries

Summary Quarterly Earnings

Year	Third Quarter	Second Quarter	First Quarter	Fourth Quarter
1988	\$28,410	\$27,100	\$26,500	\$25,800
1987	\$27,100	\$26,500	\$25,800	\$25,000
1986	\$26,500	\$25,800	\$25,000	\$24,200
1985	\$25,800	\$25,000	\$24,200	\$23,500

The purchase of Homebase Corp. in 1986 is now showing results. After all, the company has just signed a new contract for the purchase of the plant in the state that has been a major homebuilding area.

The third quarter earnings are also strong. The company has a strong record of growth and is a leader in the homebuilding industry.

1989
Budget Proposal
Proposed Operating Expenses

Continua Corp.

Category	Percentage
Language Study	10%
Direct Mail	5%
Travel	4%
Administration	10%
Salary	20%

THE REST EASY PHILOSOPHY

The Rest Easy Philosophy

A good night's sleep. That is what Rest Easy is all about. That is the reason the business of Rest Easy is so successful. A good night's rest is the most important thing you can do for yourself. When you don't get a good night's rest, you are not at your best. The good news is that Rest Easy can help you get a good night's rest. Rest Easy is a good night's rest. Rest Easy is a good night's rest. Rest Easy is a good night's rest. Rest Easy is a good night's rest.

Heading placeholder

D E S I G N S F O R

Business Communications

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Preface

PageMaker Portfolio™: Designs for Business Communications represents the second in a series of design models that Aldus Corporation is developing to expand your use of PageMaker and your knowledge of basic design and layout techniques. These templates offer a range of predesigned page formats to help you take full advantage of PageMaker desktop publishing in your professional life.

The first set of templates is *PageMaker Portfolio: Designs for Newsletters*. This second set offers more than a dozen templates for the kinds of business materials you routinely produce on the job:

- presentation overheads
- a proposal to use alone or in conjunction with presentation overheads
- an internal management report
- a handbook
- interdepartmental memos and bulletins
- a business plan for distribution internally or outside your company

All you need is this template package, PageMaker, a personal computer, and a PostScript® printer.

You'll be glad to know that Aldus is working on template packages for other kinds of printed communications. The packages we create depend on our knowing what you need — that's important to us. Please tell us what interests you by writing to:

Aldus Corporation
Attention: Product Manager, Templates
411 First Avenue South
Suite 200
Seattle, Washington 98104

Desktop publishing with PageMaker® transforms your personal computer into a powerful tool for any kind of printed communications. Now *PageMaker Portfolio™: Designs for Business Communications* offers simple, yet sophisticated, templates for creating attractive, effective business communications — the kind that you need every day on the job:

- presentation overheads
- proposals to use alone or in conjunction with presentation overheads
- reports
- handbooks
- memos and bulletins for informal communications
- business plans for distribution internally or outside your company

For each of these business communications, this template package presents two design solutions — one traditional, the other contemporary — so you can quickly create documents that match your corporate image. Decide which look suits you, then choose the template for the kind of business communication you want to create.

BEFORE YOU BEGIN

This template package contains:

- disks that include the templates and sample files

For the Apple® Macintosh™, you have two disks: Design Solution 1, which contains only templates, and Design Solution 2, which contains templates and the tutorial files.

For a PC or compatible computer, you have five disks:

- Design Solution 1: Overheads, Proposal, Report, Handbook
 - Design Solution 1: Memos & Bulletin, Business Plan
 - Design Solution 2: Overheads, Proposal, Report, Handbook
 - Design Solution 2: Memos & Bulletin, Business Plan
 - Tutorial Files
- this workbook, which explains how to combine your text and artwork with a template to produce a finished publication, as well as how to customize templates to meet your special publication needs

Read this chapter to learn where to find the information you want in this workbook, what you need to know about your computer and PageMaker, and how to install these templates on your computer.

HOW TEMPLATES WORK

Templates offer an easy way to create professionally designed documents.

Using PageMaker, you open a copy of a predesigned template we provide on the disks in this package. Then you add text and graphics you previously created with word-processing and graphics applications.

So you know where to begin, *placeholders* mark the location and specifications for text, such as *headings* and *captions*, that you type directly on the page. Shaded boxes called *picture windows* mark space for graphics you draw or place. And sample pages show how the pages might look after you add text and graphics.

Each template is based on a *grid*, which provides a framework for making logical, effective design decisions. Using the grid, you can successfully adapt each template to the special requirements of your text and graphics.

In minutes, you'll be printing high-quality results — business communications that will enhance your image and influence your readers.

USING THIS WORKBOOK

We suggest that you finish this brief chapter, then take about an hour to go through the tutorial in Chapter 2 of this workbook to learn the basics about templates.

At that point, you can begin working with the templates in Chapter 3. However, we recommend that you read the entire workbook first. The last three chapters discuss more information about type, graphics, and the grid to help you make better design decisions.

Here's a brief description of the following chapters.

Chapter 2: The tutorial

Take the tutorial to create a sample publication — in this case, a handbook about desktop publishing — using sample text and art provided on disk in this package.

In the process, the tutorial introduces you to some design principles and several tools that will be new even to an experienced PageMaker user. You'll also learn how easily you can adapt the template to work with your text and graphics.

Chapter 3: The templates

Read Chapter 3 when you are ready to begin using the templates on your own.

Chapter 3 explains how to choose a template. Because you place text and graphics in your publications, Chapter 3 also tells how to prepare your word-processed text for the templates. And you learn techniques that make templates even easier to use.

The last part of the chapter describes at least one traditional and one contemporary template for each group of business communications: presentation overheads, memos and bulletins, proposals reports, handbooks, and business plans. Printed versions of sample pages — some with headings and dummy text or *greeking* — give you a truer sense of how the finished publication looks.

Chapters 4 through 6: Exploring further

To give you tips for applying these templates and creating your own, the last three chapters of the workbook are titled "Exploring Further."

Read these chapters for techniques to help you apply our templates and develop others to fit your needs:

- Chapter 4, “Exploring Further: Type,” explains the different elements of type and how to use type effectively in any kind of printed document.
- Chapter 5, “Exploring Further: Graphics,” covers points about designing, cropping, and sizing various graphics such as photographs, charts and other business graphics, and design elements drawn with rules and boxes.
- Chapter 6, “Exploring Further: Grids,” describes how the grid works. Because our templates show only a few of an infinite number of publication formats, Chapter 6 also explains how to create a customized grid-based template.

WHAT YOU NEED TO KNOW

This workbook assumes you have previously used your computer and PageMaker for desktop publishing. This section tells what we expect you to know.

For simplicity, this workbook uses *file* to describe any text or graphic created and saved on disk with a computer application. Specialized words, italicized when they first appear in the workbook, are defined in the workbook’s Glossary.

About your equipment

We created two versions of this template package: one for an Apple Macintosh with PageMaker 2.0 (or later), and one for PC computers with PageMaker 1.0 (or later). Both this workbook and the templates are identical for both versions.

Make sure your computer is set up and you know how to use the mouse and the menus. If you have a printer, it should be hooked to the computer and ready to go. As necessary, refer to the documentation provided with your equipment.

About PageMaker

You’ll make the best use of this workbook if you know how to:

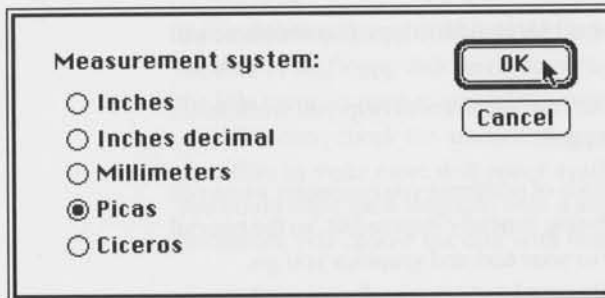
- start and quit PageMaker
- set up master pages
- use rulers, ruler guides, and column guides
- change the unit of measure displayed in the rulers
- select text and graphics
- place text and graphics
- move text and graphics around on the page and pasteboard
- resize text blocks and graphics, as well as crop graphics
- edit text with PageMaker
- insert tabs
- set type and paragraph specifications
- adjust word and letter spacing
- kern letters manually and automatically
- use the hyphenation dictionary
- save and print your publication

PageMaker Tip

Whenever you open a template, choose the “Open copy” option with the “Place...” command so the original template remains intact, ready for you to use it another time. The copy opens as a new, untitled publication you can save and name with the “Save as...” command.

SETTING SOME STANDARDS

We have saved the templates with certain PageMaker *defaults* that will make the templates easier to use. Before you start work, make sure your defaults match.



Use these defaults:

- unit of measure = *picas*

The templates all use picas as the unit of measure, the unit preferred by most graphic designers and printers. If you have been using a different default, reset it now by choosing the “Preferences...” command from the Edit menu.

- rulers = on

PageMaker’s rulers make the templates easier to use. If you don’t have them on by default, display them now by choosing “Rulers” from the Options menu.

- guides = on, locked, with the “snap to” feature on

We’ve already created the grid for you, using PageMaker’s nonprinting guides. The position of the guides determines your success with grids. For best results, you want the guides locked and their “snap to” feature turned on (choose “Lock guides” and “Snap to guides” from the Options menu).

If the guides are locked, you won’t disturb the grid. In addition, text and graphics will be easier to select — otherwise, you might accidentally select a guide instead of text or graphics positioned on or close to a grid line.

You position all text and graphics against grid lines. The “snap to” feature makes the nonprinting guides exert a magnetic pull, useful for aligning text and graphics.

Now you’re ready to use the template.

Template Tip

Before using these templates on your own, make sure your defaults are correctly set for the unit of measure (*picas*), rulers (*on*), guides (*showing and locked with “snap to” on*).

LOOKING AT PAGE 1

You are looking at page 1 of a 4-page, single-sided template. All templates start as single-sided publications so you can easily duplicate the printed pages on any office photocopier.

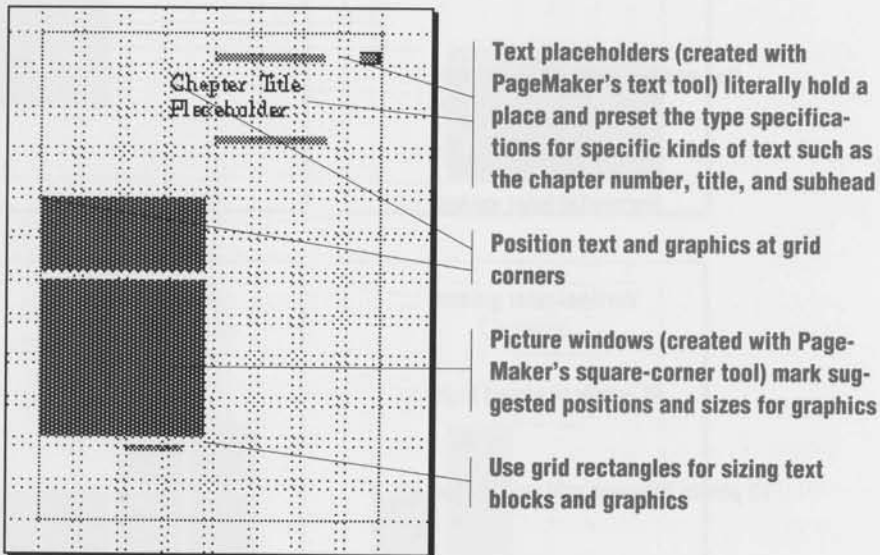
The dotted lines you see form a grid of nonprinting guides, which provides a logical framework as you create your business publications. The grid underlies the design of all pages in this template.

Let's take a closer look at page 1:

1. Review the nonprinting grid.

You position the various titles, graphics, text, and other items where horizontal and vertical guides intersect on that grid. We refer to these intersections as *grid corners*, and *grid rectangles* are the spaces enclosed by the grid corners.

The idea behind a grid is that you align each item — whether text or graphics — at one of the grid corners. And, in general, you try to make the items the same size as one or more grid rectangles. In this way, the grid provides some built-in discipline to your design decisions, so you can more easily create a professional-looking page.



2. Review some new tools.

Templates use three special kinds of tools. *Text placeholders* and *picture windows*, as shown on this page, help you position text and graphics. When you get to page 3, you will see a *logo placeholder*, which is a circular symbol marking the position for your company's logo.

THE MASTER PAGE — WHERE THE GRID BEGINS

We created this grid on the master page. Let's look at the grid there.

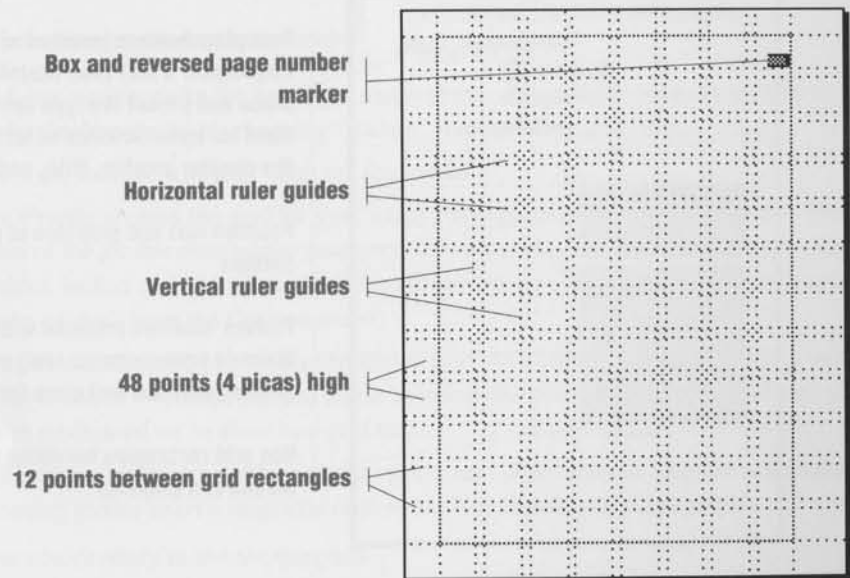
To review the grid:

1. **Click on the R icon.**
2. **Look at the nonprinting guides.**

A grid consists of columns and rows created with nonprinting ruler guides. This grid is based on 12-point *leading*, so we made each row 48 points (4 picas) high, with 1 pica (12 points) between rows and columns.

On the master page, we initially set up eight columns for the grid. Then we added vertical ruler guides to mark the columns and horizontal ruler guides to complete the grid. With the grid fully marked by ruler guides, we were free to change columns without disturbing it. So we used the "Column guides..." command again to create two columns — each the width of four grid rectangles — the width we wanted to use when flowing text.

Chapter 6, "Exploring Further: Grids," explains exactly how we created the grid in case you want to create one yourself.



3. **Review the items that we want to print on every page in the handbook.**
The only text and graphics you see on the page is a black box with greeked text. We added, then *reversed*, a page number marker there so PageMaker will automatically number all pages of text. Note that the box is positioned at a grid corner.
4. **Return to page 1 by clicking its icon.**

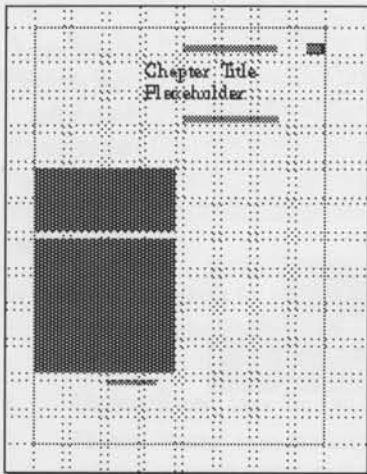
Template Tip

On the master page(s), set up a grid of rows and columns created with horizontal and vertical nonprinting ruler guides. Make the space between rows and columns the same as the leading used for your word-processed text.

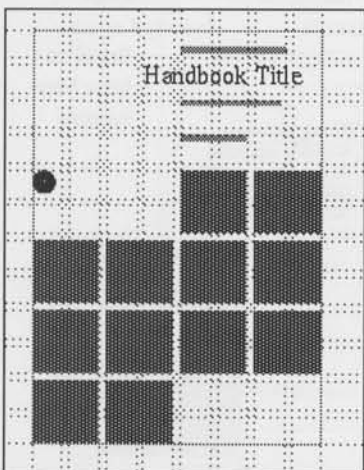
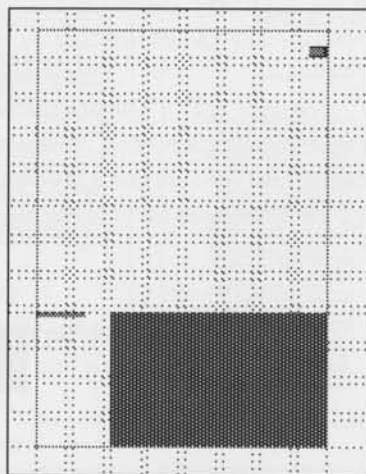
HOW YOU'LL PROCEED

Take a few minutes to examine the pages of this handbook template:

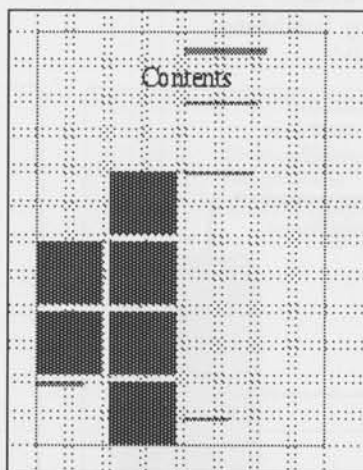
Page 1: To begin new chapters



Page 2: To create other text pages



Page 3: To create a cover



Page 4: To create a contents page

The cover and contents are at the end of the template so PageMaker can automatically number the text pages (pages 1 and 2, as well as any others you add) from beginning to end. After printing the publication, you manually rearrange the pages — cover, contents, then the text pages.

Now compare these template pages to the final pages, also shown here, that you will create. Some pages of the finished handbook closely match the original template. However, others don't. This flexibility is important because you may have to make similar adjustments as you use your text and graphics with a template.

Page 1:

Text placeholders have been replaced with text you typed

White space balances the text on the right side of the page



Page 2:

Pages show text placed from a file saved on disk

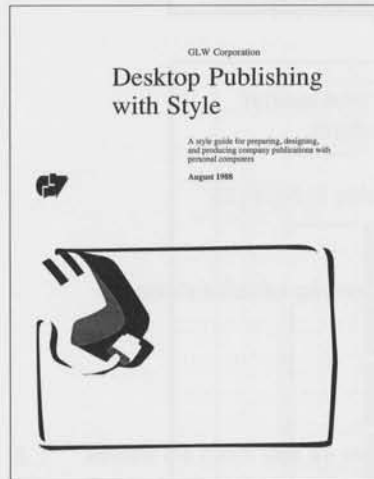
The caption is lower



Page 3:

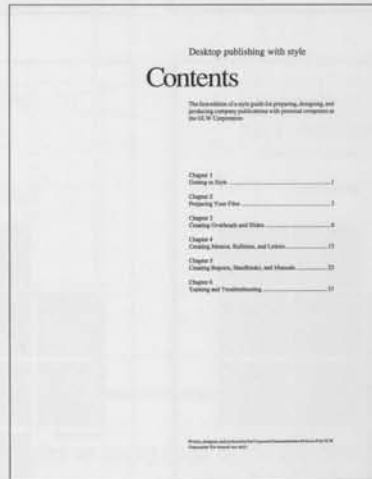
The handbook title takes two lines instead of one

A single graphic replaces multiple picture windows



Page 4:

Graphics have been deleted



START CHAPTER 1

You're ready to work on page 1, the first text page. In the top right part of the page, you see the box where we reversed the page number on the master page. Basically, we have two groups of placeholders on this page:

- two picture windows on the left side, with a placeholder for the caption
- three text placeholders at the top of the page

Copy the placeholders

For short templates, such as the memos and overheads, you'll just use the templates "as is." But for longer templates, such as this handbook, you should duplicate some placeholders before you start working on a page.

For example, after finishing the first chapter of the handbook, we need to use everything on this page to start another chapter. To be ready for more chapters, you should copy these placeholders and picture windows. Paste the copy back on the page, then drag the copied placeholders and picture windows onto the pasteboard until you start another chapter.

To create placeholders for other chapters:

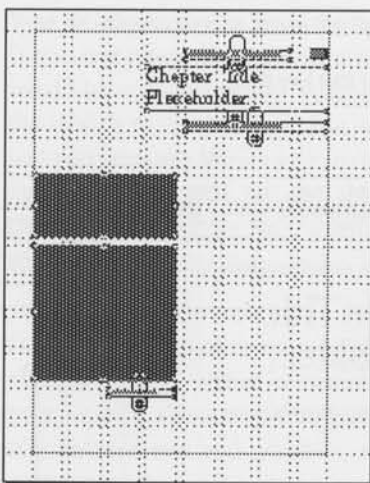
- 1. With the pointer tool, choose "Select all" from the Edit menu.**

Now everything we added on the grid is selected.

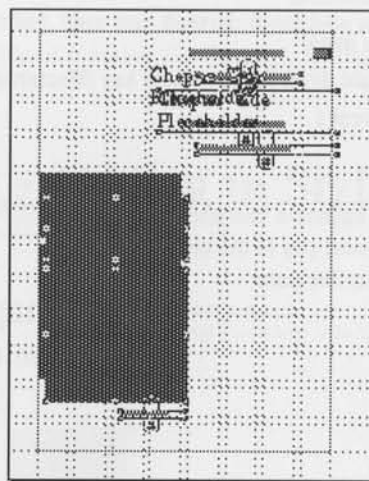
- 2. Choose "Copy" from the Edit menu.**

- 3. Choose "Paste" from the Edit menu.**

All the selected items reappear in the center of the page, still positioned the same in relation to each other. All items are still selected, so we can drag them off the page together.



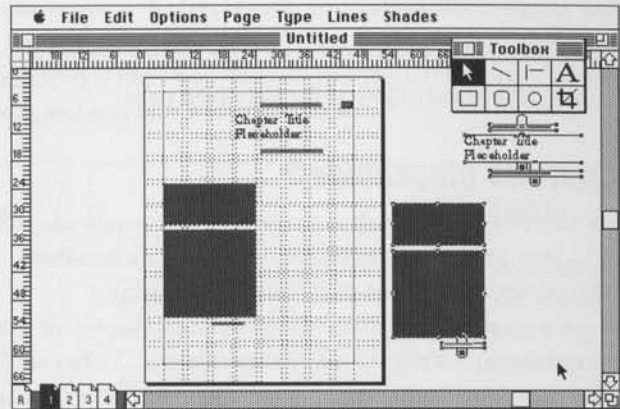
Use "Select all" and "Copy" to copy all picture windows and text placeholders from this page



Use "Paste" to put a copy of the items on the page, then drag the copy onto the pasteboard

4. **Position the pointer on one of the selected items.**
The easiest way is to point in the center of one of the picture windows.
5. **Drag to the right until all the items are on the pasteboard.**

Drag the duplicate placeholders onto the pasteboard



The next time you want to start a chapter, you just copy these items from the pasteboard and paste them on the page.

For example, if you had to start a new chapter, you would add a page. Next, you would select all the placeholders you need from the pasteboard — perhaps draw a selection box around the ones you want or hold down the Shift key as you select one element after the other. Then you would copy and paste them in position on the blank page.

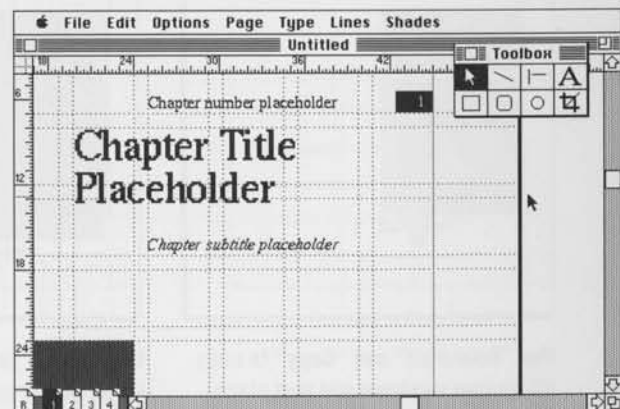
Start the chapter

Now let's start the page. We've set up each template so you can automatically start where we recommend.

To start a page:

1. **Hold down the Command key (Macintosh) or Ctrl key (PC).**
2. **Press 1.**

A keyboard shortcut zooms you to the best starting point



This keyboard shortcut — Command+1 or Ctrl+1 — does two things:

- changes the page view to “Actual size” so you can read the placeholders
- returns you to what was centered in the publication window when we last saved the template while looking at this page

Right now, you’re looking at the top of the right half of the page. Placeholders mark locations and specifications for the chapter number, title, and subtitle of the chapter, division, or whatever you want to call the major parts in your handbook. We’ll replace them now.

This is simple — you just use the text tool to select a placeholder, then type the actual text you want there.

To identify the chapter:

1. **Use the text tool to select the Chapter Number Placeholder.**

Because the placeholder is a single paragraph, you can triple-click on it, or drag the I-beam through all of the placeholder. If a placeholder is more than one paragraph long, just drag the text tool through it from beginning to end.

2. **Type *Chapter 1*.**

The chapter number is 14-point Times®.

3. **Use the text tool to select the Chapter Title Placeholder.**

4. **Type *Getting in Style*.**

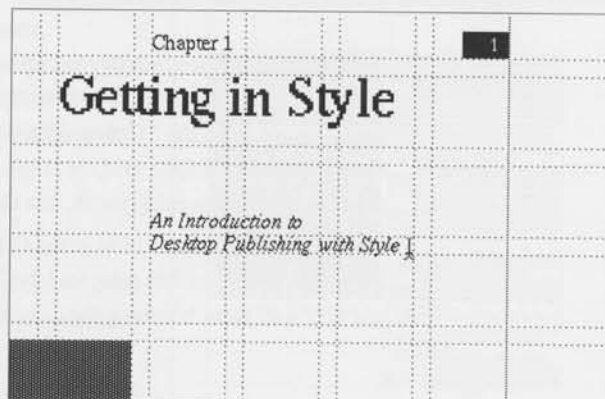
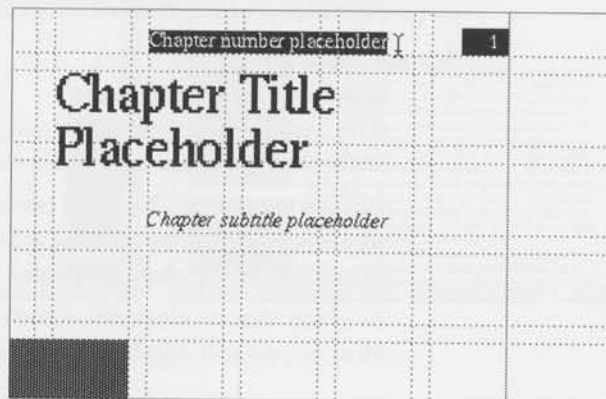
The chapter title is 36-point Times.

5. **Use the text tool to select the Chapter Subtitle Placeholder.**

6. **Type *An Introduction to, press the Return key, then type Desktop Publishing with Style*.**

If you had typed the entire subtitle without pressing the Return key, PageMaker would have automatically wrapped the subtitle to the next line. But we had you press the Return key so the handbook title goes on one line. Like the placeholder, the subtitle appears in 14-point Times italic.

Even though the subtitle takes two lines, it still leaves much of that row of the grid rectangle empty. That remaining white space is useful. Grids use white space to visually balance text and graphics, as well as to separate the headings from text, which we’ll add next.



PageMaker Tip

When dragging the text tool to select text, be sure to start on the first letter you want to select. If dragging forms a box instead of highlighting text, you started dragging the text tool outside the text block containing the placeholder.

Add your regular text

For longer documents such as this handbook, you create text with a word-processing application, then save it on disk. We prepared this text according to the specifications for the template. These are detailed in Chapter 3, "The Templates," so you know how to prepare text files yourself. Now we will place it on the page — at a grid corner, of course.

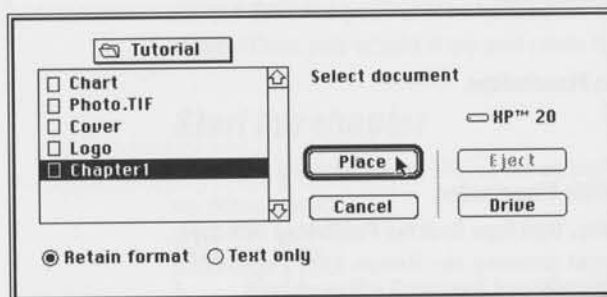
To place regular text:

- 1. Decide which grid corner to use.**

If necessary, scroll down slightly so you can see the blank area below the subhead and to the right of the top picture window.

How do you decide which grid corner? Let's leave at least one empty row of grid rectangles between the subhead and the text. That brings us down to the same row of grid rectangles where the picture window starts, too.

Aligning adjacent elements — such as this text and picture window — is a good idea. So, we will start the text in the same row as the picture window.



- 2. Use the "Place..." command to choose CHAPTER1.**

Make sure the "Retain format" option is selected, because we want to take advantage of the formatting we did with the word-processing application.

- 3. Position the text icon at the top left grid corner of the grid rectangle immediately to the right of the picture window.**

As we explained when you looked at

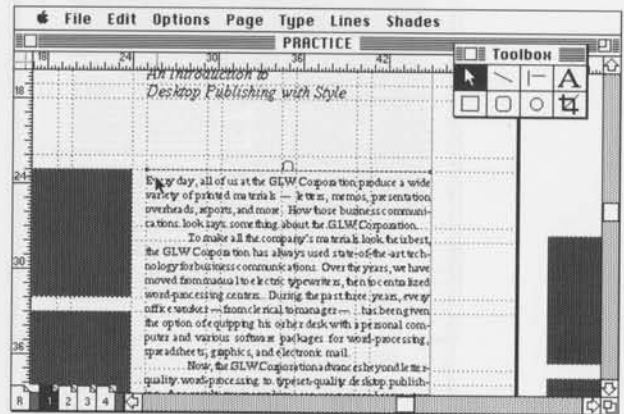
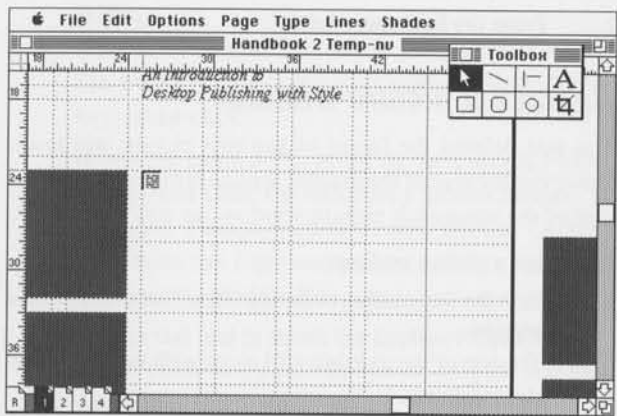
the master page, we initially set up eight columns for the grid. After adding ruler guides to mark the grid, we were free to change columns without disturbing the grid. So we used the "Column guides..." command again to create two columns, each the width of four grid rectangles. You can't see the column guides because the ruler guides overlap them, but they are there.

The right text column starts at the fifth grid column, so position the text icon at the 23-pica mark in the left ruler and the 25-pica mark in the top ruler. When you click, the text will flow between the column guides.

4. Click the mouse button.

Now you see a text block that spans four grid rectangles and reaches the bottom margin.

Alternatively, we could have made the text as wide as any number of grid rectangles by dragging the text icon as we placed the text. However, for the type size that we're using, two columns results in an easily readable line length.



Template Tip

If your word-processing application doesn't let you specify leading, flow the text. Then use the text tool to click on the text, choose "Select all" from the Edit menu, and finally choose the "Type specs..." command from the Type menu to set the leading.

Make any adjustments

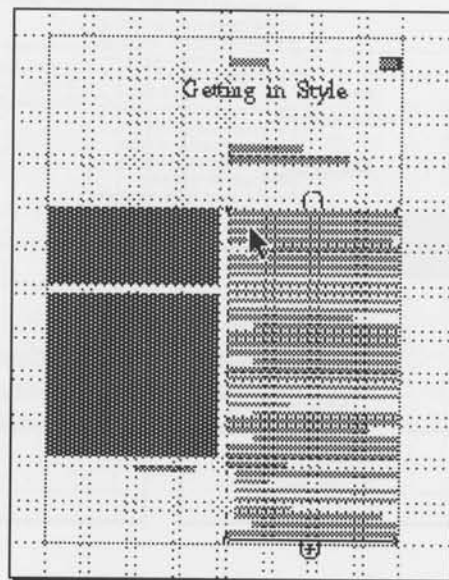
We're done with the right side of the page. Let's take a look at the entire page to see the results so far, then continue.

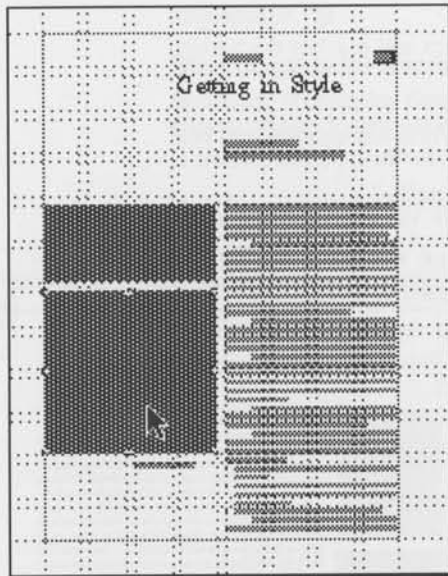
To review the page:

1. **Choose "Fit in window" from the Page menu.**
The bottom windowshade handle of the new text block shows a +, so we'll have to continue the text on page 2. But first we'll add graphics on this page.
2. **Check the grid.**
Every element should start at a grid corner. If any element doesn't, drag it into position.

While you're looking at the page, look at what remains on the left side: two picture windows and a text placeholder for a caption.

In fact, we have only one graphic for the page, so let's delete the picture window we don't need.





To delete a picture window:

1. **Use the pointer tool to click on the bottom picture window.**
In any group of picture windows, the top left corner of the group is the best place to start your graphics — regardless of how many or how few graphics you have. Delete any picture windows you don't need.
2. **Press the Backspace key.**

Replace a picture window

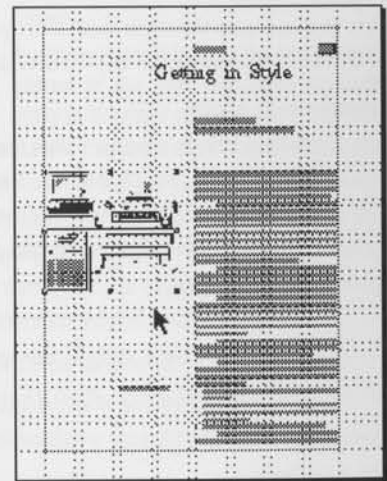
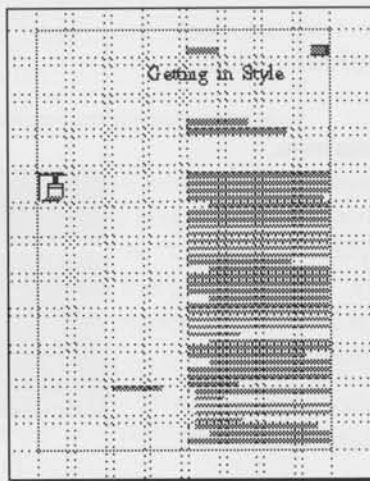
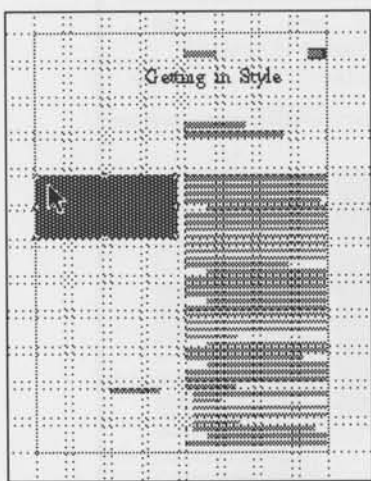
You just deleted the larger of the two picture windows. However, the size of the graphic we use is not limited to the size of the remaining picture window, as you'll see now.

To replace a picture window:

1. **Note the the location of the top left corner of the picture window.**
The top of the graphic will align with the text in the right column.

2. **Delete the picture window.**
3. **Use the "Place..." command to get the file CHART.**
4. **Place the graphic so its top left corner starts at the same grid corner as the picture window did.**

The graphic is larger than the picture window, but it fits in the left column. As long as a graphic starts at a top left grid corner, it can be any size, so you can easily make graphics fit your grid. And if it doesn't fit, you always can resize or crop it.



Finish with the caption

A caption goes immediately next to or below the graphic it describes. Now that you replaced the picture window, you can see where to put the caption.

Now you are ready to replace the placeholder by typing the caption.

To add a caption:

1. **Use the pointer tool to zoom in on the Caption Placeholder.**

If you are using the Macintosh, point on the Caption Placeholder, hold down the Command and Option keys, then click.

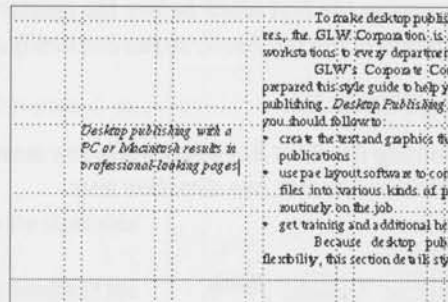
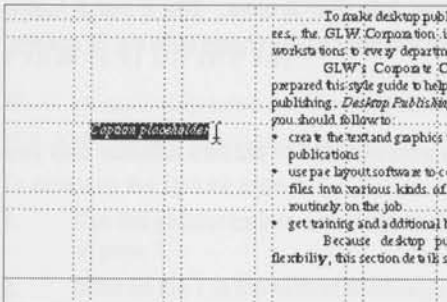
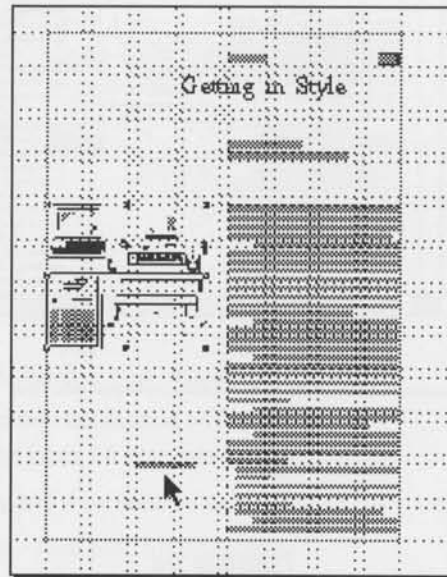
If you are using a PC, point on the Caption Placeholder, and click the secondary mouse button. If you have a single-button mouse, choose "Actual size" from the Page menu, then scroll to bring the Caption Placeholder into view.

2. **Use the text tool to select the Caption Placeholder.**

Triple-click on the placeholder, or drag the text tool through it.

3. **Type *Desktop publishing with a PC or Macintosh results in professional-looking pages.***

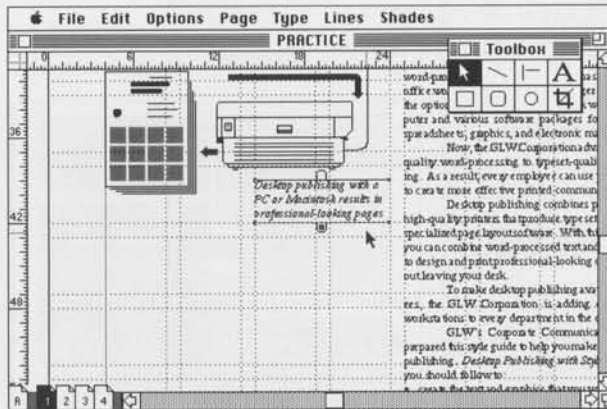
The caption now appears in 10-point Times italic, the same as the placeholder.



PageMaker Tip

"Zoom" to quickly change to the "Actual size" view and recenter the screen where you click. On a Macintosh, position the pointer where you want to go, hold down the Command and Option keys, then click. On a PC, position the pointer where you want to go, then click the secondary mouse button.

The graphic stopped high above the placeholder for the caption. The page will look better if you move the caption up to a grid corner near the chart.



To reposition the caption:

1. Select the caption with the pointer tool.
2. Hold down the Shift key so you only drag in one direction.
3. Quickly drag the caption up until the top edge of the frame marking the text block is at the bottom of the grid rectangle below the graphic.

If you start dragging before the pointer turns to four arrows, you see a frame, rather than the text of the caption. The frame corresponds to the handles surrounding the text

block, so it is handy for aligning the text block with grid corners.

The bottom left corner of the text block should be at the grid corner where the left ruler says 42 picas and the top ruler says about 14.5 picas.

You're done with this group of graphics.

Template Tip

Repositioning a text block on a grid is easier if you hold down the mouse button and start dragging the text block before the pointer turns into four arrows. You'll see a frame instead of the text itself, so you can easily align a corner of the frame with a grid corner.

PageMaker Tip

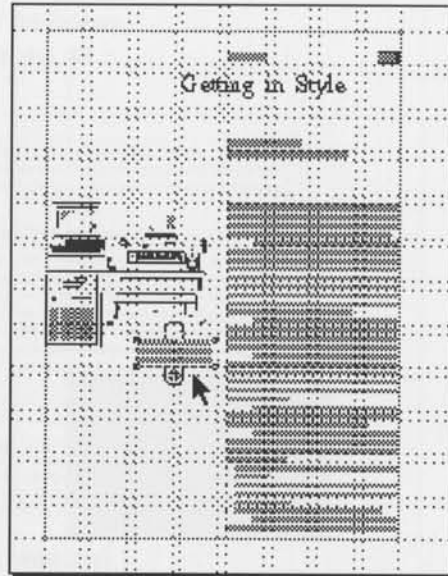
Holding the Shift key down while you move a placeholder or picture window lets you move the item in one direction only.

Save your work

You've finished page 1. Let's take a look, then save it. Get in the habit of saving your publication each time you complete a significant part of it.

To save a new publication:

1. **Choose "Fit in window" from the Page menu.**
The page looks good. Notice how starting everything at a grid corner makes the page look tidy. Aligning the graphic with the text makes the design look logical, too.
2. **Choose "Save" or "Save as..." from the File menu.**
Because you opened a copy of the template, you must save and name your handbook.
3. **Name your publication PRACTICE, and specify the TUTORIAL folder/subdirectory as the place where you want to save it.**
4. **Click "Save."**



CONTINUE TO PAGE 2

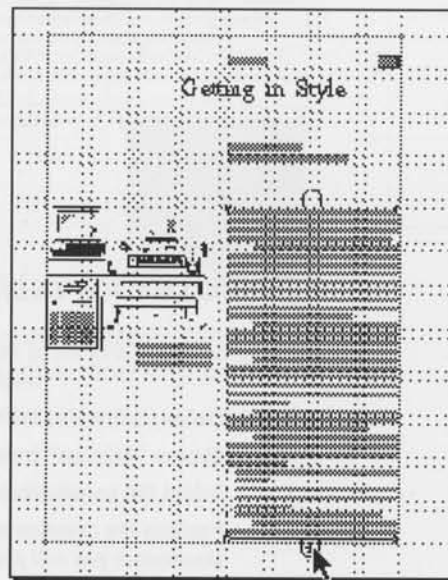
The first page of each chapter has text only on the right side. However, all subsequent pages in the chapter have text blocks on both the left and right. We'll continue on the left side of page 2.

Flow text on the left

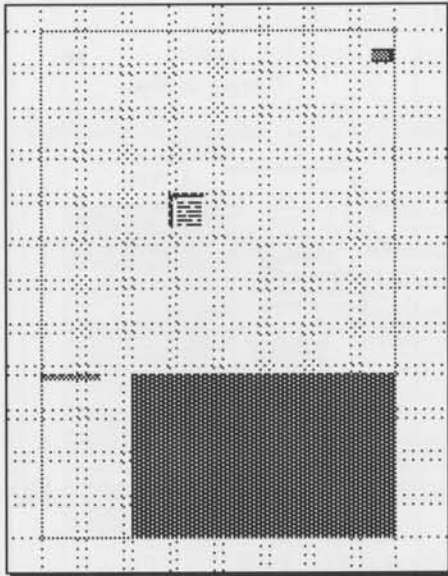
We'll immediately continue flowing text from page 1 so you don't have to return there.

To continue the text on page 2:

1. **Use the pointer tool to select the text on the right side of page 1.**
2. **Click on the + in the bottom windowshade handle of the selected text block.**
The pointer turns into a text icon again, so you can continue flowing the text.



Click the windowshade handle to continue flowing text



3. Click on the icon for page 2.

You are now looking at the template for page 2. The pointer still looks like a text icon.

Again, you see the grid and page number marker from the master pages. Note that the page number marker is in the first row below the top margin. The only other items on the page are a picture window and a text placeholder at the bottom of the page.

Let's zoom in and flow the text on the left side of the page.

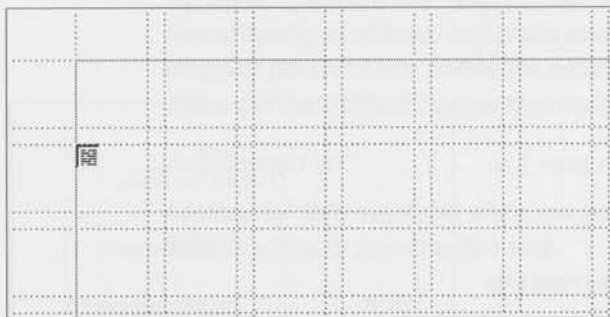
4. Press Command + 1 (Macintosh) or Ctrl + 1 (PC).

When you zoom, PageMaker takes you to what was centered in the publication window the last time we saved while on this page. We thought the top left side of the page was the best place to start, so zooming takes you there.

Frequently, text on the second and subsequent

pages in a chapter starts higher on the page than on the first page. This is so you can fit more text on each page.

Let's continue in the second row of the grid, so the text doesn't run into the page number marker at the right side of the first row.



5. Position the text icon at the grid corner where the top ruler says 4 picas and the left ruler says 8 picas.

6. Click the mouse button.

This page, like page 1, has column guides for flowing text the width of four grid rectangles. Text flows across the column, then down.

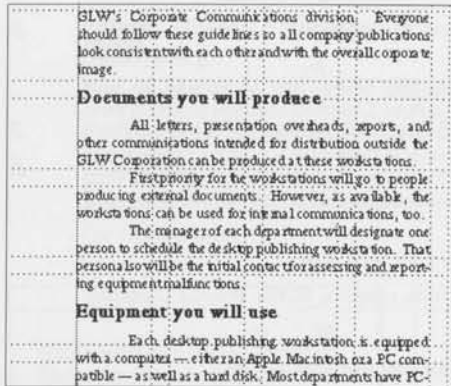
Emphasize the subheads

Note that this text block includes two subheads. These are boldface, but we can make them stand out even more on the page by drawing thin lines below them.

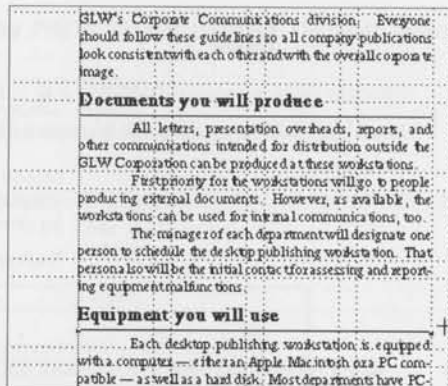
To draw ruled lines under subheads:

- 1. Choose "Hairline" from the Lines menu.**
- 2. Select the perpendicular-line drawing tool.**
- 3. Position the crossbar at the left edge of the text block, centered between the subhead *Documents you will produce* and following text.**

4. Drag to the right until the line reaches the right edge of the column.
5. Repeat steps 3 and 4 for the subhead *Equipment you will use*.
If necessary, scroll to see the second subhead.



Text as flowed



Enhanced with ruled lines

Finish the text

We should see if you have more text to flow on this page.

To finish the text:

1. With the pointer tool, select the text block you flowed.
2. Scroll down until you can see its bottom windowshade handle.

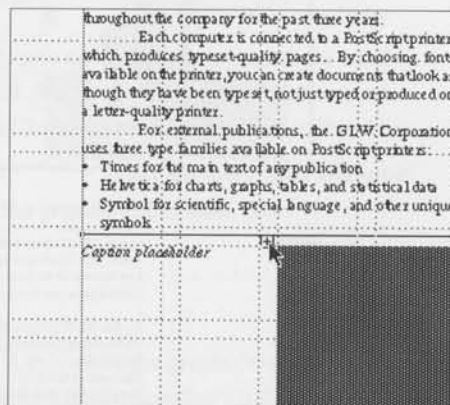
The text flowed until it was blocked by the picture window. Again, the bottom windowshade handle shows a +, so you have more text to continue in the right column.

3. Click on the + in the bottom windowshade handle of the text in the left column.

The pointer turns into a text icon.

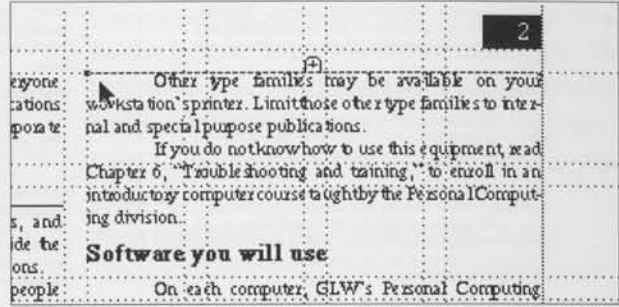
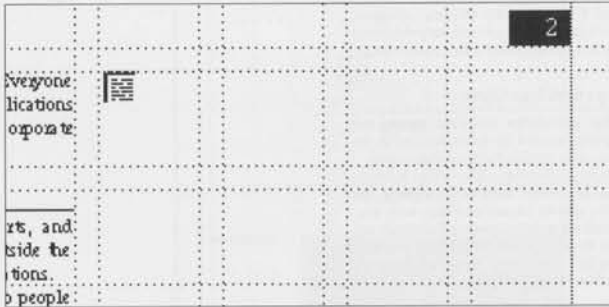
4. Scroll up and to the right so you can position the text icon at the grid corner where the left ruler says 8 picas and the top ruler says about 25 picas.

You're aligning the top of this text block with the top of the one you just flowed. Aligning text blocks makes your page look orderly.



5. Click the mouse button.

Again, you are flowing the text between column guides, so it flows across four grid rectangles.



6. Add a ruled line below the subhead *Software you will use*.

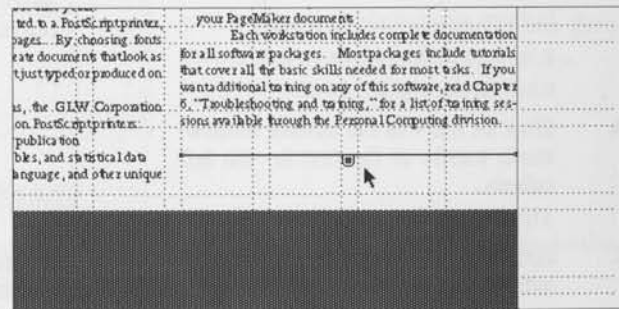
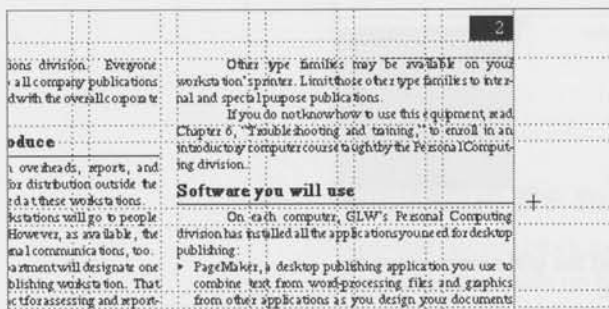
As necessary, scroll until you see the subhead. As you did for the subheads on the left side of the page, select the perpendicular-line drawing tool, and draw a hairline centered between the subhead and text.

7. Use the pointer tool to look at the bottom windowshade handle.

Switch to the pointer tool, then scroll down until you see the bottom of the text block. This time, the text stopped flowing even before it reached the picture window.

Now click on the text block so you can see its bottom windowshade handle. The loop in the handle now shows a #, indicating the end of this word-processed file. This also is the end of the text in Chapter 1 of this handbook.

Now you can finish the page.



Add a graphic

The template shows a picture window and a placeholder for a caption. As on page 1, you will delete the picture window, then place the graphic. Afterward, you will type the caption.

Remember, when using a grid, the key is to start the graphic at a grid corner. Ideally, the graphic will fit exactly into one or more of the grid rectangles, too.

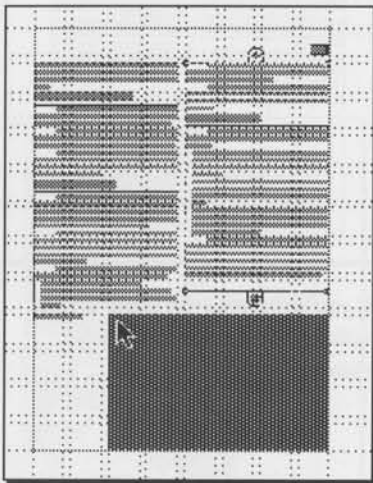
To add a graphic on page 2:

1. Choose "Fit in window" from the Page menu to take a look at the entire page.
2. Note the location of the top left grid corner of the picture window.
3. Delete the picture window.
4. Use the "Place..." command to get the PHOTO.TIF file from the TUTORIAL folder/subdirectory.

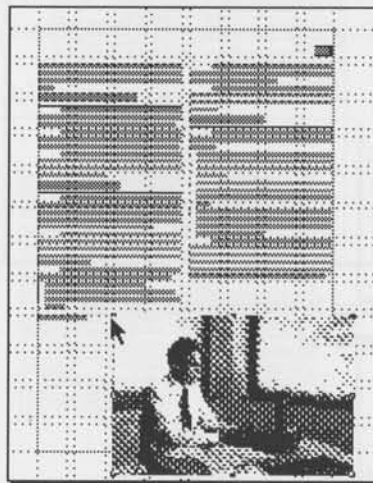
The pointer turns into an X because this is a scanned image of a photograph.

5. Position the X icon where the top left grid corner of the picture window had been.
6. Click the mouse button.

The graphic is wider and deeper than the picture window. In fact, it extends outside the image area.



Note location of the top left corner before deleting



Place the graphic at the same grid corner

Crop the graphic

We cannot leave the graphic the size it is now. Let's make the graphic smaller by trimming unnecessary parts. Because this is a photograph instead of another kind of graphic, it must fit the grid rectangles exactly like the picture window did.

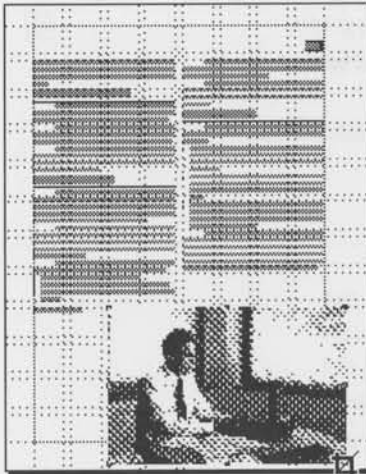
To resize a draw-type graphic:

1. Choose the cropping tool.
2. With the cropping tool, click to select the scanned photograph.
3. Position the cropping tool on the bottom right corner handle of the graphic.
4. Drag diagonally up and to the left until the graphic is exactly six columns wide and four rows deep.

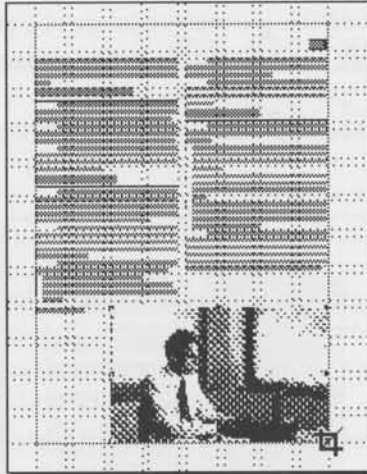
Release the pointer when the left ruler says 62 picas and the top ruler says 45 picas.

5. Move the photo around within the cropped area until it looks best.

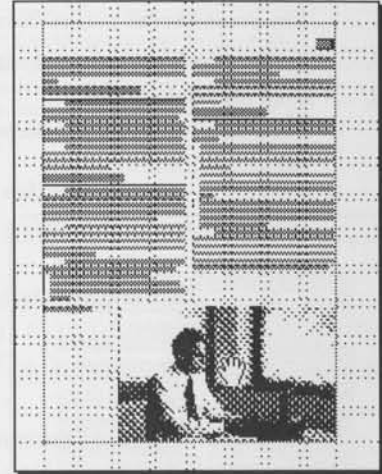
Position the cropping tool in the center of the photo, then hold down the mouse button. When the pointer turns into the grabber hand, you can drag all of the scanned photo — even the cropped parts — around within the cropped area. Try moving it up and to the left slightly until you think the photo looks good.



Select with cropping tool



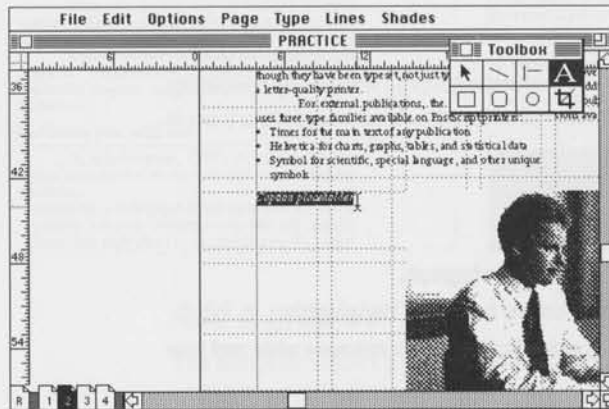
Drag to crop so photo fits grid exactly



If you want, drag the photo around within the frame to adjust what shows

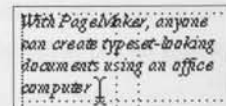
Add a caption

You still need to replace the placeholder you see with a caption next to the photo. We'll enlarge the page, then type the caption.



To add a caption:

1. Use the pointer tool to zoom in on the Caption Placeholder near the top left corner of the graphic.
2. Use the text tool to select the Caption Placeholder.
3. Type *With PageMaker, anyone can create typeset-looking documents using an office computer.*



Let's take a look at the page again to see if we want to move the caption.

To finish the page:

- 1. Choose "Fit in window" from the Page menu.**

Although positioned at a grid corner, the caption seems lost near the column of text. Remember, aligning text and graphics helps anchor them to each other and onto the page. The caption is aligned with the top left edge of the graphic. Let's move it farther down.

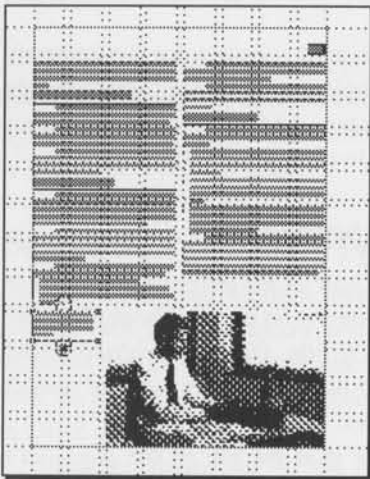
- 2. Use the pointer tool to select the caption.**

- 3. Hold down the Shift key.**

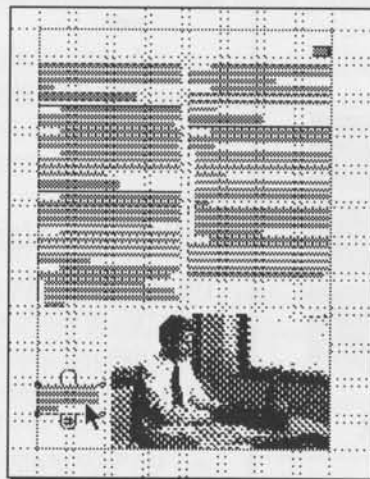
We'll move the caption down without moving it left or right.

- 4. Drag the caption down until its bottom left corner aligns with a grid corner about two-thirds of the way down the graphic.**

Many designers prefer to break an element (whether a graphic, text block, or a page) into thirds, then align adjacent elements there, rather than at the exact top or bottom. Now the page looks good.



Select the text block of the caption



Drag the caption to a grid corner about two-thirds down the photo

- 5. Choose "Save" from the File menu.**

Save your publication periodically.

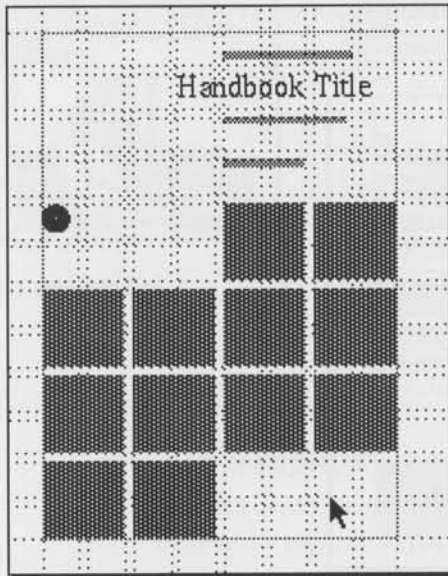
You're done with page 2 and Chapter 1. If we were creating other chapters in the handbook, we would add pages now. But for this tutorial, let's work on the cover next.

CREATE A COVER

After you finish designing all of your text pages, you create the cover and the contents pages.

Always make the the cover and the table of contents the last two pages in your handbook. Because we put a page number marker on the master page, PageMaker numbers all text pages consecutively. By putting the cover and contents at the end, we can use the “Display master items” command from the Page menu to turn off the printing master items on these pages — without interfering with the numbering.

The template has the cover as page 3. Let’s review it. By the way, we have turned off printing master items on the cover and contents pages, so you won’t see the page number marker on either one.



To start the cover:

1. **Click on the icon for page 3.**
2. **Review the placeholders and picture windows on the page.**

A circular shape marks a place for the company logo. Text placeholders are clustered in the top right quadrant of the page. And picture windows form a dynamic design in the bottom half of the page.

Adjust the placeholders

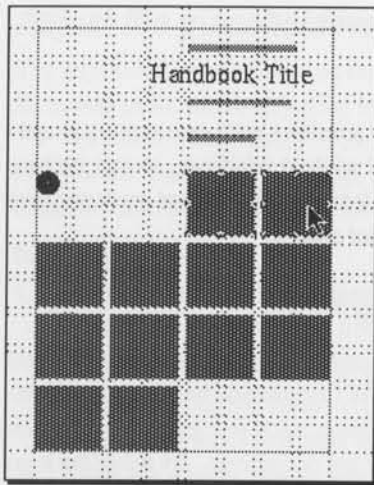
The largest text placeholder — the only one you can read at the “Fit in window” view — is the Handbook Title. We know that our handbook title, *Desktop Publishing with Style*, is longer than the placeholder. In fact, we suspect that it will take two lines.

To make room for it at the top of the page, let’s rearrange the picture windows.

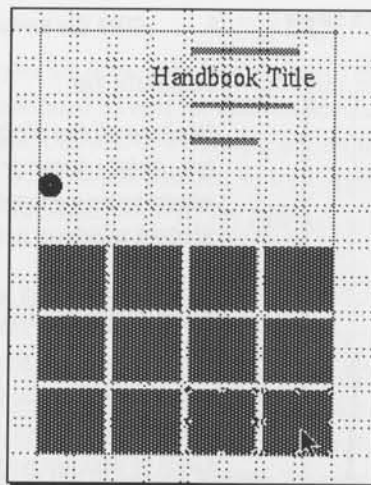
To adjust the picture windows.

1. **Select the top two picture windows.**
Either use the pointer tool to draw a selection box around the picture windows, or click to select one, hold down the Shift key, then click on the other.
2. **Hold down the Shift key so you move the selection in one direction only.**
3. **Drag both picture windows — now selected as a group — straight down until they fill the white space in the bottom part of the page.**

Align the top left corner of the selection with the grid corner at the 25-pica mark in the top ruler and the 53-pica mark on the left ruler.



Select picture windows



Drag picture windows to new position

This arrangement of the picture windows gives a slightly different look to the cover. Grouping the graphics in the bottom half of the page produces an arrangement slightly less dynamic than the original, but it will nicely balance the amount of text that we still have to add at the top of the page.

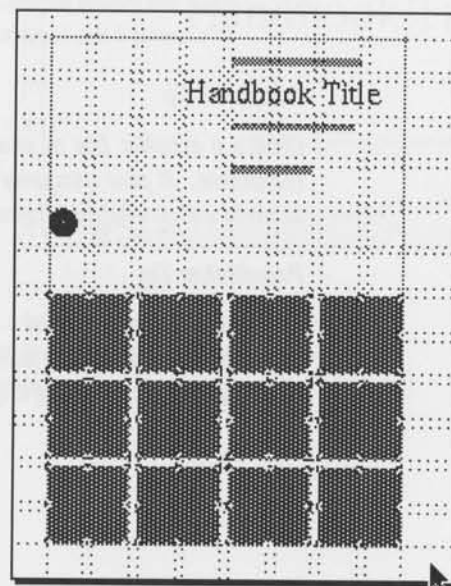
Decide how to handle the picture windows

On a cover like this, we have several options for handling picture windows. We could replace each picture window with a single graphic. Or we could divide the picture windows into groups to mark places for several graphics — for example, two graphics, each the size of six picture windows. We could even leave the picture windows as shown to create a graphic design.

Another alternative — the one we'll use for this handbook — is to replace them all with a single graphic.

To replace the picture windows:

1. **Select all 12 picture windows.**
The easiest way is to draw a selection box around all of them.
2. **Note the top left grid corner of the picture window at the top left corner of this group.**
3. **Press the Backspace key.**
4. **Use the "Place..." command to choose the COVERART file.**
5. **Position the icon at the grid corner you noted in Step 2.**



Replace all picture windows with a single graphic



6. Click the mouse button.

Template Tip

Replace all the picture windows with one or more graphics, delete some or all picture windows, or use picture windows as a graphic design — but do not replace some picture windows and not others.

Add the company logo

We've converted the existing company logo to a computer graphic. In fact, the GLW Corporation has several computerized versions of its logo, each designated for certain kinds of desktop publishing documents. By using the logo appropriately, we fulfill corporate identity standards.

While looking at the whole page, let's add the GLW logo specified for handbooks and other large documents. The Logo Placeholder works just like a picture window.

To add the logo:

1. **Select and delete the Logo Placeholder.**
Note the location of its top left corner.
2. **Use the "Place..." command to get the LOGO file.**
Your company logo can be any kind of a computer graphic. So you can resize it easily, we recommend a draw-type graphic, a scanned image saved as a gray-scale image in the tag image file format (TIFF), or one saved in the Encapsulated PostScript (EPS) format.
3. **Position the top left corner of the pointer at the grid corner you noted for the placeholder.**
4. **Click the mouse button.**
We created the logo to fit here. If it didn't, we could resize it.

Template Tip

Create a graphic file of your company logo, ready for use with any of the business templates. If your company logo includes the company name in a particular type font or style not available on your printer, create a scanned image of the logo.

PageMaker Tip

If your company logo looks too large on the grid, resize it with PageMaker. If it is a conventional paint-type image, be sure to hold down the Command key (Macintosh) or Ctrl key (PC) as you drag to get a size that will look good when printed.

Adjust the placeholders

The remaining placeholders on the cover are in the top right quarter of the page. Let's go there and make sure everything is positioned its best for this handbook.

For example, the name of the handbook will be *Desktop Publishing with Style*. We know it will take more lines than the one-line placeholder, so we'll move the Handbook Subtitle Placeholder and Dateline Placeholder down on the page.

To continue the cover:

1. **Press Command+1 (Macintosh) or Ctrl+1 (PC).**

Now you have zoomed in on the placeholders.

Notice that the grid corners for the company name, subtitle, and date placeholders line up along the same vertical guideline. To add more visual interest to the page, the larger handbook title starts at a grid corner farther to the left.

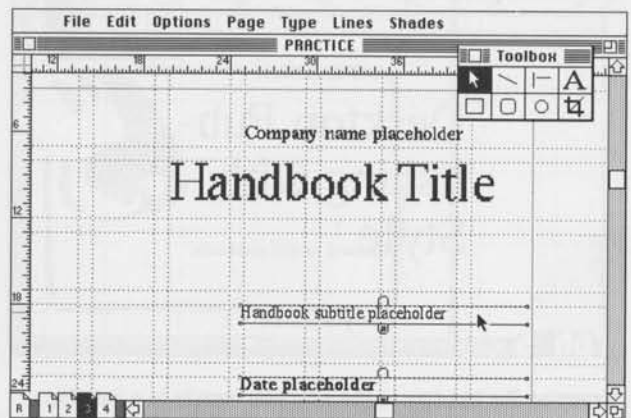
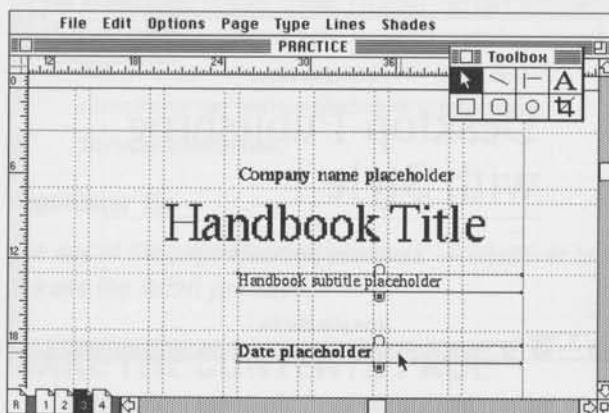
2. **Use the pointer tool to select both the Handbook Subtitle Placeholder and Dateline Placeholder.**

Click on one placeholder, hold down the Shift key, then click on the other.

3. **Quickly drag the selected placeholders down until the Handbook Subtitle Placeholder aligns with the top left corner of the next-lower grid rectangle.**

Start dragging before the pointer turns into four arrows so you can see the frame of the text block.

For best results, the Handbook Subtitle Placeholder should be aligned with the grid corner at the 18-pica mark in the left ruler.



Template Tip

As you reposition placeholders and picture windows, try to keep approximately the same overall spacing and proportions as the original template page.

Replace the placeholders

Go ahead and replace all the text placeholders on the cover page. As before, use the text tool to select the text block, then type.

To finish the cover:

1. **Select the text tool.**
2. **Select the Company Name Placeholder.**
3. **Type *GLW Corporation*.**

The company name displays in 16-point Times, just like the placeholder.

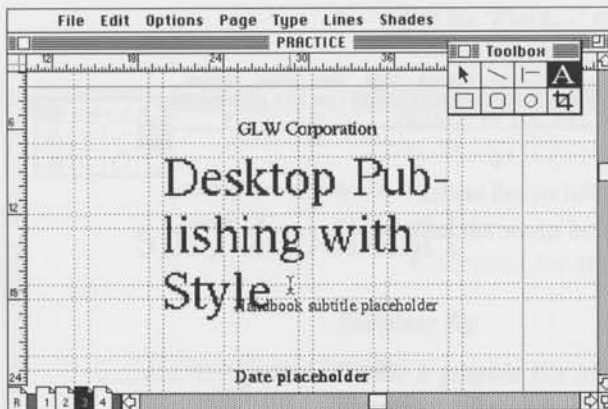
4. **Select the Handbook Title Placeholder.**
5. **Type *Desktop Publishing with Style*.**

The title appears as 44-point Times. PageMaker continued the title on a second line after dividing the word *Publishing* after *Pub*, and *Style* ended up on a line by itself.

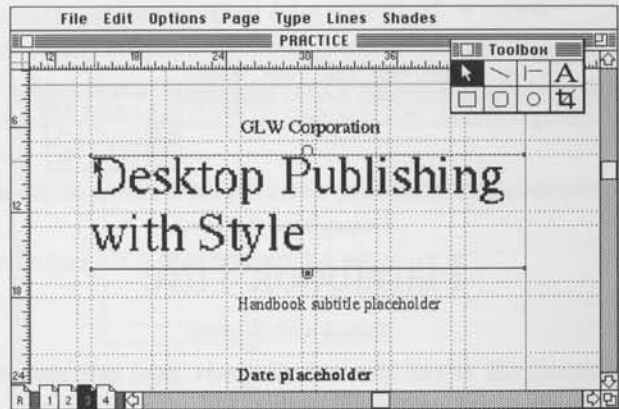
Before replacing other placeholders, let's resize this text block so the title fits on two lines. Let's extend the text block one grid rectangle to the left.

6. **Use the pointer tool to make the title's text block wider.**

Select the text block with the pointer tool, and hold down the Shift key so you resize the text block in one direction only. Then drag the top left corner handle to the left until it reaches the top left corner of the next grid rectangle. The rest of *Publishing* moves to the first line of the title, and *Style* moves up to the second line.



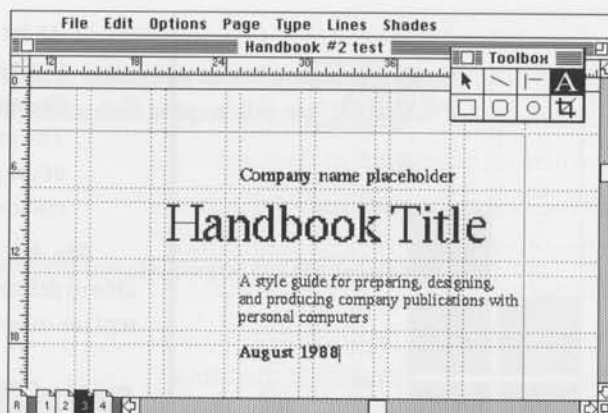
Wrapping the heading to the next line results in a bad line break



Make the text block wider to eliminate the hyphenation

7. Use the text tool to select the Handbook Subtitle Placeholder.
8. Type *A style guide for preparing, designing, and producing company publications with personal computers.*
The subtitle took three lines. That's fine.
9. Use the text tool to select the Date Placeholder.
10. Type *August 1988.*

Review and save



You've just finished the cover page. Take a look at it to make sure everything looks its best. Make any adjustments, then save your work.

To continue:

1. Choose "Fit in window" from the Page menu.
2. Look at all the items on the cover.
See how the text at the top of the page balances the picture windows in the bottom half.
3. Make sure all items on the page are aligned with grid corners.
Which grid corner doesn't matter. In this template, we often use the top left corner of a grid rectangle, but you can choose any of the grid corners. If something isn't aligned, drag it into position.
4. Save the publication.

PageMaker Tip

Use any of the page views as you work — whatever lets you see the detail you need.

MAKE THE CONTENTS PAGE

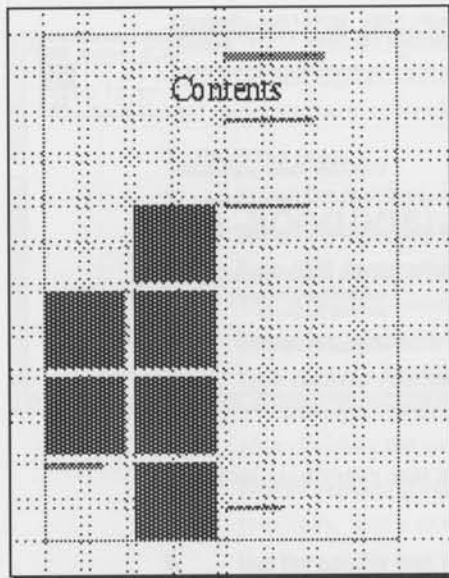
At this point, you have created all of the text pages for this version of the handbook, and you have designed and produced the cover. You're ready to make the Contents page.

For purposes of this tutorial, let's assume that you actually created the entire handbook, so you know titles of all chapters and their starting page numbers.

To begin the contents page:

1. Click the icon for page 4.
Now you are looking at page 4, which shows the grid, picture windows, and various placeholders.





As for page 3, we used the “Display master items” command to turn off the printing master items.

2. **Review the grid to decide how to handle the page.**
The grid shows six picture windows on the left side of the page. The greeked text you see in the leftmost column is a placeholder for a caption.

We don’t have any graphics for this page, so we’ll be able to delete the picture windows and their caption. We’ll replace other text placeholders, though. Let’s begin.

Delete the graphics and caption

We don’t have any graphics for this page. Nor will we leave the picture windows as a design element, because the page has plenty of other items that draw the reader’s attention.

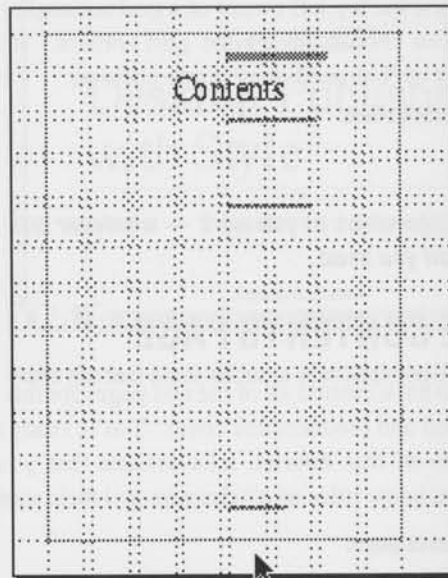
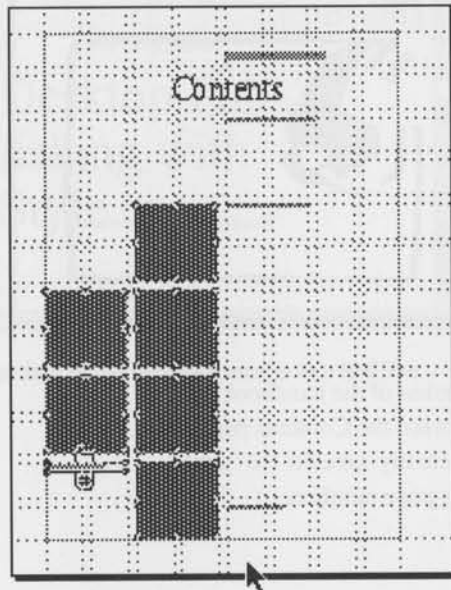
To delete the picture windows and the Caption Placeholder:

1. **Use the pointer tool to draw a selection box around all six picture windows and the Caption Placeholder.**

You should see handles around all of the picture windows and the placeholder.

2. **Delete the selected items.**

We’re left with white space in the left column that visually balances all of the text that will go in the right column.



Template Tip

A large blank area on a page creates white space, which has visual weight just like a graphic of the same size. Use white space to balance dark areas and to rest the reader's eyes.

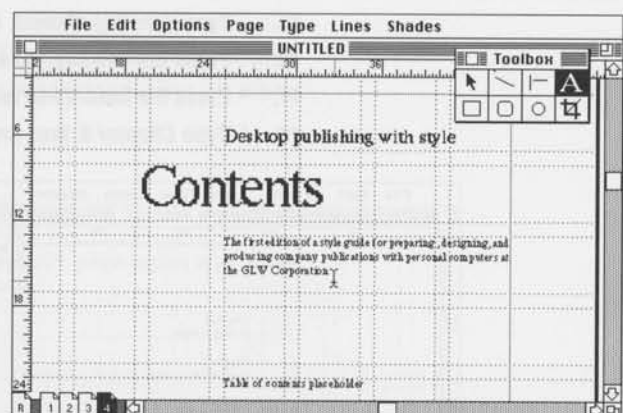
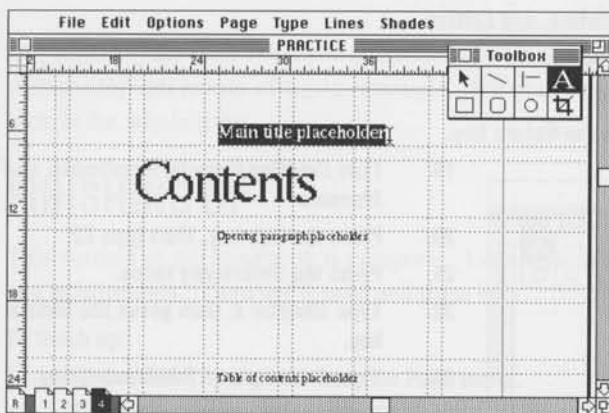
Start at the top

We'll go to the top of the page, then move down to the bottom. So you can see as you type, we will enlarge the page, too.

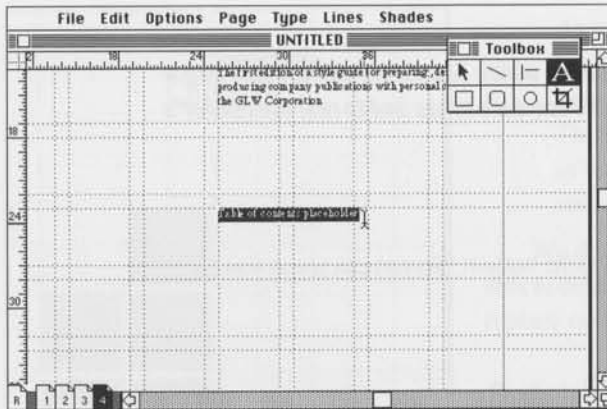
To continue:

1. **Press Command+1 (Macintosh) or Ctrl+1 (PC).**
2. **Switch to the text tool.**
3. **Select the Main Title Placeholder.**
4. **Type *Desktop Publishing with Style*.**
5. **Leave the Contents Placeholder as shown.**
For your own documents, change the name of this page if you want.
6. **Select the Opening Paragraph Placeholder.**
7. **Type *The first edition of a style guide for preparing, designing, and producing company publications with personal computers at the GLW Corporation.***

Now you are ready to identify the chapters in the handbook.

**Enter the contents**

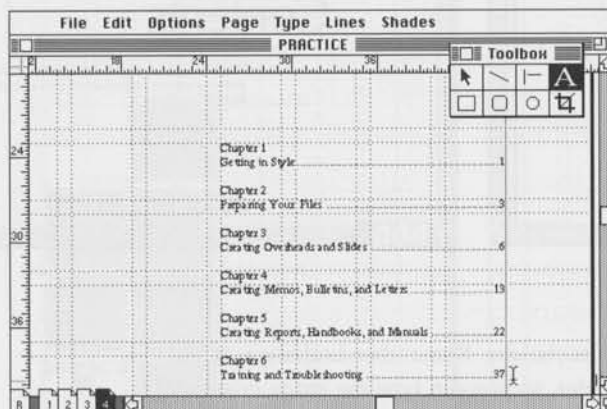
The table of contents itself consists of a single placeholder. Remember, both the text and paragraph formatting are built into the placeholder, so you can type the entire contents without additional formatting. As you type, all you have to do is press the Return key to start a new line and the Tab key to align page numbers.



To enter the contents:

1. **Select the Table of Contents Placeholder.**
If necessary, scroll down until you see the placeholder.
2. **Type *Chapter 1*, then press the Return key.**
3. **Type *Getting in Style*.**
4. **Press the Tab key, then type 1.**
Note the dashed leader between the text and the page number.
5. **Press the Return key twice.**

6. **Type *Chapter 2*, then press the Return key.**
7. **Type *Preparing Your Files*.**
8. **Press the Tab key, then type 3.**
9. **Press the Return key twice.**
10. **Type *Chapter 3*, then press the Return key.**
11. **Type *Creating Overheads and Slides*.**
12. **Press the Tab key, then type 6.**
13. **Press the Return key twice.**
14. **Type *Chapter 4*, then press the Return key.**
15. **Type *Creating Memos, Bulletins, and Letters*.**
16. **Press the Tab key, then type 13.**
17. **Press the Return key twice.**
18. **Type *Chapter 5*, then press the Return key.**



19. **Type *Creating Reports, Handbooks, and Manuals*.**
20. **Press the Tab key, then type 22.**
21. **Press the Return key twice.**
22. **Type *Chapter 6*, then press the Return key.**
23. **Type *Training and Troubleshooting*.**
24. **Press the Tab key, then type 37.**

Chapter 6 is the last chapter we have planned for this handbook. Now you are ready to finish the page.

Template Tip

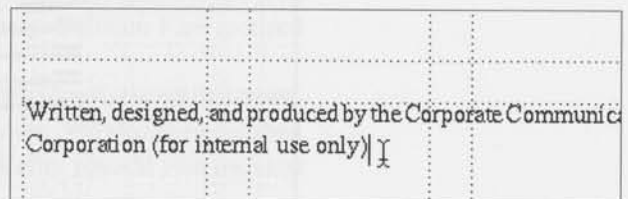
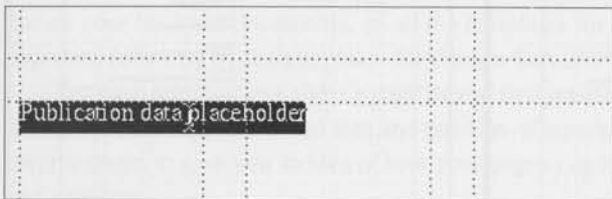
Limit your table of contents to one column. If it is short, you can add subheads.

Add the details

The only item remaining on the page is a placeholder we have called the Publication Data Placeholder. Exactly how you use this depends on you. Perhaps you want to identify the individuals who worked on the handbook, any credits required for photographs or other art you use, information about where to get more copies, and so on.

We'll add a few details now:

1. **Scroll down until you see the Publication Data Placeholder in the bottom right corner of the page.**
2. **Choose "200% size" from the Page menu.**
Because this placeholder uses such small type, you should enlarge the page so you can proofread as you type.
3. **Use the text tool to select the placeholder.**
4. **Type *Written, designed, and produced by the Corporate Communications division of the GLW Corporation (for internal use only).***



Look at your text. What you typed takes only a couple of lines. Right now, it is aligned with the top left corner of a grid rectangle. We may want to reposition it after we take a look at the whole page.

FINISHING UP

This version of the handbook is complete. Let's look at the entire page again and make any adjustments. Then we'll save and print it.

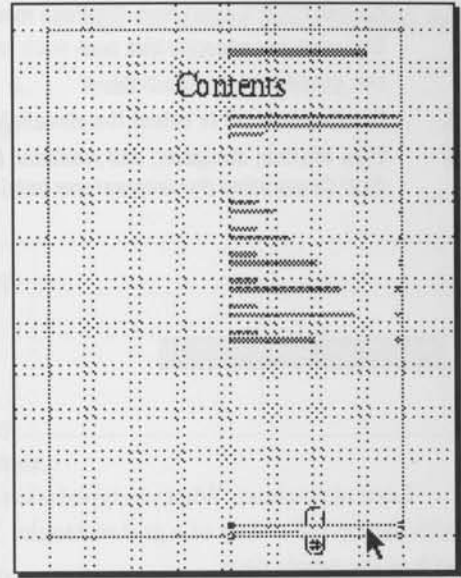
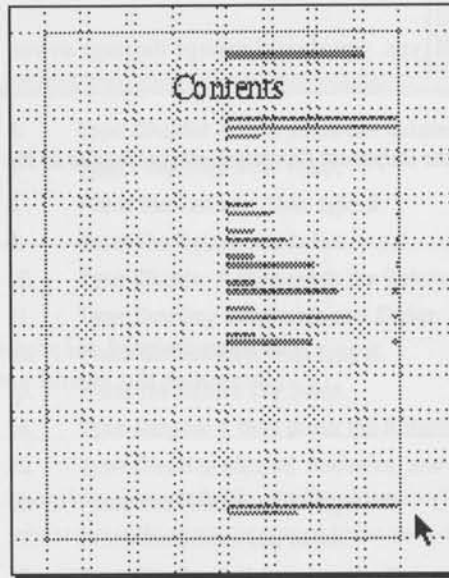
To finish up:

1. **Choose "Fit in window" from the Page menu.**
Everything is aligned with a grid corner. But let's move that last text block — the publication data — down until it aligns with the bottom margin.
2. **Using the pointer tool, select the text block you just typed.**
3. **Position the pointer on the text block.**
4. **Hold down the Shift key (so you only drag in one direction).**

5. **Drag down until the bottom left corner of the text aligns with the grid corner at the bottom margin.**
6. **Compare the finished page with the template.**

Your page looks different from the original template — but it still looks good. You used some template items and deleted others. All items are aligned at grid corners, and the page has visual balance from left to right and from top to bottom.

Unless you see something else you want to adjust, you are almost done with this tutorial.



Save and print

You can print your publication now. After reviewing the printed version, make any additional changes you think would improve the look of the document.

To end the tutorial:

1. **Save the publication.**
2. **Print the publication.**

Use the "Print..." command as described in the *PageMaker User Manual*.

Manually rearrange the printed pages in this order: cover, contents, page 1, and page 2.
3. **Check your work.**

First, look at each page as a whole — is it pleasing to your eye? Do the proportions balance?

Then look closely at the changes you've made. Is the spacing consistent? Does the type line up across the columns?
4. **Make any adjustments you want to the handbook.**
5. **Save and print it again.**

PageMaker Portfolio: Designs for Business Communications provides templates based on simple, sophisticated layout grids for six kinds of business communications: overhead transparencies, memos and bulletins, reports, proposals, handbooks, and business plans.

For all six groups of business documents, we present two design solutions — two different looks — so you can pattern your business communications to match your company's image:

- Design Solution 1: a traditional look that uses Times as the only typeface
- Design Solution 2: a contemporary look that mixes Helvetica for headings and Times for text

Choose the design solution that suits your corporate identity and that best meets both your short- and long-range business needs.

This chapter begins with four pages created with these templates, and general information about designing with grid-based templates, choosing a template, preparing your word-processed files, and setting up PageMaker defaults. Read this information first.

The second part of this chapter describes the templates. Usually, you choose one look for all your business documents, so all the templates for Design Solution 1 are grouped together, followed by the templates for Design Solution 2.

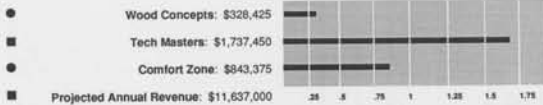
For each template, we show a page as you first see it on the screen, except that tinted boxes mark the recommended size and position of text columns. We also show finished sample pages to give you an idea of how your pages can look after you add your own text and graphics.



To: Lowell Fulson
From: Chester Burnett
Sales Report
September 1988

Homebase Industries

Summary Quarterly Earnings



Detail

Wood Concepts

Reflecting a rise in consumer enthusiasm for home video and compact disk systems, the new line of "ready-to-assemble" (RTA) cabinetry designed to contain and protect home entertainment systems shows an increase this quarter of 14%. The modular nature of this Wood Concepts line appeals to consumers likely to expand their music and video systems.

With the trend of baby-boom homeowners looking for moderately priced but "finished" wood furniture, RTA offers a clean future. And industry response speaker cabinetry manufacturers of ment have increas

Tech Masters

The purchase of Interstate Surgical in 1986 is now showing healthy signs of payback. Tech Masters has been able to wean itself from the Department of Defense contracts that were so important in the past but have become increasingly more difficult to secure and more costly to fulfill. The gradual shift to electronic equipment that is designed specifically for the needs of the health care industry has put Tech Masters into a steady-state growth pattern. Revenues this quarter

Comfort Zone

The 38% increase in revenues from Comfort Zone bedroom fixtures can be attributed to the new lines of hospital- and nursing home-specific furniture. As the population ages, we expect to see this area of manufacturing continue to add greater revenues to the corporation. The obvious trend is away from prison-like sterility in hospital and nursing home facilities to more cheerful, home-like settings. Comfort Zone has been able to transcend its early waterbed days, apply the modular RTA technology of



Chapter 1

The Rest Easy Philosophy



A good night's sleep. That is what Rest Easy Hotels is all about. That is the core, the heartbeat, of the entire corporation. A good night's rest. It's like selling a prime quality steak, not just the sizzle. What possible good is the best service in the world if the guest doesn't wake up rested and refreshed? The goal of every employee in the Rest Easy organization is just what the name implies: help the guest rest easy.

If you think of Southern hospitality, you won't be far from where this company began. The trappings have changed in the long haul from the little roadside cabins outside Chattanooga — the first Rest Easy auto court — to the elegant trappings found in any Rest Easy International Hotel. It wasn't the cute curtains in the window that sold customers on the value of a night at that first Rest Easy, and it isn't the depth of the carpet pile in the newest hotel that has them coming back again and again.

It is the concern for guest comfort, built into the name of the company and the history of service, upon which our corporate success has been built. Treat any customer the way you would want to be treated, but with that little extra edge of concern. Such care has an intangible quality, like home cooking, that allows the guest to relax and enjoy himself. It is at that point that all your conscientious service becomes apparent to him. If the guest can't rest, then the best service in the world will be lost on him. And he'll never return.



CONTAINER-CRAFT 1989 BUDGET PROPOSAL MARKETING AND SALES

Container-Craft
Budget Proposal
November, 1988
Jay Borsath

New Ventures

Container-Craft has had a comfortable existence in North America as a leader in the field, both in new technology and in sales. But the time has come to take our state-of-the-art cardboard products to markets in need of the kind of packaging we offer.

One thing will be immediately apparent in the proposed 1989 budget when it is compared with budgets of past years: It places significant emphasis on travel to new markets abroad.

The goal is to make inroads into four critical areas of packaging sales within the next fiscal year:

- Pacific Rim (Japan, China/Taiwan, Korea)
- Central America (primarily Mexico)
- South America (Brazil and Argentina)
- Continental Europe (Germany, France, Italy)

To this end, Container-Craft is committed in the next five years to developing an in-house sales and marketing staff with international credentials. We propose giving existing sales staff the opportunity to be trained in foreign languages and international marketing skills. New, experienced hires will fill remaining positions.

Language is paramount to the success of this venture. Without a working knowledge of foreign languages, sales personnel will have to depend on interpreters and/or the customer's ability to speak and understand English.

But we are the ones selling. As part of this new corporate strategy, Container-Craft and our parent company, National Paper Corporation, have negotiated language training services of the Bielefeld Foreign Language Institute. BFLI primary contractor for the Foreign Service.

Operating expenses have been budgeted for intensive language training, exploratory travel for both new hires and a portion of the existing sales staff.

Design Solution 1

Top row, left to right: report, proposal, and overhead transparency.

Bottom row, left to right: handbook, memo, and business plan.



New Ventures
Marketing and Sales
November 1988

1989 Budget Proposals

TRAVEL

- Pacific Rim
- Central America
- South America
- Germany, France, Italy

LANGUAGE STUDY

- Japanese
- Chinese
- Spanish
- Portuguese
- French
- German
- Italian

IPP/ Industrial Plastic Pipe
October 16, 1988

Memo

From: Ted Flatt
To: All Managers
Re: Boyd Canwell, New Traffic Manager



Personnel Director Dexter Jarvis informs me that Boyd Canwell has accepted our offer to become the new traffic manager for IPP products in the Western and Southwestern Divisions. He will be here at headquarters on November 1.
Boyd Canwell and I go back to our days as engineering students at Texas A & M. Since that time Boyd has covered a lot of ground, including:

- Field supervisor, natural gas production, Agate Gas and Oil Company, Corsicana, Texas
- Offshore drilling materials coordinator, Gator Oil, Galveston, Texas
- Product development manager, High Impact Plastics Division, Goliath Pipe Company, Denver, Colorado
- Plastic materials consultant, ARCO Oil, Alaska Pipeline Construction Project, Valdez, Alaska
- Sales manager, high impact plastic and stress-monitored cement piping, Western Pipe, Denver, Colorado
- First Place, 1985 Terlingua, Texas, International Chili Cook-off

I'm thankful to have Boyd's wide range of field, production, and sales experience at IPP. As traffic manager, he will be responsible for getting the right product where it belongs when it is needed. He is a great guy, cooks a mean bowl of red, and is looking for anyone interested in establishing an IPP International Chili Team.



Wood Concepts
October 16, 1988
Laura Suter

New Target Markets

Contents

Executive Summary	1
Management Team	2
Market Opportunity	3
Competitive Analysis	7
Product Description	8
Sales Plan	14
Financing Plan	20
Operations Plan	28
Appendices	34
Officers' Resumes	35
Detailed Financial Pro Forms	37



Executive Summary

RTA ("ready-to-assemble") furniture is ready for new market segments. The phenomenal growth of the Wood Concepts line of home entertainment cabinetry has demonstrated as much. High-quality furniture that is finished, easy to assemble, and affordable has caught the attention of the biggest growth sector for the entire do-it-yourself wood products industry: the baby-boomer homeowner. The general line of Wood Concepts home furnishings has grown an average of 12.3 percent annually since 1985. The opportunity now exists for Wood Concepts to position itself as a leader in baby and child furnishings. Prototypes of cribs, desks, tables and chairs, modular beds with lower stor-

age, bunk beds, chests of drawers, toy storage units, and changing-table cabinets all demonstrate that existing production facilities in our Savannah, Georgia, plant, with relatively minor expansion, will allow aggressive development in this area.

Greater expansion will occur at the management and marketing levels. Given the projected demand for baby and child-size RTA furnishings, smooth traffic flow in the Savannah plant will be paramount. While some of the existing Wood Concepts design team will be utilized during the startup phase, we look at this venture as a separate division. We plan to create design, management, and marketing teams from the ground up, drawing on

the experience and expertise of the parent company.

Today's parents want their children to benefit from the quality of life they have been working to attain. Parents who weigh the affordability and attractiveness of RTA furnishings against do-it-yourself assembly will look favorably on the wide range of choices for furnishing the nursery, the child's bedroom, and the playroom.

It takes no great stretch of the imagination to see that children growing up in the comfort of Wood Concepts RTA furniture are likely to stay "in the family" when they find themselves shopping for their first apartment, first house, and first nursery for their own children. Time

The Templates



Industrial Plastic Pipe

October 16, 1988
12:45 PM

MEMO

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I'm thankful to have Boyd's wide range of field, production, and sales experience at IPP. As traffic manager, he will be responsible for getting the right product where it belongs when it is needed. He is a great guy, cooks a mean bowl of red, and is looking for anyone interested in establishing an IPP International Chili Team.

Please join me in welcoming Boyd Canwell to the IPP team.



HOMEBASE
INDUSTRIES

To: Lowell Fulson
From: Chester Burnatt

October 10, 1988

Sales Report September 1988

Summary Quarterly Earnings

Wood Concepts: \$328,425
Tech Masters: \$1,737,450
Comfort Zone: \$843,375
Projected Annual Revenue: \$11,637,000

Detail

Wood Concepts

Reflecting a rise in consumer enthusiasm for home video and compact disk systems, the new line of "ready-to-assemble" (RTA) cabinetry designed to contain and protect home entertainment systems shows an increase this quarter of 14%. The modular nature of this Wood Concepts line appeals to consumers likely to expand their music and video systems.

With the trend of baby-boom homeowners looking for moderately priced but "finished" wood furniture, RTA cabinetry has a clean future. Added to this is the industry response to the line of speaker cabinetry. Sales to major manufacturers of stereo equipment have increased by 63%.

become increasingly more difficult to secure and more costly to fulfill. The gradual shift to electronic equipment that is designed specifically for the needs of the health care industry has put Tech Masters into a steady-state growth pattern. Revenues this quarter are up 56%.

Comfort Zone

The 38% increase in revenues from Comfort Zone bedroom fixtures can be attributed to the new lines of hospital- and nursing home-specific furniture. As the population ages, we expect to see this area of manufacturing continue to add greater revenues to the corporation. The obvious trend is away from prison-like sterility in hospital and nursing home facilities to more cheer-

ful Zone has
waterbed
technology of
a high-quality
ve price
iness, by
less.



REST EASY HOTELS Inc.

Concierge Guide

CONTENTS

- Chapter 1 The Rest Easy Philosophy
- Chapter 2 Responsibilities of the Concierge
- Chapter 3 Responding to the Needs of the Guest
- Chapter 4 The Concierge as Tour Guide and Travel Agent
- Chapter 5 How to Say No
- Chapter 6 Employee Benefits and Liabilities

Nothing sets the tone of a high-quality hotel more quickly than service, from the way the housekeepers clean and prepare each room to the way the concierge greets each arriving guest. Most Rest Easy employees need only to follow the company philosophy, pay attention to the demands of their individual jobs, and the service expected of them comes easy.

But not so for the concierge. No hotel employee is more exposed to the public. No employee faces greater demands, both from his employer and from the guest. No employee is faced with mak-

ing more people happy, more often, while dealing with near-impossible demands.

Because of this, Rest Easy management has assembled the wisdom of its best concierges into this handbook. These are not hard rules. This handbook should act, instead, as a friendly but stern reminder of what is expected of you. It is your guideline to success.

1 9 8 9
Budget Proposal



CONTAINER-CRAFT

Marketing and Sales
November 1988

Container-Craft has had a comfortable existence in North America as a leader in the field, both in new technology and in sales. But the time has come to take our state-of-the-art cardboard products to markets in need of the kind of packaging we offer.

One thing will be immediately apparent in the proposed 1989 budget when it is compared with budgets of past years: it places significant emphasis on travel to new markets abroad.

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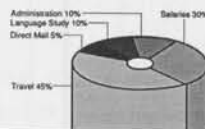
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Operating expenses have been budgeted for intensive language training and exploratory travel for both new hires and a portion of the existing sales staff. Future growth will include management training for staff in the proposed home offices in Japan and Hong Kong, Mexico, Buenos Aires or Rio de Janeiro, and Paris.

1989 Proposed Operating Expenses



Design Solution 2

Top row, left to right: memo, report, and proposal.

Bottom row, left to right: handbook, business plan, and overhead transparency.

Wood Concepts
October 10, 1988

Laura Sizer



New Target Markets

Contents	
Executive Summary	1
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Executive Summary

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mand for baby and child-size RTA furnishings, smooth traffic flow in the Savannah plant will be paramount. While some of the existing Wood Concepts design team will be utilized during the startup phase, we look at this venture as a separate division. We plan to create design, management, and marketing teams from the ground up, drawing on the experience and expertise of the parent company.

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It takes no great stretch of the imagination to see that children growing up in the comfort of Wood Concepts RTA furniture are likely to stay "in the family" when they find themselves shopping for their first apartment, first house, and first nursery for their own children. Time flies. It's our job to keep up with their needs.

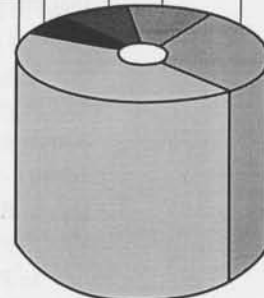
1 9 8 9
Budget Proposal
Proposed Operating Expenses



CONTAINER-CRAFT

Marketing and Sales
November 1988

Language Study 10%
Administration 10%
Direct Mail 5%
Travel 45%
Salaries 30%

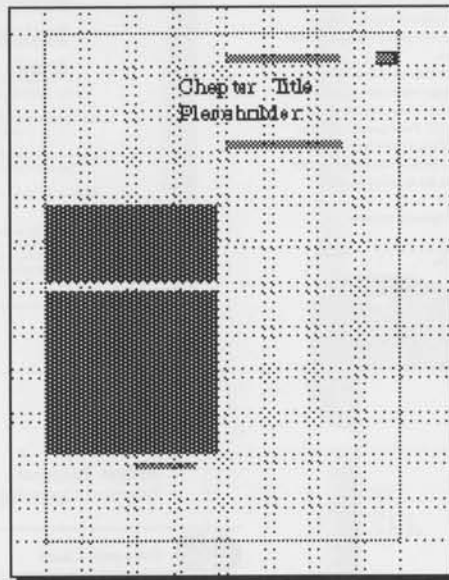


DESIGNING WITH GRID-BASED TEMPLATES

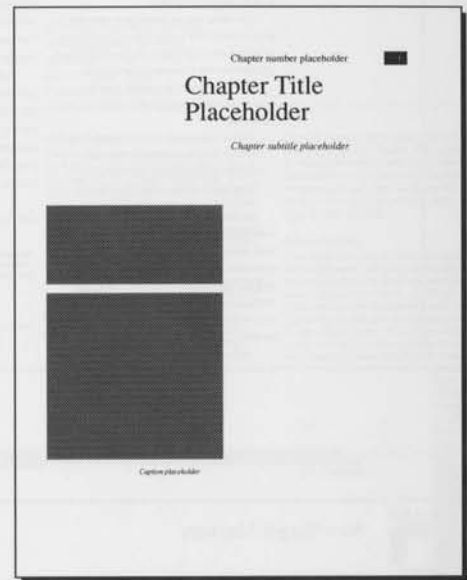
When you're facing a deadline to finish a business report, an absolutely blank page can be daunting.

The easiest way to get started is with an alignment system known as the grid, one of the professional designer's most valuable tools. Professionally designed pages look organized, purposeful, and cohesive. Each element seems to be the right size and in the right place, because each has been positioned and aligned within the framework of the grid.

Intersecting horizontal and vertical ruler guides create grid corners



Contents page on the grid



Contents page as printed

Without a grid, your first impulse when designing a page might be to draw a border that encloses some of the empty space. Then, because people read left to right, top to bottom, you might start adding text and graphics that way. When you finish struggling through one blank area after another, the result may look a bit willy-nilly.

A grid offers a convenient way to organize elements on your pages. Grids also help you comfortably move away from traditionally designed pages that center major elements on well-filled pages. By applying a grid, you can design a more dynamic, asymmetrical layout that aligns elements along common grid lines and uses "empty" white space to visually balance graphics and text.

In PageMaker, a grid consists of columns and rows marked with nonprinting ruler guides. The intersecting column and ruler guides divide the page into what this workbook calls grid rectangles. Each grid rectangle has four grid corners.

The idea behind a grid is that you align all text or graphics at grid corners. And, in general, you try to make each item the same size as one or more grid rectangles.

Sounds simple? It is, because a grid takes much of the guesswork out of page design. By applying the same grid from page to page, you get a consistent look throughout your

publication. And by using the same grids for similar documents, various staff members can easily produce consistent-looking documents for all your company's business communications.

CHOOSING A TEMPLATE

Grid-based templates provide a total design solution — the advantages of the grid, plus individual pages predesigned to meet the needs of a particular kind of document.

Templates based on grids provide small companies an easy solution for well-designed documents. At large companies, grids allow many people to produce professional-looking documents while maintaining company-wide design standards.

Each grid-based template in this package is designed for a particular kind of document. All templates are designed for pages measuring 8 1/2 inches by 11 inches. You can apply any template as is or make minor modifications so it works for the special requirements of your business documents.

This section describes each kind of template we provide and suggests uses for it.

Overhead transparencies

Overhead transparencies accompany oral presentations. For example, you may be conducting a seminar or reporting the results of a project evaluation.

For both Design Solution 1 and Design Solution 2, you get two templates: one for vertical overheads and one for horizontal overheads. Both are designed to fit in an image area suitable for standard overhead projectors. Choose the orientation that suits the dimensions of the information you are presenting. For consistency, use only horizontal or only vertical overheads throughout your presentation.

Overheads can consist only of text, as long as you follow the principles of good typography discussed in Chapter 4, "Exploring Further: Type" and limit your text to six lines or less. For more dramatic overheads, use graphics created in PageMaker or imported from files created with spreadsheet packages and graphics applications (read Chapter 5, "Exploring Further: Graphics").

Because of their simplicity, the overhead templates are useful for any kind of one-page distillation of a major idea. For this reason, photocopies of overheads can be used as handouts so your audience doesn't have to take notes during your presentation. You also can use these templates when you need charts and graphs for a display.

Memos and bulletins

Use memos for informal correspondence from one person to another. Use bulletins for informal communications to a general audience.

For each Design Solution, this template package includes templates for two sizes of memos: a formal full-page memo, and a page split into two informal memos each 5 1/2 inches wide and 8 inches high. The size you use depends on the degree of formality required, as well as the amount of information you want to include in the memo.

With the memo templates, you type all text in PageMaker, so you can get out your correspondence quickly and spontaneously. If your memo goes on to a second page, see

if you want to repeat any printing master items that template may use. If you don't, choose the "Display master guides" command from the Page menu to turn them off. Then continue your memo on the blank page.

By changing the title *Memo*, you could use this same template to create personalized informal notes, routing slips, internal newsletters, and other short documents.

The bulletin templates have room for headlines typed directly in PageMaker and text placed from word-processing files. Use bulletins to announce job opportunities, personnel changes, seminars, and other periodic information. By continuing on additional pages, you could use this template for a company newsletter, too.

Reports

Internal management reports usually are submitted to a specific person or group by the author. To meet these requirements, this template includes placeholders for identifying who wrote the report and who is receiving it.

Because a report can be quite lengthy and substantive, a placeholder marks room for an executive summary. Use that summary to highlight key points for managers who may not have time to read all pages in detail.

Typical reports include monthly reports to a department head, a summary analysis when wrapping up a project, a sales report, and operating results. Yet this same template works well for a scientific or scholarly research report, which frequently begins with an abstract (summary) of the findings.

Proposals

Proposals are multiple-page documents used to justify and win support for a project, product, or other endeavor. For example, use the proposal templates to create internal proposals for budgets and for purchases of capital equipment. The proposal can stand alone or, by integrating presentation graphics into the report, serve as a handout to accompany an oral presentation.

Each proposal template includes three pages — one with placeholders so you meet the basic requirements of the first page, then two pages suggesting sizes and placement of graphics with text.

Typically, proposals are fairly freeform once you name the proposal, identify the author, and specify the date. As a result, you can easily adapt this template for a variety of documents such as drafts of documents you are circulating for review, position papers, meeting agenda, and meeting notes.

Handbooks

The term *handbook* broadly describes any kind of long document that includes a separate cover, a table of contents, and multiple chapters of text.

You can clearly explain your company's policies and procedures by applying the handbook grids to training manuals, operating procedures manuals, personnel policy manuals, internal company directories, and employee benefits handbooks.

These same templates work well for other long documents aimed at readers outside your company, too. For example, you could adapt this template for annual reports, instructional manuals, and workbooks.

Business plans

Business plans and other external proposals frequently are distributed outside your company. The templates in this package are designed to start convincing your readers of the merit of your plan the first time they lay eyes on your document.

Business plans usually include a cover, a table of contents, and an executive summary. Design Solution 1 provides a separate cover, with the summary and table of contents on the same page. Design Solution 1 combines all three — cover, contents, and summary — on the first page.

In addition, each template includes pages for text (frequently including photographs of key project staff, equipment, or prototypes) and financial data such as a balance sheet.

Apply the business plan templates for a professional-looking response to a Request for Proposal. Or use them for any kind of proposal for outside distribution, such as a plan to raise venture capital.

PLANNING AND PREPARING YOUR FILES

Using the templates is easier if you make sure your text and graphics files are ready before starting PageMaker.

Compare the contents of your publications with the template you want to follow. Having a general idea of how you'll be adapting the template will minimize your work when you get to the specifics.

What are the key differences? For example, do you need to add or delete picture windows? Should you adjust the length of your text? Does the template include information — a subtitle, a dateline — you didn't think of?

If you are using illustrations, sort through them and choose the ones you want to use. Use graphics applications to do any touchups you can't do with PageMaker so the graphics you want to use are ready on disk, too.

Format the text files as much as possible with your word-processing application. As you work with word-processing drafts, you get a better idea of the length and look of your text, and you won't have to reformat files after you place them with PageMaker.

For information about preparing your text and graphics files, follow the general guidelines in the *PageMaker User Manual* and the *PageMaker Reference Manual*. This section covers additional tips for preparing text for grid-based templates.

Planning text you'll type with PageMaker

You can type small amounts of text directly in your publication with PageMaker's text tool. For the templates, we provide placeholders where you type headings, captions, and other small amounts of text.

Review the template before you actually start creating a document so you know:

- what information you're missing that should be included in your word-processed file
- what information you should have ready for the placeholders

Preparing word-processed files

For all templates except the memos, you create your text in advance with a word-processing application.

After you choose a template, check the type specifications listed for it in this chapter. Be sure to match the leading exactly — 12 points for all templates in this package — so your text will align with the horizontal grid lines. If you create your own grid-based template as described in Chapter 6, “Exploring Further: Grids,” prepare your files using your own text specifications, including the leading you choose for the grid.

Elsewhere, the overall look of the text — paragraph indents, space between paragraphs, levels of headings — is up to you. However, if you want the baselines of text to line up across columns, make extra spacing (such as between paragraphs) in multiples of 12 points. Use your word-processing application to specify the font sizes, tabs, and indents you want.

Once you have finalized the type specifications, use your word-processing application to type your text, including subheads. Don't bother with headings, titles, and any other information that you will type in PageMaker unless everything must go through a review cycle before you apply a template.

Word-processing tips Here are some additional suggestions you may find useful when preparing text for the templates:

- Many of your documents will consist of a single word-processing file. However, for longer documents such as a proposal or handbook, you may want to break each chapter into a separate file.
- Save data tables as separate files so you can easily drag-place them to the same line length you used in your word-processing application, which may be narrower than the column guides we have set up for regular text.
- Delete any extra blank lines at the beginning of each file so your text starts where expected when you place it in PageMaker.
- Insert a single carriage return at the end of each paragraph to avoid extra space between the paragraphs if you apply between-paragraph spacing.
- If you want to use a text file that does not already have the type specifications used in the template, place it as a text-only file. Set type and paragraph specifications in PageMaker that are appropriate for the template, then place the text. However, you will have to use PageMaker to format any subheads or other nonstandard text in the file.
- Proofread and correct your text files thoroughly before placing them in PageMaker.

Remember that PageMaker ignores formatting it cannot use. For example, your word-processing application may let you create header and footer text, which PageMaker won't pick up. However, you can recreate them after you've placed the text.

Using special characters For the most professional look in your publication, use typeset-quality characters — such as quotation marks, apostrophes, and em dashes — when preparing your word-processed files.

For complete information about special characters, refer to the *PageMaker User Manual* or the *PageMaker Quick Reference Guide*.

GETTING STARTED

The templates include the basic building blocks you need to create your own document. Whatever template you choose, treat it as a flexible design, not a rigid mold.

Reposition and resize placeholders and picture windows. Create additional text placeholders, or use one of ours for other purposes. The final result is up to you.

To help you use these templates efficiently, here are some guidelines to keep in mind as you create your publications. We also recommend that you read Chapter 6, “Exploring Further: Grids,” which explains the techniques for adjusting templates to meet your special needs.

Setting defaults

For all templates, leave these defaults as we have set them:

- “Preferences...” from the Edit menu set to “Picas”
- “Rulers” from the Options menu on to display the rulers
- “Guides” from the Options menu on to show the nonprinting guides
- “Snap to guides” from the Options menu on to make the guides exert a magnetic pull
- “Lock guides” from the Options menu on so you don’t accidentally disturb the grid and so you can easily select any text or graphics positioned on the grid

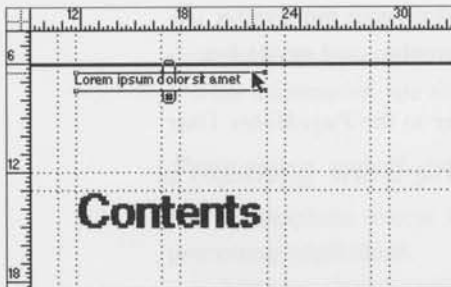
Also set the text and paragraph specifications in PageMaker for the text you’ll normally be placing in a template. Then, if you end up placing the regular text as a text-only file, most of your formatting will already be done. All other text has placeholders preset for our recommended specifications.

A few rules of thumb

Before you begin, review this list of guidelines for using the templates:

- Before you start a page, copy any placeholders from that page that you will need again and store on the pasteboard.
- Use one windowshade handle to position any text block.
Position the windowshade handle on a grid line so its corner handle is at a grid corner.
- Position every graphic at a grid corner.

Usually, you align the handles of the selected graphic with a grid corner. However, if excess white space surrounds the graphic, crop it, then position it by its handles.



- If a ruled line is drawn on a grid line, drop the text or graphics that immediately follow it down to the next ruler increment (usually a pica or less).
- Make scanned images of photographs the exact size of one or more grid rectangles.
- Make other graphics any size convenient for your layout as long as you start the graphic at a grid corner.
- Flow the text between the column guides we have set .

Each template description tells you how many columns we have set up for the text.

A general approach

Always work with a copy of a template so the template remains in its original form for repeated use.

Start PageMaker, and choose the “Open...” command to open the template you want to use. Be sure to select the “Open copy” option, so PageMaker opens a copy of the template as a new, untitled publication. Immediately use the “Save as...” command to save and name your document.

Just in case you forget to open a copy, the template disks are locked. Leave the disks locked, and lock any backup copies you make of the template disks, too. If you open the template itself, not a copy, you won’t be able to make any changes to it while the original template name appears at the top of the screen. You will have to use the “Save as...” command to save and rename your document.

A template opens to the master page if it has any text or graphics to be replaced. Otherwise, it opens to page 1.

Take this general approach to complete any page:

1. **Do anything that’s obvious at “Fit in window” view.**
For example, make copies of any placeholders that you might need again on another page. Replace the logo placeholder and any picture windows that you know you will use. Are other picture windows the right size and in the correct place? If not, adjust them now.
2. **Press Command + 1 (Macintosh) or Ctrl + 1 (PC) to change to the “Actual size” view at what we considered the best starting point on the page.**
3. **Scroll down the page, replacing text placeholders and adding the main text.**
4. **Go to “Fit in window” to see how the page looks, then add or adjust any remaining picture windows.**
5. **Zoom in on any remaining text placeholders, and replace them.**
6. **Return to “Fit in window” view to see how the page looks, and make final adjustments — for example, adding any ruled lines.**
7. **Save your page.**

DESIGN SOLUTION 1

Design Solution 1 applies traditional design techniques to produce clean, conservative-looking documents.

Each template uses a single typeface, Times, for all headings and text. The design is asymmetrical, but understated. White space sets off headings and captions; otherwise, the pages are filled with text. All columns of text are justified.

Overhead transparencies

Based on the dimensions of the text or graphic that you want displayed on the overhead, choose from two templates:

- vertical (Tall Overhead 1 on the Macintosh and TALLOVD1.PUB on the PC)
- horizontal (Wide Overhead 1 on the Macintosh and WIDEOVD1.PUB on the PC)

Type specifications

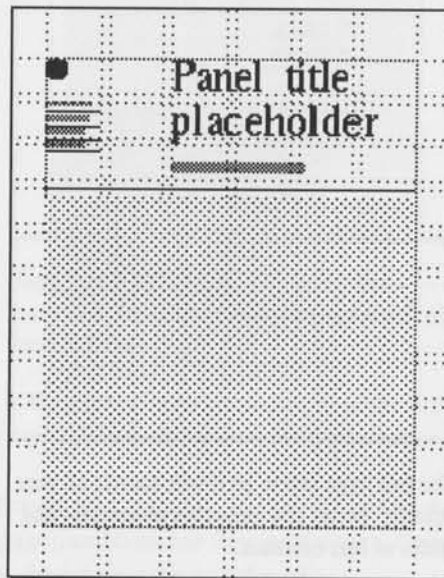
- If you replace the picture window with a graphic, use a sans serif typeface for any labels you type to identify the graphic.
- If you replace the picture window with text, make all type at least 18 points in a sans serif typeface.

Using an overhead template Each overhead template uses the master page and one regular page.

Master page: Replace or delete the five placeholders: Logo Placeholder, Title Placeholder, Author Placeholder, Date Placeholder, and Panel __ of __ (this first slot contains a page number marker; type the total number of panels in the second slot).

Page 1: If you are creating multiple overheads, copy all new placeholders shown on page 1 to the pasteboard, then add the necessary pages.

For each panel in your series of overheads, replace the Panel Title Placeholder, replace or delete the Panel Subtitle Placeholder, and replace the picture window with text or a graphic. If your text or graphic is narrower than the picture window, align its left edge with the left edges of the title and any subtitle.



The tall overhead as it will appear on your screen.



Page 1 of the tall overhead



Page 1 of the wide overhead

Memos and bulletins

Depending on the amount of information in your memo, choose from two memo formats:

- full page (Big Memo 1 on the Macintosh and MEMOBIG1.PUB on the PC)
- two side-by-side half-page memos (Small Memo 1 on the Macintosh and MEMOSML1.PUB on the PC)

When discussing a number of topics for a general audience, use the bulletin template: Bulletin 1 (Macintosh) or BULLTIN1.PUB (PC).

Type specifications for regular text

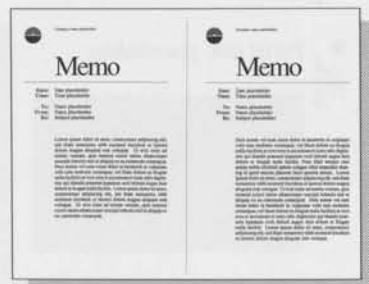
- Memo: Use the Text Placeholder
- Bulletin: Times 11/12



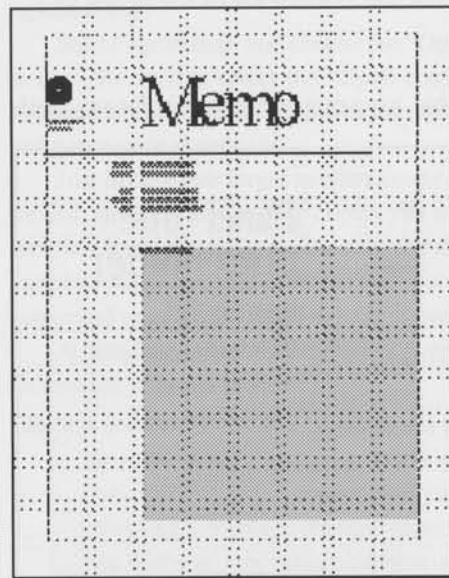
Page 1 of the bulletin



Page 1 of the big memo



Page 1 of the small memo



The full-page memo as it will appear on your screen. Green tint indicates placement and width of text columns.

Using a memo template Each template uses one regular page.

Page 1: If you are creating multiple memos, copy all placeholders to the pasteboard, then add the necessary pages.

For each memo, replace or delete the Logo Placeholder, Company Name Placeholder, Date Placeholder, and Time Placeholder. Replace or delete the single text block that consists of: Name Placeholder (for *To:*), Name Placeholder (for *From:*), and Subject Placeholder.

If you delete the Time Placeholder, use the text tool to delete *Time:* to its left.

Select the Text Placeholder, then type all the text of your memo.

Using the bulletin template The bulletin template uses the master page and one regular page, which has two columns: one narrow and one wide.

Master page: Replace or delete the Date Placeholder.

Page 1: If your bulletin has multiple pages, copy a Heading Placeholder, a Caption Placeholder, the picture window, and a ruled line to the pasteboard. Replace or delete the Logo Placeholder, Company Name Placeholder, and, if you want, the name *Bulletin*. Replace the first Heading Placeholder.

Drop one grid row and place your text, aligned with the left edge of the heading. If there's more text, continue it to the right of the left column. Adjust this story until each column has the same number of lines. Continue throughout your bulletin, adding more pages as necessary.

Proposals

Choose the Proposal 1 (Macintosh) or PROPOSL1.PUB (PC) template.

Type specifications for regular text

Text: Times 11/12

Subheads: Times bold 11/12

Using the proposal template The proposal template uses the master page and three regular pages. The regular pages have three text columns, each the width of two grid columns.

Master page: Replace or delete these placeholders: Logo Placeholder, Company Name Placeholder, Title Placeholder, Date Placeholder, and Author Placeholder.

Page 1: Copy the Subhead Placeholder from this page, and store the copy on the pasteboard.

Replace or delete the Proposal Title Placeholder, Proposal Subtitle Placeholder, and Subhead Placeholder. Then begin placing text in the leftmost grid column in the grid row below the subhead you typed. Text will flow across two grid columns.

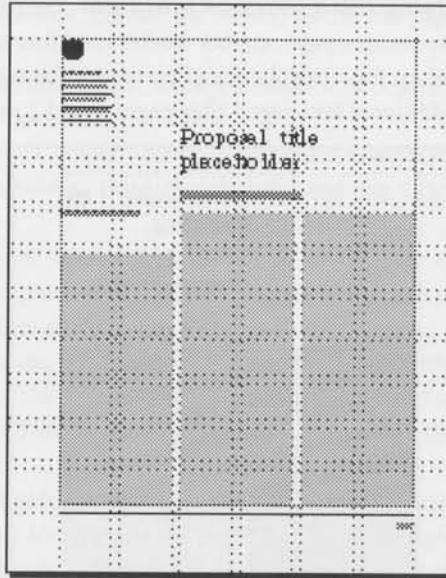
Continue the text in the third grid column, aligned with the subhead in the first text column. Continue the third text column in the grid column immediately to the right of the second text column, again aligning its top. Click on the + in its bottom windowshade handle.

Page 2: Position the text icon at the leftmost grid rectangle in the row below the author's name (as displayed from the master page), and continue flowing the text. If you won't be using the Subhead Placeholder now, drag it onto the pasteboard.

Replace or delete the picture window. If necessary, lengthen the first text block. Continue flowing text on page 2, copying and replacing the Subhead Placeholder as needed. Align the first line of text in each column at the same horizontal grid line.

After flowing the last text block on the page, click on the + in its bottom windowshade handle.

Following pages: Continue to page 3. Position the text icon at the top left grid corner of the leftmost grid rectangle, aligning the text with the top of the picture window, then click. Complete page 3, applying the same techniques you used for page 2. As necessary, add other pages to the document, applying the techniques used on pages 1 through 3.



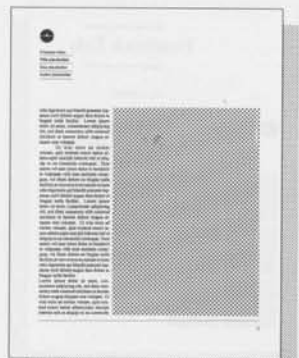
Page 1 as it will appear on your screen. Green tint indicates placement and width of text columns.



Page 1



Page 2



Page 3

Handbooks

Choose the Handbook 1 (Macintosh) or HNDBOOK1.PUB (PC) template.

Type specifications for regular text

Text: Times 10/12

Subheads: Times bold 11/12

Using the handbook template The handbook template uses the master page (where we set up a page number marker) and four regular pages. The first two regular pages are set up for two columns of text, each the width of four grid columns. You should insert additional text pages after pages 1 and 2 as necessary.

We used the "Display master items" command from the Page menu to turn off page numbers on page 3, which is the cover, and page 4, which is the table of contents. After printing the handbook, manually assemble the printed pages in the correct order: cover, contents, then the text pages chapter by chapter.

Page 1: Before starting page 1, copy all placeholders from the page onto the pasteboard so you have placeholders for the next chapter.

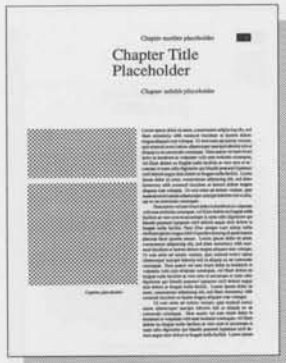
To complete page 1, replace or delete the Chapter Number Placeholder, Chapter Title Placeholder, and Chapter Subtitle Placeholder.

Start your text in the fifth grid column aligned with the top picture window. The text will flow across four grid columns.

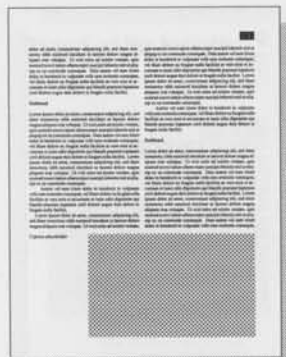
Replace or delete the two picture windows. If you replace just one picture window, align your graphic with the top left grid corner of the top picture window. As necessary, replace or delete the Caption Placeholder. If you adjusted the picture windows, you may want to move the Caption Placeholder nearer the graphic(s).

Select the text block of regular text, click on the + in its bottom windowshade handle, and continue to page 2.

Page 2: Continue the text in the leftmost column in the grid row below the page number marker. Continue the second column of text in the fifth grid column, aligned with the top of the text you just flowed.



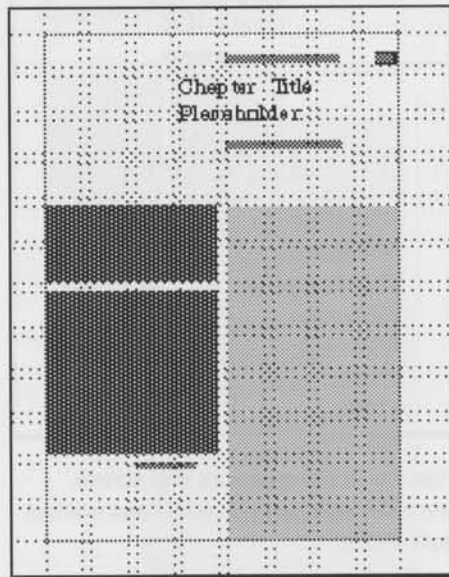
Page 1



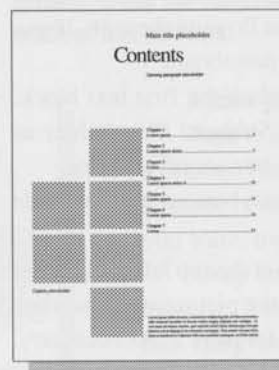
Page 2



Page 3



Page 1 as it will appear on your screen. Green tint indicates placement and width of text columns.



Page 4

Replace or delete the picture window and the Caption Placeholder. Adjust the text blocks and other elements as necessary.

Additional text pages: Insert more pages after page 2 (but before pages 3 and 4). Continue page by page as you did for page 2.

When you get to a new chapter, copy all the placeholders from the pasteboard, and paste them on the page, positioned as they were on page 1 of the template. Complete the first page of the chapter as you did page 1. For other pages in the chapter, proceed as you did for page 2.

After completing the last page of the handbook, choose the second-to-the-last page of the publication — this should be the cover.

Cover: When you opened the template, this was page 3. Its page number now depends on how many pages you have added to your document.

To complete the cover, replace or delete the Company Name Placeholder, Handbook Title Placeholder, Handbook Subtitle Placeholder, Date Placeholder, and the Logo Placeholder.

Replace, delete, or reposition the picture windows as described in Chapter 6, “Exploring Further: Grids.” Basically, you replace all the picture windows with one or more graphics, delete all of them, or leave them as shown as a design element.

Contents: Go to the last page of the template, which should be the table of contents. Replace or delete the Main Title Placeholder, the Contents Placeholder (if you want to rename the page), and the Opening Paragraph Placeholder (for example, to describe the contents of the handbook or provide credits).

Next, replace the Table of Contents Placeholder by typing the chapter names and page numbers. This placeholder has one tab setting for aligning the page number at the right edge of the rightmost grid column. Any time you want to start a new line, press Return.

Replace or delete the Publication Data Placeholder, which is where you can add any details about the creators of the handbook, its distribution, or other details.

Replace or delete the picture windows and the Caption Placeholder. Do not replace some picture windows and not others.

Business Plan

Choose the Business Plan 1 (Macintosh) or BUSPLAN1.PUB (PC) template.

Type specifications for regular text

Text: Times 10/12

Subheads: Times bold 11/12

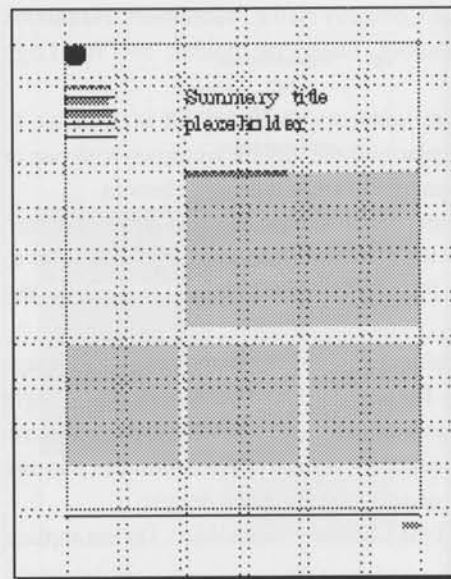
Using the business plan template The business plan template uses the master page and six regular pages. The first four regular pages are set up for three columns of text, each the width of two grid columns. Insert additional pages after page 4 as necessary. Page 5 is set up for financial data.



Page 1



Page 2



Page 1 as it will appear on your screen. Green tint indicates placement and width of text columns.

We used the “Display master items” command from the Page menu to turn off the page number on page 6, which is the cover page. After printing the business plan, manually assemble the pages in the correct order: cover, executive summary/contents, the chapters, then the financial data.

Master page: Replace or delete the Logo Placeholder, Title Placeholder, Date Placeholder, and Author Placeholder.

We provide one more line for additional information. If you want to use it, after replacing the Author Placeholder, press Return to go to the next line, and type there.

Page 1: This page includes both a table of contents and an executive summary. Replace the Summary Title Placeholder first.



Page 3



Page 4



Page 5



Page 6

Next, replace the Table of Contents Placeholder by typing the chapter names and page numbers. Press tab to align the page number at the right margin. To start a new line, press Return.

Place the text for your executive summary, starting in the leftmost grid column one row below the last line of the table of contents. Text flows across two grid columns.

Continue in the third and fifth grid columns, aligning the tops of all columns.

Page 2: Either continue your executive summary on page 2, or delete the page.

If you continue, replace the Summary Running Head Placeholder. Start the text in the leftmost grid column, aligned with the table of contents on page 1. As necessary, continue in a second and third text column, then adjust the columns until you like the layout.

Page 3: Page 3 has placeholders you should copy for other chapters. Store the copies on the pasteboard. Continue the page by replacing or deleting the Chapter Title Placeholder, picture window, and Caption Placeholder. If you adjust the picture windows, move the Caption Placeholder (and the ruled line below it) nearer the graphic(s).

Start your text in the leftmost grid column. If you deleted the picture window, start the text where the Caption Placeholder used to be. Otherwise, place the text below or immediately to the right of the graphic. Continue in the second and third text columns, as necessary, aligning elements at the top.

Page 4: Continue the text in the leftmost column, the third grid column, and the fifth grid column.

Copy the Chapter Running Head Placeholder to the pasteboard, then replace it on this page. Replace or delete the picture window and the Caption Placeholder. As necessary, adjust the text in the columns. If you want, insert more pages after page 4.

To start a new chapter, copy all placeholders copied from page 3 to the pasteboard, and paste them on the page as they were on page 3. Complete the first page of the chapter as you did page 3. For other pages, proceed as you did for page 4.

Page 5: After completing the last text page, choose the second-to-the-last template page — this should be the page for a balance sheet or other financial data. If you won't need this page, delete it. Otherwise, replace the Financial Data Placeholder.

Next, replace the Balance Sheet Placeholder by typing or pasting your financial data. This placeholder, the width of all six grid columns, has three aligned-right tab stops you can adjust with the "Indents/tabs..." command.

The placeholder is bold. Make most of the financial data "Normal" style, using the bold just for column headings or subheads. Add ruled lines or use spaces to separate groups of data as described in Chapter 5: "Exploring Further: Graphics."

Page 6: Go to the last page of the template to complete the cover. Replace or delete the Date Placeholder, Business Plan Title Placeholder, Business Plan Subtitle Placeholder, Author Placeholder, Company Name Placeholder, and Logo Placeholder.

Finishing up: Return to page 1, and complete the table of contents.

Reports

Choose the Report 1(Macintosh) or REPORT1.PUB (PC) template.

Type specifications for regular text

- Text: Times 11/12
- Subheads: Times bold11/12

Using the report template The report template uses the master page and two regular text pages. The regular pages have three text columns, each the width of two grid columns.

Master page: Replace or delete four placeholders: Logo Placeholder, Company Name Placeholder, Title Placeholder, and Date Placeholder.

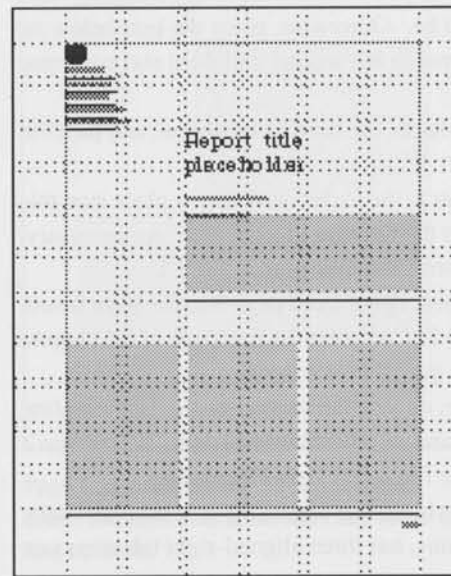
Page 1: Complete the information in the top left corner of the page: replace or delete the Name Placeholder after *To:* to identify who is receiving the report, and the Name Placeholder after *From:* to identify the author.



Page 1



Page 2



Page 1 as it will appear on your screen. Green tint indicates placement and width of text columns.

Scroll down and right, then replace the Report Title Placeholder.

Because many reports begin with an executive summary, start by replacing the Summary Title Placeholder. Then replace the Summary Placeholder by typing your report summary. We have preset a line length the width of four grid columns.

As necessary, move the ruled line below the summary onto another grid line or one grid increment (1 pica) below the end of your summary. Then start placing your text in the leftmost column in the grid row below the ruled line. Text will flow across two grid columns.

Continue the second column immediately to the right of the first text column. Continue the third column in the grid column immediately to the right of the second text column.

Page 2: Replace or delete the picture window on page 2. Return to page 1 to

select the last text block, and click on the + in its bottom windowshade handle.

Continue flowing text on page 2. Where you start the text depends on whether you replaced the picture window. If you deleted it, continue the text at the top left grid corner where the picture window used to be. If you replaced the picture window, continue text in the grid row below the graphic, starting at the leftmost grid column.

Following pages: After you finish page 2, add more pages as necessary. Just make sure you align text and graphics on every page with the same grid row as on page 2.

DESIGN SOLUTION 2

Design Solution 2 mixes two typefaces: Helvetica for headings and captions, and Times for the bulk of the text. The design is conspicuously asymmetrical, with the leftmost column blank or reserved for small amounts of text.

Although the templates specify justified text, you could opt for aligned left text instead, making the look more informal.

In all the templates, ruled lines set off running heads, separate groups of information on the page, and mark the tops and bottoms of the pages. As described in Chapter 6, "Exploring Further: Grids," the grid-corner rule is less rigid for text or graphics that immediately follow a ruled line that is positioned on a grid line. Separate the text or graphics from the line by a grid increment (1 pica) or less of space.

Overhead transparencies

Based on the dimensions of the text or graphic that you want displayed on the overhead, choose from two templates:

- vertical (Tall Overhead 2 on the Macintosh and TALLOVD2.PUB on the PC)
- horizontal (Wide Overhead 2 on the Macintosh and WIDEOVD2.PUB on the PC)

Type specifications

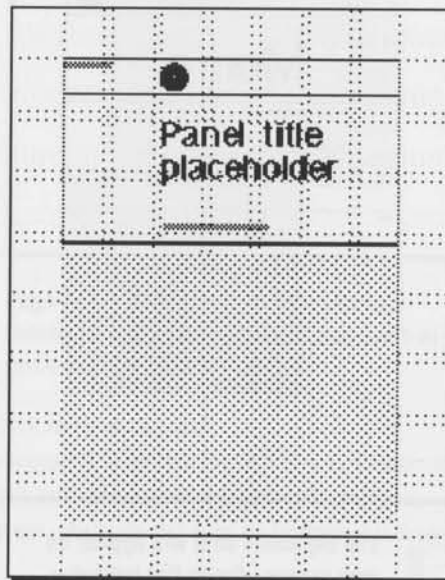
- If you replace the picture window with a graphic, use a sans serif typeface for any labels you type to identify the graphic.
- If you replace the picture window with text, make all type at least 18 points in a sans serif typeface.

Using an overhead template Each overhead template has a master page and one regular page.

Master page: Replace or delete the logo placeholder and Panel __ of __ (the first slot contains a page number marker; type the total number of panels in the second slot).

Page 1: If you are creating multiple overheads, copy all placeholders from this page to the pasteboard, then add the necessary pages.

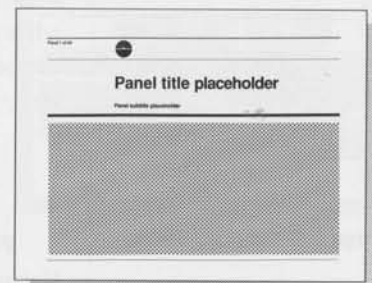
For each panel in your series of overheads, replace or delete the Panel Title Placeholder and Panel Subtitle Placeholder. Next, replace the picture window with text or a graphic. If your text or graphic is narrower than the picture window, align its left edge with the left edge of the title.



The tall overhead as it will appear on your screen.



Page 1 of the tall overhead



Page 1 of the wide overhead

Memos and bulletins

Depending on the amount of information in your memo, choose from two memo formats:

- full page (Big Memo 2 on the Macintosh and MEMOBIG2.PUB on the PC)
- two side-by-side half-page memos (Small Memo 2 on the Macintosh and MEMOSML2.PUB on the PC)

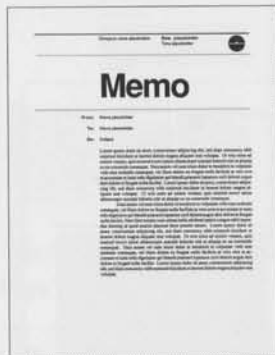
When describing multiple topics for a general audience, use the bulletin template: Bulletin 2 (Macintosh) or BULLTIN2.PUB (PC).

Type specifications for regular text

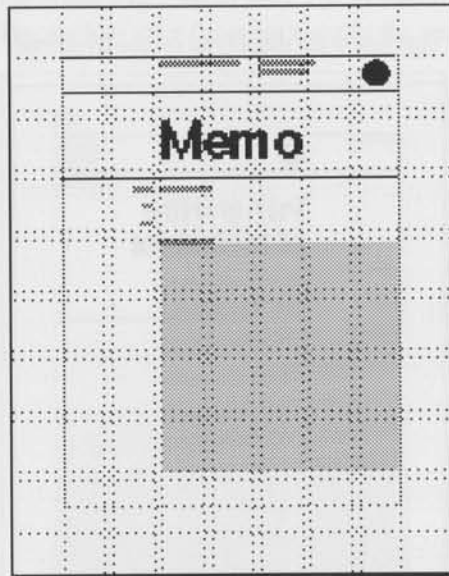
- Memo: Use the Text Placeholder
- Bulletin: Times 11/12



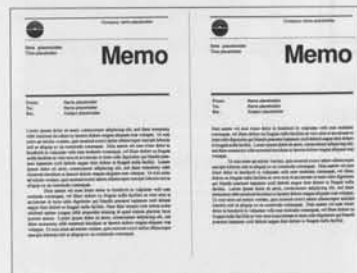
Page 1 of the bulletin



Page 1 of the big memo



The big memo as it will appear on your screen. Green tint indicates placement and width of text columns.



Page 1 of the small memo

Using a memo template Each template has a master page and a regular page.

Master page: Replace the Company Name Placeholder and Logo Placeholder.

Page 1: If you are creating multiple memos, copy all new placeholders from page 1 to the pasteboard, then add pages. If you want, change the name *Memo*, then replace or delete the Date Placeholder and the Time Placeholder.

Select the text block that contains the Name Placeholder for *From*, the Name Placeholder for *To*., and the Subject Placeholder for *Re*:. Then type the name of the sender, press Return once or twice, type the name of the person getting the memo, press Return once or twice, then type a line or two identifying the topic.

Select the Text Placeholder, then type all the text of your memo.

Using the bulletin template The bulletin template uses a master page and a regular page with a narrow column (the width of two grid columns) and one text column (the width of five grid columns).

Master page: Replace or delete the Logo Placeholder, Company Name Placeholder, and Date Placeholder.

Page 1: If necessary, copy a Heading Placeholder and its ruled lines to the pasteboard. If you want, change the name *Bulletin*.

Replace the first Heading Placeholder. Immediately to the right, start placing your text, aligned with the heading. Text flows until it reaches the ruled line. Adjust the ruled line and second Heading Placeholder, and continue. Add more pages as necessary.

Proposals

Choose the Proposal 2 (Macintosh) or PROPOSL2.PUB (PC) template.

Type specifications for regular text

Text: Times 10/12

Using the proposal template

The proposal template uses three regular pages that have two text columns, each the width of three grid columns.

Page 1: Replace or delete the Logo Placeholder, Company Name Placeholder, Proposal Title Placeholder, Name Placeholder, and Date Placeholder.

Then begin placing text in the second grid column. Position the text icon one pica below the ruled line. Text will flow across three grid columns.

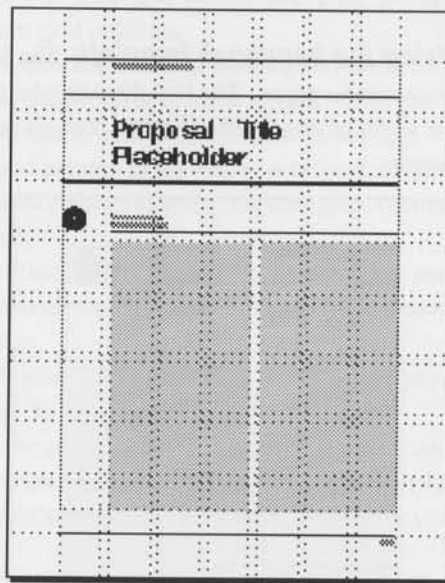
Continue the second column in the fourth grid column, aligned with the top of the first text column. Click on the + in its bottom windowshade handle.

Page 2: Replace or delete the Name Placeholder, Main Title Placeholder, and Date Placeholder at the top of the page. Position the text icon at the second grid rectangle in the row below the ruled line, then click to flow the text.

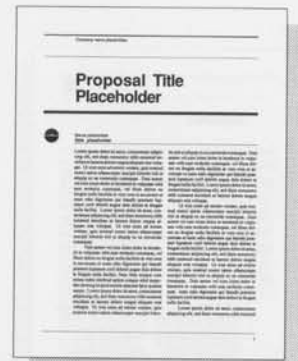
Replace or delete the picture window. If necessary, lengthen the text block. Continue flowing text in the fifth grid column, aligning it with the top of the first text column.

After flowing the last text block on the page, click on the + in its bottom windowshade handle.

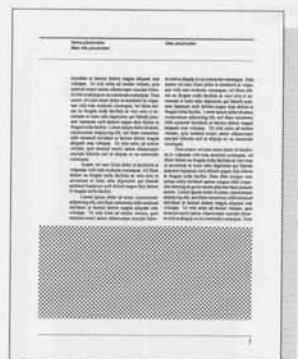
Following pages: Continue to page 3. Replace or delete the Name Placeholder, Main Title Placeholder, and Date Placeholder at the top of the page. Position the text icon at the top left grid corner of the second grid column in the row below the picture window. Complete page 3, applying the same techniques you used for page 2. As necessary, add other pages to the document, applying the techniques used on pages 1 through 3.



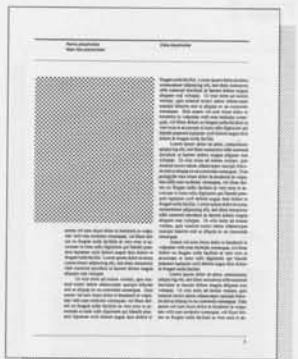
Page 1 as it will appear on your screen. Green tint indicates placement and width of text columns.



Page 1



Page 2



Page 3

Handbooks

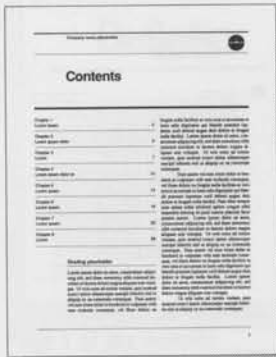
Choose the Handbook 2 (Macintosh) or HNDBOOK2.PUB (PC) template.

Type specifications for regular text

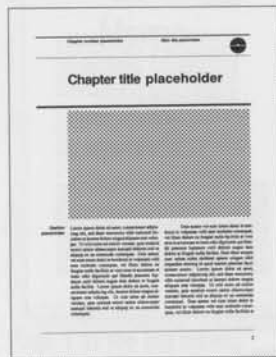
Text: Times 10/12

Subheads: Times bold 11/12

Using the handbook template The handbook template uses the master page and three regular pages. The first three regular pages are set up for two columns of text, each the width of three grid columns. You should insert additional text pages after page 3 as necessary.



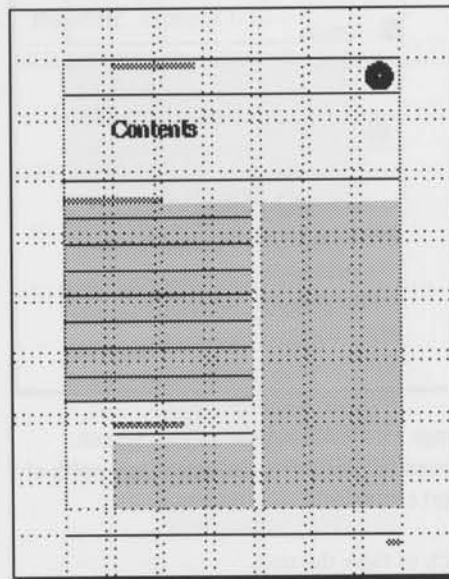
Page 1



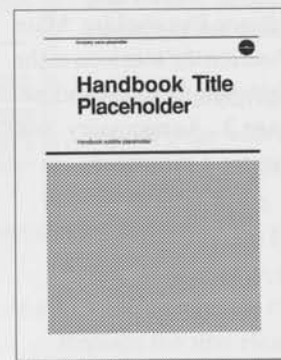
Page 2



Page 3



Page 1 as it will appear on your screen. Green tint indicates placement and width of text columns.



Page 4

We used the “Display master items” command from the Page menu to turn off the page number on page 4, which is the cover. After printing the handbook, manually assemble the printed pages in the correct order: cover, then the numbered pages.

Master page: Replace the Logo Placeholder.

Page 1: Replace or delete the Company Name Placeholder and, if you want, rename the *Contents*.

Next, replace the Table of Contents Placeholder. This placeholder has one tab setting for aligning the page number at the right edge of the fourth grid column. For each chapter, type the chapter number, press Return, type the chapter name, press Tab, then type XX for the page number (you will add the actual numbers when you finish the handbook), then press Return twice.

As necessary, copy and paste ruled lines to separate additional items in your table of contents, or delete any extra ruled lines.

The Table of Contents Placeholder is bold. When you finish typing, you may want to change the chapter names and numbers to “Normal.”

If you will be having a preface or other introduction to your handbook, replace the Heading Placeholder. Then start placing your text one pica below and aligned with the left edge of the second grid column. Continue your text in the fifth grid column, aligned with the top of the table of contents.

Page 2: Before starting page 2, copy all new placeholders from this page onto the pasteboard so you have placeholders for the next chapter.

Replace or delete the Chapter Number Placeholder, Main Title Placeholder, and Chapter Title Placeholder. Replace or delete the picture window and the Caption Placeholder.

Start your text in the second grid column in the row below the graphic. If you deleted the picture window, position the text icon at the same grid corner where the picture window used to be. Text will flow across three grid columns.

Click the + in the bottom windowshade handle, and continue flowing text in the fifth grid column. Align the top with the graphic or the previous column of text. Click the + in the bottom windowshade handle of the next block, and continue to the next page.

Page 3: Continue the text in the second grid column in the grid row below the ruled line near the top of the page. Continue the second column of text in the fifth grid column, aligned with the top of the text you just flowed.

Replace or delete the Chapter Number Placeholder, Main Title Placeholder, and Chapter Title Placeholder. Replace or delete the picture window and the Caption Placeholder. Make any final adjustments to the page.

Additional text pages: As necessary, insert more pages after page 3 (but before page 4). Continue page by page as you did for page 3.

When you get to a new chapter, copy all the placeholders from the pasteboard, and paste them on the page, positioned as they were on page 2 of the template. Complete the first page of the chapter as you did page 2. For other pages in the chapter, proceed as you did for page 3.

After completing the last page of the handbook, choose the last page of the publication — this should be the cover.

Cover: To complete the cover, go to the last page in the template.

Replace or delete the Logo Placeholder, Company Name Placeholder, Handbook Title Placeholder, Handbook Subtitle Placeholder, and the picture window.

Finishing up: Return to page 1, and complete the table of contents by inserting the actual page numbers.

Business Plan

Choose the Business Plan 2 (Macintosh) or BUSPLAN2.PUB (PC) template.

Type specifications for regular text

Text: Times 10/12

Subheads: Times bold italic 11/12

Using the business plan template

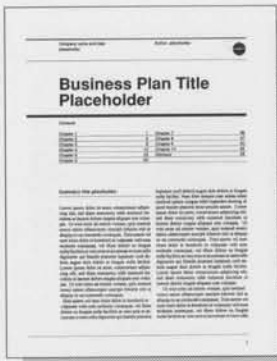
The business plan template has a master page and seven regular pages. The first six regular pages are set up for two columns of text, each the width of three grid columns. Insert additional text pages after page 6. Page 7 is for financial data.

Master page: Replace or delete the Logo Placeholder, Company Name and Date Placeholder, and Author Placeholder.

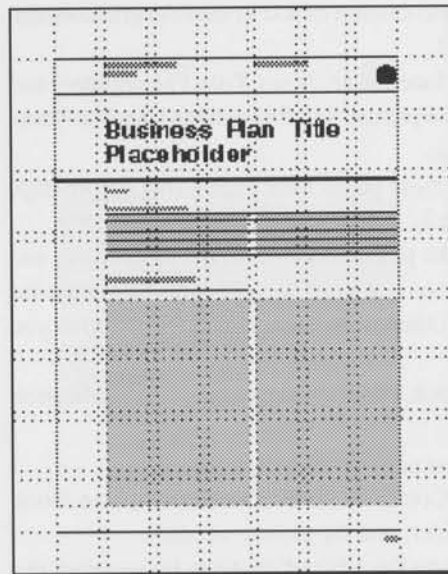
Page 1: This page includes a table of contents and an executive summary. Replace the Business Plan Title Placeholder. Next, replace the Table of Contents Placeholder. Type a chapter name, press the Tab key, then type the page numbers which align at the right edge of the text column. Press Return, type the title of the next chapter, and so on.

After typing the last entry, shorten the text block, then continue flowing to the right of the first entry. Adjust the two text blocks of the table of contents until they're nearly equal, then add or delete ruled lines between entries.

As necessary, reposition and replace the Summary Title Placeholder and its



Page 1



Page 1 as it will appear on your screen. Green tint indicates placement and width of text columns.



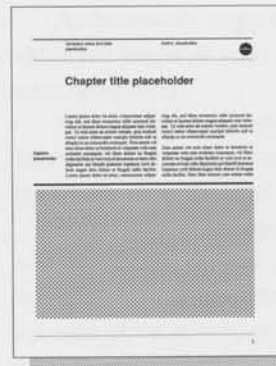
Page 2



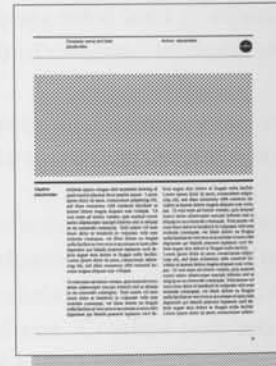
Page 3



Page 4



Page 5



Page 6

ruled line. Place the text for your executive summary in the second grid column, starting one pica or grid increment below the ruled line. Text flows across three grid columns. Continue in the fifth grid column, aligning the top of the column with the summary title.

Page 2: Either continue your executive summary on page 2, or delete the page.

If you continue on page 2, start the text in the second grid column in the row below the information at the top of the page. As necessary, continue the text at the fifth grid column, then adjust the length of the columns until you like the layout of the page. If necessary, add a third page, and finish it as you did page 2.

Pages 3 and 4: Pages 3 and 4 are set up for you to introduce the project personnel. If you won't be featuring individuals, you can delete pages 3 and 4. Otherwise, copy a Title and Name Placeholder and its ruled line, then store them on the pasteboard.

Each picture window on pages 3 and 4 is the width of two grid columns; text columns are the width of three grid columns. As necessary, copy picture windows and Title and Name Placeholders from page 4. If a picture window aligns with the left edge of the leftmost grid column, wrap text down the right side of the graphic. If a picture window aligns with the right edge of the rightmost grid column, wrap text down the left side of the graphic.

On page 3, replace the Title and Name Placeholder. Start text in the third grid column, positioned 1 pica or one grid increment below the ruled line. At the bottom of the graphic, continue the text at the second grid column.

On page 4, copy all new placeholders from this page to the pasteboard. Then place the text so it aligns with the top of the chapter title on page 3.

Page 5: Before starting page 5, copy all new placeholders from this page onto the pasteboard. Replace or delete the Chapter Title Placeholder, picture window, and Caption Placeholder. If necessary, reposition the heavy ruled line.

Drop down one grid row below the chapter title, then flow text in the second grid column, then the fifth grid column. As necessary, adjust the text in the columns.

Page 6: Continue your text on page 6 in the second grid column, 1 pica or one grid increment below the heavy ruled line below the picture window. Then replace or delete the picture window and Caption Placeholder. As necessary, reposition the ruled line, adjust the text block you flowed, then continue text in the fifth grid column.

If you want, insert more pages after page 6. Continue page by page as you did for page 6. To start a new chapter, copy all the placeholders from page 5 that you stored on the pasteboard, and paste them on the page. Complete the first page of the chapter as you did page 5. For other pages, proceed as for page 6. Finish the business plan chapter by chapter this way.

Page 7: After completing the last text page, choose the last page — this should be the page for a balance sheet or other financial data. If you don't delete it, replace the Financial Data Placeholder. Next, replace the Balance Sheet Placeholder by typing or pasting your financial data. This placeholder, the width of all the grid columns, has three aligned-right tab stops you can adjust with the "Indents/tabs..." command.

The placeholder is bold. Make most of the financial data "Normal" style, using the bold just for column headings or subheads.

Finishing up: Return to page 1, and complete the table of contents.

The image shows a placeholder for a financial data table. The table is titled "Financial data placeholder" and is formatted with bold text for column headings and subheads. It contains several columns of data, with some cells containing numbers and others containing text. The table is presented in a grid format with horizontal and vertical lines separating the cells.

Page 7

Reports

Choose the Report 2 (Macintosh) or REPORT2.PUB (PC) template.

Type specifications for regular text

- Text: Times 11/12
- Subheads: Times bold 11/12

Using the report template The report template uses the master page and two regular text pages. The regular pages have a narrow column the width of two grid columns where you place headings, as well as two text columns each the width of three grid columns. The headings overlap the first text column.

Master page: Replace or delete the Logo Placeholder and Date Placeholder.

Page 1: Copy the Detail Title Placeholder and its rule to the pasteboard.

Delete or replace the single text block that contains two Name Placeholders in the top left corner of the page. Type a name after *To:* to identify who is receiving the report, press Return, then type a name after *From:* to identify the author. Scroll down and replace the Report Title Placeholder.

Because many reports begin with an executive summary, you start that next by replacing the Summary Title Placeholder. Replace the Summary Placeholder by typing the summary, which has a line length the width of all seven grid columns. As necessary, move the middle ruled line and Detail Title Placeholder onto another grid line or one grid increment below the end of your summary.

Replace the Detail Title Placeholder. Place your text in the second grid column in the row below the detail title you typed. Continue the second column in the fifth grid column, immediately to the right of the detail title.

Page 2: Replace or delete the picture window on page 2. Return to page 1 to select the last text block, and click on the + in its bottom windowshade handle.

Page 1 as it will appear on your screen. Green tint indicates placement and width of text columns.

Continue flowing text in the second grid column on page 2. If you deleted the picture window, continue the text at the top left grid corner where the picture window used to be. If you replaced the picture window, continue text in the grid row below the graphic, starting at the second grid column.

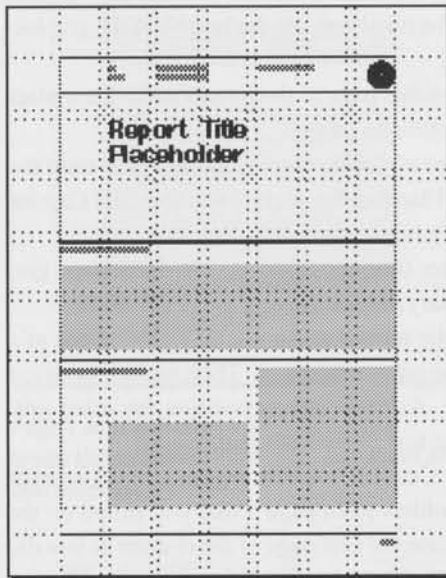
Following pages: After you finish page 2, add more pages as necessary. Just make sure you align text and graphics on every page with the same grid row as on page 2.



Page 1



Page 2



Communication — that's the goal of any printed document. You want someone to read and absorb your message.

Think of type as your printed "voice" to convey your meaning and to help your words make more of an impression. Good typography, or the use of type, does this by inviting readers to pick up your business publication. Good typography also makes your text faster and smoother to read by leading the reader through your hierarchy of topics without distracting the reader from the content.

Most graphic designers make their typographic choices based on instinct, preferences, experience, and common sense.

Although typography has no hard and fast rules, a few techniques and measurements have become standards in most publishing. By applying these basic principles to your business documents, you can communicate better in print, too.

In this chapter, you'll learn about different kinds of type and how to use them effectively. We explain how to choose type size, leading, and line length. Then you'll learn how to manipulate type for more impact — aligning text, kerning headlines, creating contrast, and ending paragraphs and columns in a way that achieves the overall look and effect you want.

KINDS OF TYPE

Type consists of characters — letters, punctuation marks, and symbols such as ampersands and asterisks. With most publications, your primary choices of type are for headings and text.

You choose from families of type. A *type family* consists of all the variations of a typeface. For example, Helvetica is a typeface, and Helvetica normal, bold, light, condensed, and black all belong to the same family.

Choosing serif or sans serif type

Any type family is either *serif* (with serifs) or *sans serif* (without serifs). Serifs are the small curves, flourishes, and cross strokes you see at the ends of some characters.

Times is a popular serif typeface; others include Palatino®, Century, and Bookman®. Helvetica and Avant Garde® are sans serif typefaces.

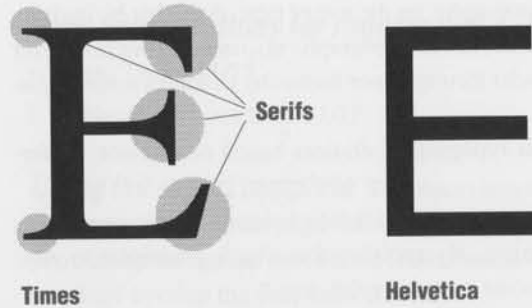
Aa Bb Cc Dd Ee Ff Gg

Times, one of the most popular serif typefaces for desktop publishing

Aa Bb Cc Dd Ee Ff Gg

Helvetica, one of the most popular sans serif typefaces for desktop publishing

Compare the look of Times and Helvetica by taking a close look at how the capital E differs for the two typefaces:



Serifs give type a more classic or traditional appearance. Because we are used to seeing most books and magazines set in a serif style, typefaces with serifs tend to look more literary, too.

The curves of the serifs lead the eye to the next letter or word, making the type easier to read. As a result, serif typefaces are popular for large amounts of text, such as proposals, reports, and books.

READING

In contrast, sans serif type looks clean, mechanical, and contemporary. It is widely used in commercial and industrial design. Sans serif type families are excellent for short amounts of text such as titles, headings, captions, and tables of data.

However, the lack of serifs tends to separate individual characters, especially with text set in all uppercase letters. If you use a sans serif typeface for text, you must keep the lines short enough for easy reading.

READING

Ultimately, whether you prefer serif or sans serif type probably depends on what you are used to. Traditionally, the United States has favored serif typefaces, whereas Europe prefers sans serif typefaces.

Other considerations

Once you decide whether to use a serif or sans serif type family, you still have other choices to make.

Some type families look similar, but differences show up as you compare their individual characters. Watch for stylistic differences in letters such as *a* and *g* as well as in special characters available for the typeface.

a

Helvetica

a

Avant Garde

Even within a single type family, you will find quite a bit of variation. For example, the same letter may be shaped differently, depending on whether the letter is normal or italic.

Keep in mind the width of the characters, too. In general, sans serif type takes up more lines than serif type. For example, fewer Helvetica characters fit per line than Times characters of the same point size.

Look at the following passages, which use Times and Helvetica to illustrate the differences between serif and sans serif type families for text. Both are set at 10 points, although the Helvetica appears larger and fills more lines.

Times

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceilings, many individuals reacted by shifting funds from depository institutions into the bill market. As a result, investment by individuals in

Helvetica

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceilings, many individuals reacted by shifting funds from de-

Yet you can fit more characters of Helvetica on a line than you can with Avant Garde, another sans serif typeface. Such differences can be important if you have to fit a lot of text in a limited space.

So, choose a typeface that not only has the look you want, but that also satisfies any spacing constraints.

Mixing type families

In general, limit yourself to two type families. Your page will be easier to build, and your publication will look consistent from page to page.

Two styles are enough.

Our templates have used two type families, Times and Helvetica, which work well in many publications and are available on virtually every PostScript printer and typesetter.

As a rule of thumb for mixing type, you may prefer to use one type family for the text and the other for headings. That's what we did with Design Solution 2 of these templates.

Helvetica bold for headlines

Times for text

When you mix type families, choose ones that are clearly distinguishable from each other. Times looks just fine with Helvetica because the two contrast but don't clash. But Times looks so much like Palatino that your reader can't easily differentiate between them.

A A

Times with Helvetica

A A

Times with Palatino

Here are heading/text combinations that always look good together.

Marketing and Product Development

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore

Heading: Helvetica Bold
Text: Times

Marketing and Product Development

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum

Heading: Palatino Bold
Text: Helvetica

Marketing and Product Development

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu

Heading: Avant Garde Bold
Text: New Century Schoolbook

But keep in mind that a single family may be sufficient. That's all we used for Design Solution 1 of the templates. Yet the pages look interesting because the template mixes different sizes and styles of the same type for the various elements.

WHAT SIZE FOR TYPE?

Picas and *points* are standard units of measure used by printers, graphic designers, and publishers. One point equals approximately 1/72 inch, and 12 points equal one pica or 1/6 inch.

Measuring type

Type is measured vertically in points. The height of the central portion of lowercase letters is called the *x-height* (traditionally, the height of the lowercase *x*). Some lowercase letters have strokes — *ascenders* and *descenders* — that extend above or below the *x-height*.

The main body of each character rests on a baseline:

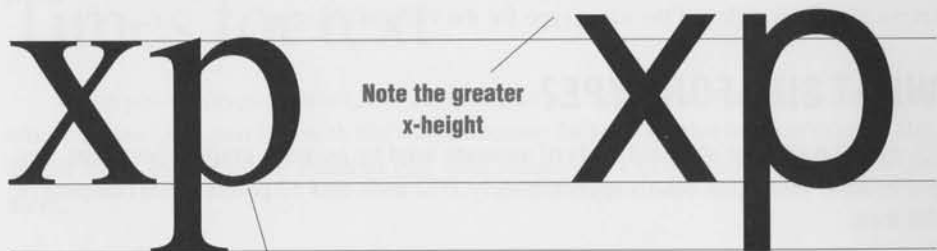


The point size itself is actually larger than any of these measurements because of the way all typefaces have been designed for traditional typesetting techniques. All typefaces have some extra space at the top and the bottom of the letter. So, when choosing a type size, consider the actual size, not just the point size.

Furthermore, two typefaces set at the same point size are not necessarily the same actual size. You can see this inconsistency by looking at how x-height differs for Times and Helvetica in the same point size:

120-point Times

120-point Helvetica



All curved characters extend slightly above and below the x-height so they look the same height as flat characters, such as the x

Choosing a size

In general, sans serif type tends to have a larger x-height and shorter ascenders and descenders than serif type. This makes a sans serif typeface appear large, which makes it easier to read. As a result, you can use a smaller point size for sans serif type without decreasing readability.

The most widely used type sizes for all kinds of text are 9, 10, 11, and 12 points. Most books, magazines, and newspapers are set at 9 or 10 points, while newsletters frequently are at 11 points:

9-point Times

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceilings, many individuals reacted by shifting funds from depository institutions into the bill market.

11-point Times

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions

Type readability, particularly at text sizes and smaller, also depends on the coarseness of the printed characters. If your printer has a low resolution, consider increasing the point size — for example, to 11 points instead of 10 — to make the text look sharper.

Remember to consider the purpose of the type, too. In general, make supporting text such as footnotes and running heads the same size or smaller than the size you use for text. Make headings and subheadings larger than the text.

For example, with 10-point text, you could use 6-point type for footnotes and 12-point, 18-point, and 24-point type for the various levels of headings.

With PageMaker, you can experiment with type sizes until you are satisfied with the look of your document.

USING LEADING

Leading (pronounced “ledding”) is the vertical space between lines of type. Traditionally, leading is the distance from baseline to baseline. However, PageMaker measures leading from the top of the capital letters in one line to the top of the capitals in the line below.

Usually, you refer to the type size and its leading together. For example, 14-point type set with 16-point leading is called “14 on 16,” which you write as “14/16.”

You can set three kinds of leading:

- *negative* (less than the type size) — for example, 10/9
Do this only for special effect. Unless the text is all capitals, the descenders of one line may overlap the ascenders of the line below.
- *solid* (the same as the type size) — for example, 10/10
If the typeface has a small x-height, you might be able to use the font as designed, with no extra leading. This is especially true if you are using a serif face and narrow columns.
- *positive* (larger than the type size) — for example, 10/12

Most type looks better and is easier to read with positive leading.

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceilings, many individuals reacted by shifting funds from depository institutions into the bill market. As a result, investment by individuals in

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Negative leading 10/9

Solid leading 10/10

Positive leading 10/12

In PageMaker, to increase space between two lines, you select the top line with PageMaker's text tool, then add leading to it with the "Type specs..." command. In this example, we have added horizontal lines that mark the leading for each line:

16 points
16 points
16 points
16 points
16 points
16 points
16 points

The tale of Faust, the scholar who sold his soul to the devil in exchange for extraordinary knowledge, has attracted storytellers for several hundred years. Variations of the Faust legend date back as early as the Middle Ages. The first pub-

Add leading to this line...

This diagram illustrates a text block with seven lines. Each line is marked with a horizontal line. To the left of the text, a vertical scale indicates the distance between each line, with each interval labeled "16 points". An arrow points from the text "Add leading to this line..." to the horizontal line at the top of the fourth line.

16 points
16 points
16 points
22 points
16 points
16 points
16 points

The tale of Faust, the scholar who sold his soul to the devil in exchange for extraordinary knowledge, has attracted storytellers for several hundred years. Variations of the Faust legend date back as early as the Middle Ages. The first pub-

...to increase the distance between these two

This diagram illustrates the same text block as above, but with an increased leading of 22 points between the fourth and fifth lines. The vertical scale on the left shows intervals of 16 points for the first three and last three lines, and a larger interval of 22 points between the fourth and fifth lines. An arrow points from the text "...to increase the distance between these two" to the gap between the fourth and fifth lines.

Leading in text

How much leading should you use? As leading increases slightly, text seems to relax, lending itself to more leisurely reading. Most books, magazines, and newspapers use leading one or two points greater than the type size. This improves readability, while allowing a large amount of text on each page:

10/11

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceilings, many individuals reacted by shifting funds from depository institutions into the bill market. As a result, investment by individuals in the bill market has risen sharply in periods of high interest rates, such as 1969, 1973, and 1974. Two developments in the late 1970s greatly expanded the short-term investment options available to small investors. First, Regulation Q of the Federal Reserve Act was altered to allow

10/12

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Small handbooks, presentation overheads, advertisements, and brochures with small amounts of copy frequently use even more leading. Adding more space between lines makes a text block look lighter:

10/14

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceilings, many individuals reacted by shifting funds from depository institutions into the bill market. As a result, investment by individuals in the bill market has risen sharply in periods of high interest rates, such

10/18

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceil-

In general, serif typefaces need less leading than sans serif typefaces for two reasons:

- The serifs help pull the reader's eye from left to right across the page.
- The x-height usually leaves enough space above lowercase letters to separate one line from another.

Select leading, like point size, according to its visual effect, not according to how much space you have available to fill. Then keep both leading and point size consistent throughout a publication.

Leading in headings

In traditional type sizes for text, a block of text looks like a gray rectangle. At heading sizes, individual characters have more definition and style. Your eye notices their individual shapes, curves, angles, and other features, so you read the headings more easily than text.

Therefore, you need proportionally less leading between lines of a heading than between lines of text. PageMaker's "autoleading," which is convenient for text sizes, may add more leading than you want for a heading. For example, a heading set in 36-point Times would have autoleading of more than 7 points — about 36/43 — too much for easy reading.

In general, set uppercase-and-lowercase headings solid (with leading the same as the type size), and set all-uppercase headings with slightly negative leading (leading less than the type size). Then adjust leading until you're satisfied with the way the heading looks.

**36-point heading
with autoleading**

Marketing and Product Development

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tempor incidunt ut labore et dolore magna aliquam erat volutpat. Ut wisi

**36-point heading
set solid**

Marketing and Product Development

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tempor incidunt ut labore et dolore magna aliquam erat volutpat. Ut wisi

Leading between text and headings

In general, add extra space between a heading and its accompanying text to emphasize the heading and improve readability. The extra leading is particularly welcome if the type sizes of the heading and text are within a few points of each other.



SETTING LINE LENGTH

For short amounts of text such as captions and headings, most line lengths are readable as long as you avoid extremes. But what line length is best for large amounts of text?

Choosing a line length

As a rule of thumb, use a line length of 40 characters per column. The exact length depends on the typeface and size you are using. A line containing 40 characters of 10-point type is shorter than a line containing 40 characters of 24-point type. But both lines are equally readable.

Traditionally, the formats of most typewritten documents have called for a single line of text extending across most of the page. Even at typewriter sizes of 10 or 12 *nonproportional* (equal width) characters per inch, a 6-inch line of typed text has too many characters — 60 or 72 — for maximum readability.

Text sizes of *proportional* type, which uses different widths for each character, have more characters per inch than a typewriter's nonproportional text. So, following the 40-character rule of thumb, text sizes of proportional type require shorter lines for good readability.

On a standard 8.5-inch by 11-inch page, you get readable results with standard text sizes by dividing the page into two to four columns of text. In this example, we used inside and outside margins of 3 picas, with 1 pica between columns. Here are the results with 11-point Times normal:



2 Columns
Approximately 50 characters per line

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue



3 Columns
Approximately 30 characters per line

duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.



4 Columns
Approximately 22 characters per line

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Even though the actual character count per line varies from 22 to 50 characters, each line length is readable. So don't feel locked in by the rule of thumb — just try to avoid lines that are too long or too short.

Making long and short lines readable

Long lines tire a reader's eyes. If you must use a longer line length, you can make it easier to read by increasing the leading. The resulting white space between lines guides the reader's eyes across the page, then back to the beginning of the next line. That way, the reader does not accidentally skip a line or read the same line again.

Line length too long for point size

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions

Extra leading improves readability

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market

Likewise, short lines are difficult to read because they break up sentences and force more hyphenation. Set the type flush left (read "Aligning text" later in this section) to make it easier to read.

In PageMaker, any headings in your text have a line length the width you flow the text. If your heading is too long for the width of the text block, you have four options: reword the heading, make it a smaller point size, make it into a separate text block and spread it over multiple columns, or break the heading into multiple lines (usually no more than three lines).

Corporate Report on Conditions of Earnings and Market Activities

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna aliquam erat volupat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcor-

Large point size and short line length make heading less readable

Corporate Report on Conditions of Earnings and Market Activities

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna aliquam erat volupat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure dolor in henderit in vulputate velit esse consequat. Vel illum dolore eu feugiat nulla facilisi at vero eos et accusam et ius to odio dignissim qui blandit prae sent luptatum zzril delenit aigue duos dolore et molestias exceptur sint occaecat cupiditat non simil pro vident tempor sunt in culpa qui officia deserunt mollit anium ib est abor um et dolor fuga. Et harumd dereud

Heading is easier to read when longer line length allows more words per line

KERNING HEADINGS

At standard text sizes, the spacing between characters looks pleasing and proportionally correct, so your eye glides smoothly from character to character. But if you enlarge that same text to a heading size, the spacing frequently looks excessive. Now your eye must bridge a larger expanse of white space to move from one character to the next.

To make type — particularly large type such as headings — easier to read, you can *kern* to adjust the space between characters.

Consider the word Venus. It looks acceptable at 10-point Times, but looks oddly spaced when enlarged to 72 points:



The space between the “V” and the “e” looks too long...



...although technically it is identical to the space between the other characters.



Kerning removes excess white space...



...resulting in optically uniform spacing.

Usually, you kern to decrease space between characters. Sometimes, however, you’ll add space for a special effect or to make a heading look lighter:

CORPORATE REPORT ON CONDITIONS

EARNINGS

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill

Adding microspaces between letters can emphasize a word.

CHOOSING AN ALIGNMENT

Justified text — text that is aligned on both its left and right edges — appears more formal and more structured than other alignments. Most magazines, newspapers, and books have justified text, which makes the text look authoritative.

In contrast, aligning text on the left or right creates ragged margins. The look is looser and more casual. Ragged margins create a more spacious, contemporary look.

For most type, choose aligned left or justified as the alignment because the even left edge of the text gives the eye a consistent starting point for reading each line.

Aligning text on the left

In general, text that is aligned left reads more easily than justified text because your eye doesn't stumble over irregular word and letter spacing as you read. The amount of space is the same between all words (in PageMaker, this is whatever you set with the "Spacing..." command). That consistency improves readability.

When using narrow columns for text, you should also make text aligned left. Justifying text in narrow columns results in excessive hyphenation and uneven spacing, which make text difficult to read.

Compressed and expanded spaces make justified text hard to read in narrow columns

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of

Set narrow columns flush left to optimize readability

Similarly, make headings—particularly subheads—aligned left, even if they appear above justified text. Headings generally contain very few words, so justification spreads the words and characters too far apart for easy readability.

Justified heading

Corporate Report on Conditions of Earnings and Market Activities

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individ-

Heading aligned on left

Corporate Report on Conditions of Earnings and Market Activities

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individ-

Justifying text

Ideally, justified text has an overall smooth, gray appearance. You may prefer this look to the ragged look of aligned-left text.

To justify text, PageMaker fills the lines by spreading or expanding the letter and word spacing as set with the “Spacing...” command. Sometimes the process of adjusting space to fill the lines makes the text look blotchy.

Check for smoothness by squinting at the page. Watch for rivers of white, which are caused by too much space between words in consecutive lines.

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978,

Rivers result from too much white space between words

If your text has rivers, you should decrease the range of word spacing in PageMaker and, perhaps, increase the range of letter spacing. Check the line length and type size, too — perhaps the line length is too short for the type size, forcing PageMaker to spread the characters too much.

Another antidote to rivers is to hyphenate words. PageMaker does this automatically if you turn on “auto” hyphenation with the “Paragraph...” command before you flow text. Or you can select already-flowed text with the text tool, then choose automatic hyphenation.

You can also take advantage of PageMaker’s prompted hyphenation feature to eliminate rivers. Select the blotchy text with the text tool, then choose “prompted” hyphenation with the “Paragraph...” command. PageMaker alerts you to hyphenate words that are not in its dictionary, but that might be worth hyphenating to eliminate white space.

CONTRAST FOR EMPHASIS

Just as you wouldn't speak in a monotone, avoid type — your voice in print — that looks monotonous. Add variety and emphasis to text by contrasting style, weight, typeface, case or capitalization, and size:

Contrasting size	Contrasting size
Contrasting style	<i>Contrasting style</i>
Contrasting weight	Contrasting weight
Contrasting case	CONTRASTING CASE
Contrasting typeface	Contrasting typeface

Apply these techniques only to small amounts of text at a time. And limit the number of techniques you use in a single document. Too much contrast makes text difficult to read.

Let's look at ways you introduce contrast with typography.

Style

With PageMaker's Type menu, you can apply a variety of styles — normal, italic, bold, underline, and strikethru — to any typeface. (Keep in mind that not all printers can print all type styles.)

The two styles used most often to set off text are italics and bold. Use these styles differently:

- Use *italics* to differentiate between words or phrases within text. For example, italics are used to identify book titles or foreign words.

Because italics express changes of tone and emphasis in a distinguished, understated way, you can use italics to set apart an entire thought, such as an introduction, from the main body of text.

Use italics to set apart text — a word or an entire thought

Editor's note: *Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions. Until 1978, all deposit rates at federally insured institutions were subject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceilings, many individuals reacted by shifting funds from depository institutions into the bill market. As a result, investment by individuals in the bill market has risen sharply in periods of high interest rates, such as 1969, 1973, and 1974.*

Two developments in the late 1970s greatly expanded the short-term investment options available to small investors. First, Regulation Q of the Federal Reserve Act was altered to allow depository institutions to offer six-month "money market certificates" bearing rates tied to the six-month Treasury bill rate prevailing at the time of purchase. Second, the proliferation of money market mutual funds offered investors indirect access to current money market yields. Money market

- Use **bold** to differentiate between levels, or kinds, or information, such as headings and text. For more information about bold text, read about weight below.

Corporate Report on Conditions of Earnings

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors.

The 1970s

Two developments in the late 1970s greatly expanded the short-term investment options available to small investors. First, Regulation Q of the Federal Reserve Act was altered to allow depository institutions to offer six-month "money market

Use bold to set off headings and subheads

Weight

Making selected text bold — darker than the surrounding text — adds visual weight. The heavier the type, the more dominant it becomes. And the greater the contrast with surrounding text, the better the visual clarity and readability of the bold text.

Bold expresses authority and importance. Use weight to differentiate levels, or kinds, of headings. If a heading is long, increasing its weight often means you can reduce point size (and fit more characters per line) without detracting from the heading's significance.

In PageMaker, you can make any normal typeface heavier by choosing the "Bold" command from the Type menu. The degree of contrast between normal and bold styles varies from one typeface to another. For example, Times normal and bold contrast only slightly, but Bookman normal and bold contrast markedly:

Times normal with bold — weak contrast

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam **nonnumy** nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat voluptat. Ut wisi enim ad minim **veniam**, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis **autem** vel eum irure dolor in henderit in vulputate velit esse consequat. Vel illum **dolore** eu feugiat nulla facilisi at vero eos et accusam et ius to odio

Bookman normal with bold — strong contrast

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat voluptat. Ut wisi enim ad minim **veniam**, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis **autem** vel eum irure dolor in henderit in vulputate velit esse conse-

If the normal and bold styles of the typeface you are using contrast too little, you may be able to use separate fonts that have been designed with different weights. For example, the Helvetica typeface is available in four fonts:

Satellite Station Opens New Era

Satellite Station Opens New Era

Satellite Station Opens New Era

Satellite Station Opens New Era

Top to bottom: Helvetica Light, Helvetica normal, Helvetica bold, Helvetica Black

Whereas the normal and bold styles of Helvetica contrast only slightly, the normal styles of Helvetica Light and Black contrast noticeably:

**Helvetica normal with bold —
weak contrast**

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**Helvetica Light normal with Black normal —
strong contrast**

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor incididunt ut labore et dolore magna aliquam erat volupat. Ut wisi enim ad minim veniam, quis nostrud exercitation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con se-

You'd get even greater contrast between Helvetica Light normal and the bold style of Helvetica Black.

Typefaces

You can increase the visual contrast between text and headings even more by using one typeface for body copy and another for headings. In these samples, headings set in Helvetica Black draw the eye quickly, making it easier to read than the version with Times bold headings:

New Market Acquisitions

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Corporate Earnings

Veniam, quis nostrud exercitation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure dolor.

Total Third Quarter Sales

In henderit in vulputate velit esse consequat. Vel illum dolore eu feugiat nulla facil-

New Market Acquisitions

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Corporate Earnings

Veniam, quis nostrud exercitation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure dolor.

Total Third Quarter Sales

In henderit in vulputate velit esse consequat. Vel illum dolore eu feugiat nulla facil-

Headings: 9-point Helvetica Black normal
Text: 10-point Times normal
Strong contrast between typefaces

Headings: 10-point Times bold
Text: 10-point Times normal
Weak contrast with one typeface

Uppercase characters

One way the eye identifies characters and words is by their distinctive shapes that offer visual cues to the reader. Text composed of uppercase and lowercase letters has a variety of heights and widths. In contrast, text consisting of all uppercase characters looks nearly uniform in shape, making the text difficult to read:

Heights and widths vary with uppercase and lowercase letters



New Market Acquisitions

Uppercase letters have similar shapes



NEW MARKET ACQUI

Uppercase letters are useful for headings and other short amounts of stand-alone text such as labels.

Within text, limit uppercase characters to acronyms and other special terms that must be written in all capitals. Do not use uppercase characters for emphasis.

Uppercase characters look conspicuous because they are larger than the surrounding text

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, THE RELATIVELY SMALL MINIMUM DENOMINATION OF BILLS MAKE THEM THE ONLY FEASIBLE MONEY MARKET INVESTMENT FOR MANY INDIVIDUAL INVESTORS. The volume of investment by individuals has varied greatly

When you have to use uppercase words in text, make them “Small caps” with PageMaker’s “Type specs...” command from the Type menu. PageMaker automatically reduces the selected capitals to 70 percent of their full size:

A Aa B Bb D Dd G Gg

60-point Times normal: uppercase, small caps, and lowercase letters

Small caps make acronyms and other uppercase abbreviations retain their strength without standing out from the text:

Standard & Poor’s Corporation has begun rating the CDs of S&Ls. Like Moody’s, S&P has experience rating commercial paper issued by S&Ls, but has so far applied bond rating methods to thrift CDs because of their longer terms. If asked to rate short-term thrift CDs, S&P will likely apply a variant of its commercial paper rating system.

Full-size capitals used for acronyms and abbreviations dominate the text

Standard & Poor’s Corporation has begun rating the CDs of s&Ls. Like Moody’s, s&P has experience rating commercial paper issued by s&Ls, but has so far applied bond rating methods to thrift CDs because of their longer terms. If asked to rate short-term thrift CDs, s&P will likely apply a variant of its commercial paper rating system.

Acronyms and abbreviations set as small caps blend with the text

Type size

Large type is more dominant than small type if style and weight are equal or nearly so. Large type may even look bold when the surrounding text uses smaller sizes.

In the example below, Times normal in varying sizes identifies three levels of importance for the (1) title, (2) subhead, and (3) text — regardless of their physical order on the page:

Title = 33 points
Subhead = 14 points
Text = 11 points

1

Research Grants

2

An employee handbook
for securing research grants
for modeling development

3

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tempor incididunt ut labore et dolore magna aliqua erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ul-

Putting the smaller subhead before the title still leaves no doubt which element is the most important: the heading

2

An employee handbook
for securing research grants
for modeling development

1

Research Grants

3

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tempor incididunt ut labore et dolore magna aliqua erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ul-

When establishing the levels of importance, size major headings — such as the publication title — in proportion to the the rest of the page. If the major heading is too large, the publication looks top-heavy.

For different levels of subheadings, choose type sizes in proportion to their importance, compared with the major heading.

Also consider the width of the column where you are flowing the text that contains the subheadings. Too large a type size for a subhead may limit you to fewer characters per line than you need for easy readability. Yet too small a type size may provide too little contrast with the text.

Size differentiates the heading, subhead, and text

Corporate Report on Conditions of Earnings

Individuals, especially since the mid-1960s, have become substantial investors in Treasury bills. Prior to developments in the late 1970s, the relatively small minimum denomination of bills made them the only feasible money market investment for many individual investors. The

volume of investment by individuals has varied greatly depending on the level of bill rates relative to the rates paid on time and savings deposits at depository institutions.

1978

Until 1978, all deposit rates at federally insured institutions were sub-

ject to fixed ceilings that did not vary with market interest rates. Consequently, when market rates rose above the deposit rate ceilings, many individuals reacted by shifting funds from depository institutions into the bill market. As a result, investment by individuals in the bill market has risen sharply in

Mixing and matching type for emphasis

You can combine one or more approaches for emphasizing text to achieve the effect you want. This becomes necessary when type size alone may not adequately differentiate the levels of hierarchy that a document requires.

For example, assume your publication has a title, subtitle, and two levels of headings within the text. Even if you make each item a different size, the distinctions may be too subtle for the casual reader to see at a glance:

The diagram illustrates a hierarchy of text elements with corresponding font sizes indicated by brackets on the left:

- Heading: 18-point** — Research Grants
- Subhead: 14-point** — An employee handbook for securing research grants for modeling development
- First-level heading: 12-point** — Getting Started
- Text: 10-point** — Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat volupat.
- Second-level heading: 11-point** — Preparing a plan
- Text: 10-point** — Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat volupat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure

The first-level heading looks too similar to the second-level heading

You could increase type size — for example, make the first-level heading 14-point Times. But then you'll have to increase the size of the subhead or otherwise differentiate it.

When a publication has many levels of headings, create contrast with combinations of fonts, case, size, style, and weight. For example, changing the style of one level of heading dramatically clarifies the ranking of all the headings:

Italicizing and enlarging the first-level heading clearly sets it off from the subhead and second level-heading

Research Grants	Heading: 18-point
An employee handbook for securing research grants for modeling development	Subhead: 14-point
<i>Getting Started</i>	First-level heading: 14-point
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tempor incidunt ut labore et dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure	Text: 10-point
Preparing a plan	Second level heading: 12-point
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tempor incidunt ut labore et dolore magna aliquam erat volutpat.	Text: 10-point

When you mix approaches to achieve contrast, use each type combination consistently throughout the publication. If you use Times for text, use Times for all equivalent text. If you use Helvetica bold for a caption, then make all captions Helvetica bold. Such consistency helps readers see relationships between the various elements of your publication.

Here are more examples showing how you can alter the appearance of your publications by changing the size, style, weight, font, or case, separately or in combination.

An employee handbook
for securing research grants
for modeling development

RESEARCH GRANTS

Getting started

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Subhead:
Helvetica Light 14/15
Heading:
Times bold 24/24
First-level heading:
Times italic 11/12
Text:
Times normal 11/12

**An employee handbook
for securing research grants
for modeling development**

Research Grants

Getting started

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Subhead:
Helvetica Black 9/10
Heading:
Times normal 30/30
First-level heading:
Times italic 11/12
Text:
Times normal 11/12

Research Grants

An employee handbook
for securing research grants
for modeling development

Getting started

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Heading:

Times bold 24/24

Subhead:

Helvetica Light 13/14

First-level heading:

Helvetica Black 10/12

Text:

Times normal 11/12

Research Grants

An employee handbook for securing research
grants for modeling development

Getting started Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat voluptat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure dolor in henderit in vulputate velit esse consequat. Vel illum dolore eu feugiat nulla facilisi at vero eos et accusam et ius to odio dignissim qui blandit prae sent luptatum zzril delenit aigue duos dolore et molestias exceptur sint occaecat cupiditat non simil pro vident tempor sunt in culpa qui officia deserunt mollitim ad minim veniam, quis nostrud

Heading:

Helvetica Black 27/27

Subhead:

Helvetica Black 9/10

First-level heading:

Helvetica Black 10/12

Text:

Times normal 11/12

Research Grants

An employee handbook for securing research grants for modeling development

GETTING STARTED

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Heading:
Times bold 36/36
Subhead:
Times italic 12/13
First-level heading:
Times bold 11/12
Text:
Times normal 11/12

AN EMPLOYEE HANDBOOK FOR SECURING
RESEARCH GRANTS FOR MODELING DEVELOPMENT

Research Grants

Getting started

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Heading:
Helvetica Black 7/8
Subhead:
Times bold italic 36/36
First-level heading:
Times bold italic 11/12
Text:
Times normal 11/12

ENDING PARAGRAPHS AND COLUMNS

Sometimes a paragraph ends in a line that contains a single word or, worse, the hyphenated end of a word. The word is called a *widow*.

After flowing text in PageMaker, enlarge the page so you can check the ending of each paragraph for widows. Then, for the best-looking text, eliminate each widow by editing your text by deleting a word. Or try rewording — edit a phrase to shorten the paragraph and eliminate the offending line, or add a word or two to fill out the line.

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Paragraph ending in a widow

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Widow eliminated by editing text

After correcting widows, check the page for *orphans*, which are single words or short lines of type at the top or bottom of a column. Like widows, you can eliminate orphans by deleting or rewording text.

Otherwise, if the format allows the bottom margin to be uneven, you can eliminate orphans by shortening or lengthening the column. All template samples take the formal approach of ending every column (except the last one in the publication or chapter) on the same line. For more informality and flexibility, you can design your pages with uneven bottom margins.

Uneven bottom margins look best when the space below each column seems intentional. As you arrange the columns, keep these points in mind:

Ending all columns at the same line makes an even bottom margin



Ending each column at a logical place makes an uneven bottom margin

Whether you make your bottom margins even or uneven, be consistent throughout all pages of the document.

GOOD TYPOGRAPHY — KEY POINTS

- Choose typefaces to create an impression: serif typefaces look traditional; sans serif typefaces look contemporary.
- Serif typefaces usually are easier to read than sans serif typefaces.
- Unify your design by limiting each document to one or two type families.
- Choose a size between 9 and 12 points for text, the same size or smaller for supporting text (such as captions), and larger for headings.
- For good readability, set the line length to allow about 40 characters of the typeface and size you are using.
- Use leading, weight, and size to separate headings and subheadings from text.
- Choose justified text for an authoritative and traditional look; use aligned-left text for a lighter, contemporary, and more informal look.
- Kern headings to make them more readable by removing extra space between characters.
- To add contrast to type, change type style, weight, typeface, capitalization, and size.
- Reserve italic, bold, and other type styles to identify special text such as book titles, captions, and headings.
- Remember that the heavier or darker the type, the more visual impact it has.
- Within text, use small caps instead of full-size capitals for acronyms and other consecutive uppercase letters.
- Review text, then eliminate widows and orphans by deleting or rewording text.

Today's visually oriented readers prefer text with graphics more than words alone. Reading takes effort, but graphics are easy to grasp.

Well-chosen graphics can get your message across more intensively and effectively than words alone. In fact, graphics help you reach those people who look at pictures and skip over the text. For such reasons, most publications marry text with graphics to improve communication — and that's what publications are all about.

Graphics aren't limited to art. Anything else — text, graphic, or a combination — that visually enhances the page is a graphic, too: a scanned image of a photograph, a simple ruled line, a logo consisting solely of text, or a chart that uses words as labels.

Even tables of data, dominated by statistics and other text, act as graphics by using typography, spacing, ruled lines, and shading to present dense information in a visually cohesive, organized way.

This chapter begins by telling you how to get the most from your graphics by the ways that you create, size, position, and crop them. Suggestions cover techniques for using scanned photographs, adding ruled lines and boxes, and illustrating data with tables and graphs.

GETTING THE MOST FROM GRAPHICS

Graphics enhance your publication in many ways. Depending on the kind of graphic you use, it can:

- attract attention so people pick up and read your text
- show exactly what happened
- instruct with how-to instructions
- sum up information
- explain by illustrating concepts and interpreting data
- entertain
- break the monotony of text-heavy pages

In general, photographs work well to get attention and add realism, whereas graphs convey quantifiable information well. Choose diagrams, charts, schematics, maps, cartoons, or simple graphics when you want to communicate quantitative information more effectively and draw your reader into the page. Sometimes a combination of several kinds of graphics best clarifies a point.

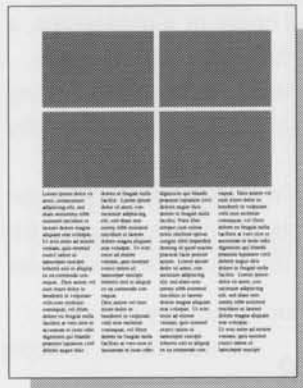
Sizing graphics

If a page has two or more graphics, make the most important graphic conspicuously larger than the others. Then size the others to reflect their relative importance to the text.

Chances are that most graphics created with other applications and placed in Page-Maker will not fit your layout exactly. That's fine, because you can easily resize any graphic by dragging one of its handles.

When resizing, pay special attention to graphics saved in a paint-type format. For the best printed results, you must match the resolution of the graphic to the resolution of your printer. That's easy enough in PageMaker — just hold down the Command key (Macintosh) or Ctrl key (PC) while resizing, so the paint-type graphic “snaps to” appropriate sizes as you drag a handle. If those sizes don't suit the layout, you can use a size that does, but expect tradeoffs in the printed quality.

Graphics of equal importance are equal sizes



Enlarge the graphic that is most important



Align supporting graphics with the main graphic

Positioning graphics

Position each graphic as close as possible to where it is cited in the text. If the text does not specifically mention the graphic, then position the graphic where the text provides a context for it.

In most cases, the graphic should appear on the same page as the related text. If it won't fit and you can't adjust the text, put the graphic on the next page, and consider referring to its location within the text — for example, “as shown on the next page.”

Position graphics inside the image area created by the margins. Occasionally, you may want to call more attention to a graphic by *bleeding* it — extending it clear to the edge of the page. In general, do this only when the added emphasis is really useful and the page size is smaller than the *print area* of your printer. Then do it big — bleed one large graphic rather than several small ones.

These illustrations show additional principles you should keep in mind as you lay out pages and position graphics in PageMaker:

White space loses its impact when divided between both sides of a graphic



A single area of white space balances the visual weight of the graphic better



Scattered graphics are distracting



Unify your pages by aligning graphics with other graphics, rules, or text



Cropping graphics

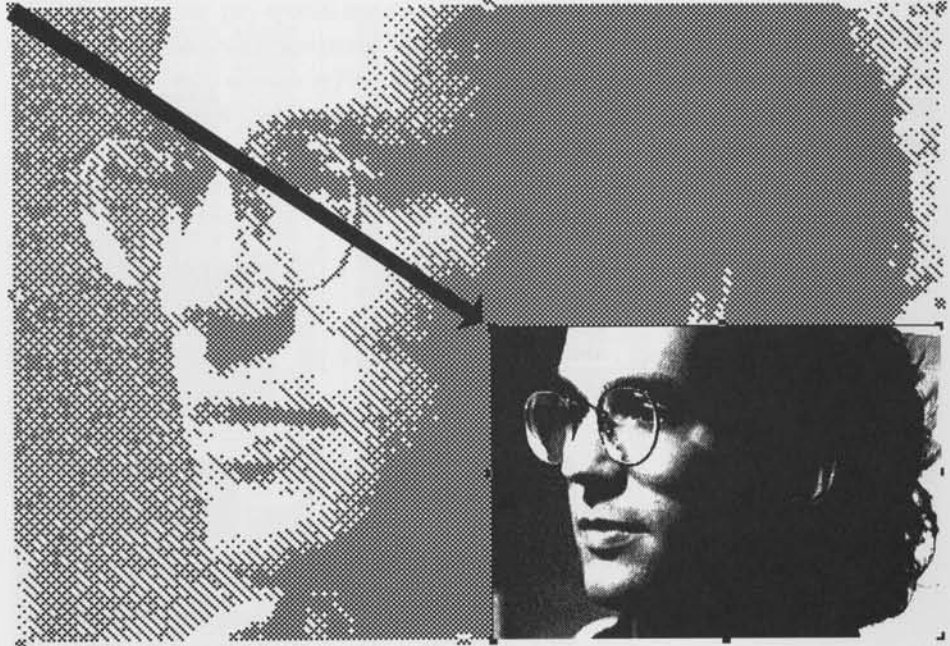
Like text, graphics sometimes need editing to remove parts that detract from the main point.

If you create a graphic with PageMaker tools, use the pointer tool to delete unnecessary parts. If necessary, you also can resize and rearrange the part that remains.

With a graphic imported to PageMaker from another application, use PageMaker's cropping tool to trim excess detail:

- For best results, crop the graphic to eliminate extraneous details. Then, if necessary, resize the part that remains to fit the page layout. This approach maximizes the impact of the remaining graphic, independent of its final dimensions.
- When the overall size and shape of the graphic are as important as its content, you can crop the graphic until it fits your layout. Then drag the cropped image around within the frame until you see the parts that look best on your page. Take this approach when creating grid-based documents (for more information, read Chapter 6, "Exploring Further: Grids").

If you want, resize before cropping



Crop the desired graphic



Resize the cropped graphic to fit your layout



Remember, to restore parts that you cropped off a graphic, make its frame larger (up to the original size). Experiment by repositioning the cropped image within the frame until you're satisfied with the result.

USING SCANNED IMAGES

If you have existing art and photographs you want to add to your PageMaker documents, you can convert them into computer graphics. This conversion requires hardware called a *scanner*, as well as accompanying software usually provided by the scanner manufacturer.

All scanners can produce conventional paint-type graphic images. These work well for clearly defined line art such as that used for logos, graphs, and black-and-white drawings. Some scanners give you the option of creating gray-scale images in the tag image file format (TIFF). Gray-scale images, which provide 16 or more shades of gray, are best for scanned photographs.



Conventionally scanned photograph looks coarse printed at 300 dots per inch



Gray-scale TIFF scanned photograph shows more detail and shades of gray

Conventionally scanned photographs

Photographs scanned as regular paint-type graphics actually are pseudo-gray images that look more black and white — with less subtlety in the shading — than gray-scale TIFF images.

On the screen, especially at PageMaker's "Fit in window" view, conventionally scanned photographs can be illegible because the resolution of the scanned image usually differs from that of the screen. Because the images are hard to see, cropping is difficult to do effectively.

Conventionally scanned photographs also can look uneven when printed unless resized to dimensions suitable for your printer (read "Sizing graphics" earlier in this section). Increasing the resolution of the printer improves the resolution of the printed image, but the image will still look uneven.

Gray-scale TIFF photographs

When scanning a photograph, choose the gray-scale option for the most flexibility and the best printed results. The gray-scale TIFF scanned image shows clearly on your computer screen, so you can see the results of cropping and resizing. Better yet, you can resize to any dimensions, and the printed results look good.

The many degrees of shading mean that a gray-scale TIFF image shows more detail when printed on higher-resolution (400-plus dots per inch) printers. The higher the resolution, the more dramatic the results.

ADDING RULED LINES AND BOXES

Simple graphics such as ruled lines and boxes can emphasize or identify information on the page, while making the page more attractive.

Tips for using ruled lines

Use ruled lines to separate objects or divide one kind of information from another. For example, vertical rules separate columns of text better than blank space, especially for text that is aligned left and ragged right. Horizontal rules can separate a heading from text or one chapter from another.

Follow these guidelines when creating rules:

- Match the character of the line to your purpose, look, and style.

Some rules have strong characters. For example, a double rule conveys a classic feeling, more appropriate for a financial report or formal invitation than for a memo. A bold rule above headings draws attention to itself and the text, whereas light lines quietly separate elements without drawing attention to themselves.

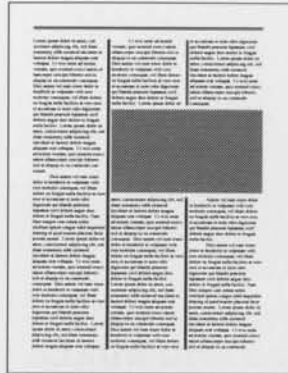
- Use multiple-line rules sparingly.

If you use multiple-line rules, limit your publication to one or two multiple-line styles. Too many different kinds of lines can be visually distracting, like mixing too many type families.

- Be consistent.

Use each ruled line the same way throughout your document. For example, if you use a hairline to separate columns on a page, make sure only hairlines separate columns throughout your publication.

Do not use multiple-line rules for more than one purpose



Use hairlines or other light rules between columns



Use a multiple-line or patterned rule only for a single purpose. For example, avoid using a multiple-line rule as a border and for underlining headings. However, plain lines work well for more than one purpose, such as a hairline between columns and below all first-level headings.

- Check the weight of your rules.

Be sure to choose only those line widths actually available on your printer. PostScript printers can print any width of ruled line, even hairlines, but other printers cannot.

Depending on the resolution of your screen and the view of the page, a 1-point rule may look the same on the screen as a .5-point rule or hairline. To verify the weight of the rules on the screen, print a copy of your publication occasionally.

Tips for using boxes

A box draws attention to the text or graphics enclosed by the box. Use boxes to isolate text or graphics from the other elements on a page, as well as to identify a particular kind of text (for example, a summary).

Keep these guidelines in mind as you create boxes:

- Be subtle.

A light border usually calls enough attention to the enclosed element. Avoid boxes drawn with heavy and multiple lines, which can look like picture frames.

A heavy box overpowers the text



Fine-line boxes are subtle, yet effective



Alternatively, draw a light gray box (choose “10%” or “20%” from PageMaker’s Shades menu) over any text or graphic you want to distinguish subtly.

- Be consistent.

If you use a box to identify a particular type of information, use the same kind of box to identify similar information elsewhere in your document. Change box styles for different kinds of information.

- Use the same spacing inside and outside the box.

A graphic can completely fill a box. If you leave white space between the edge of the graphic and the box, make that border the same as the space surrounding the box.

When you box text, always indent the enclosed text equally from all four sides of the box. As with graphics, make the space between the text and the box the same as space outside the box. Use the “Paragraph...” command to set left and right indents, as well as the space before and after paragraphs, to indent the text inside the box. Otherwise, make the enclosed text into a separate text block that you can resize.

- Try reversing text in the box.

For extra attention-getting impact, reverse text so it appears white in a dark box. The boxed text has more visual punch, yet it looks cleaner and smoother than if boxed with heavy border.

Make sure the box has no frame (choose “None” from the Lines menu), and shade it with “Black,” “60%,” or “80%” from the Shades menu. Each shade has a different look — choose the one you like.

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Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla

For extra visual impact, reverse text in a black or gray box

Reverse text in a black box

For easy readability when reversing type, make the text a sans serif typeface, such as Helvetica, that uses equal-weight lines for all parts of the letters. You can use a serif type, too, but make the point size large enough (at least 10 points) that the characters don't visually run together. If the box is gray instead of black, avoid light or italic type styles.

Before making your final choices, experiment with type and shading to make sure the reversed type is readable when printed.

ILLUSTRATING DATA

When you want to illustrate data effectively, present the data visually as a graph, rather than as a table.

Tables of data are objective — the facts, and nothing but the facts. But a graph can emphasize a particular point. For example, you can adjust the scale, vary line weights, apply shading, and reposition elements in relation to each other to help make your point.

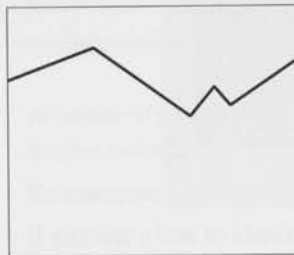
In particular, use a graph instead of a table if your data shows trends, movements, distributions, or cycles. Plotting two groups of data on the same graph points up significant differences that are less apparent as numerical data.

Graphs can take many forms:

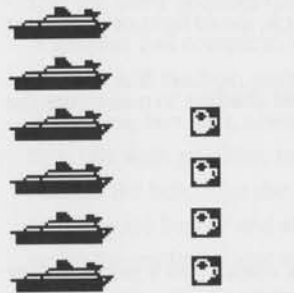
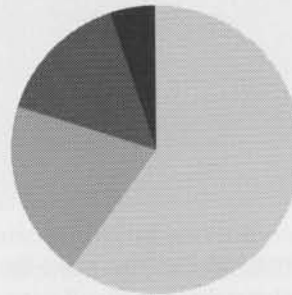
- Line graphs, the most popular kind of graph, can show the relationships between various sets of data — for example, sales of various models of personal computers (PCs) during a one-year period.

- Bar charts show quantities of the same item, of different items, or of the components of a single item.
- Pictograms, a special kind of bar chart, use icons to show approximate quantities of specific items — for example, PC usage in 10 countries, where each PC icon in the chart represents 100 PCs.
- Pie charts show quantities as proportions of the whole item — for example, the number of staff in each department of your company.

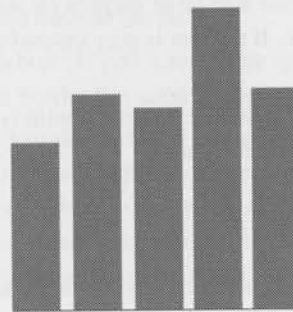
Line graph



Pie chart



Pictogram



Bar chart

Most graphs consist of lines, boxes, and circles, with a small amount of text as headings and labels. Because all of these components are available with PageMaker's toolbox, the drawing tools and text tool may be all you need to illustrate your data with a visually powerful, persuasive graph that fits your layout exactly. Just keep in mind that each component created with PageMaker is a separate element, so you will have to group-select all components if you need to reposition your work.

You can create graphs with other software applications, too, then place them in PageMaker. The advantage here is that you can resize the entire graphic as a single unit. Even so, we recommend that you add all text with PageMaker after placing the graphic so that you can resize without distorting the text.

Use your creativity as you follow the guidelines in this section to illustrate data with tables and graphs.

Creating tables

When your data does not lend itself easily to a chart or graph, use tables to list quantitative data.

A table starts as numeric text arranged in columns. That arrangement alone makes the table stand out from the surrounding text, so it breaks up the monotony of the page and catches the reader's eye. You can enhance the visual impact of a table even more with typography, spacing, and ruled lines.

Industry Grouping of Commercial Paper Issues

Industry Grouping	Number of Firms Rated	Percentage of Total Firms Rated
Industrial	370	42.0
Public Utilities	193	21.9
Finance	155	17.6
Bank Holding	119	13.6
Mortgage Finance	9	1.0
Insurance	25	2.8
Transportation	10	1.1
Total	881	100.0

Use typography, space, and ruled lines to organize columns of data and improve readability

Using typography Begin each table with a descriptive heading that also explains the meaning of the table. If your document has several tables, begin the heading with a number, such as Table 1. Use typography to set off the heading. Make the heading larger or bolder than other parts of the table. That way, even the casual reader is sure to get your point.

Use typography consistently — for example, apply the same type specifications to all column headings. Likewise, set up consistent type specifications for other elements of the table. If the regular text in your document uses a serif typeface, you may want to switch to a sans serif typeface for tables to differentiate them. The clean, mechanical look of sans serif type also makes tables easier to read.

If a table does not fit on a single page, you can continue it on the next page. Repeat the table heading (or an abbreviated but coherent version of it), followed by the word *continued*. Repeat all column headings before continuing the remaining data.

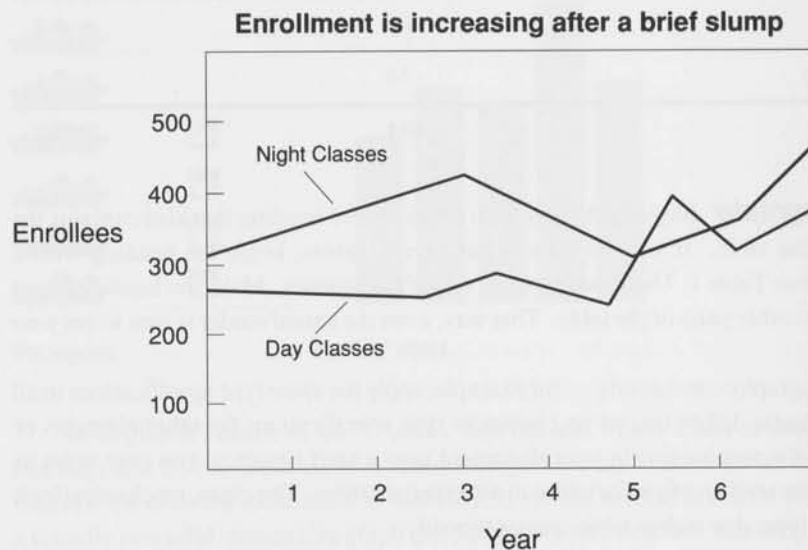
Adding space and rules If your table has groups of data, separate them visually. For example, you could try one or more of these techniques:

- Leave extra space between rows or logical groups of rows.
- Draw a thin rule between groups of rows. If you leave enough space, you can even put ruled lines between all rows.
- Draw a lightly shaded box (for example, “10%”) without a border through every other row, every other logical group of rows, or lines of totals. By tinting rows or columns, you add visual impact and draw the reader’s eye to that particular information. This also helps readers follow information across the row.

If you use rules, be sure to use different weights of rules consistently. For example, use a heavier rule below the column headings, then hairlines to separate the rows of data. If the table has many columns with subheads, use light rules to group the columns for each major column heading.

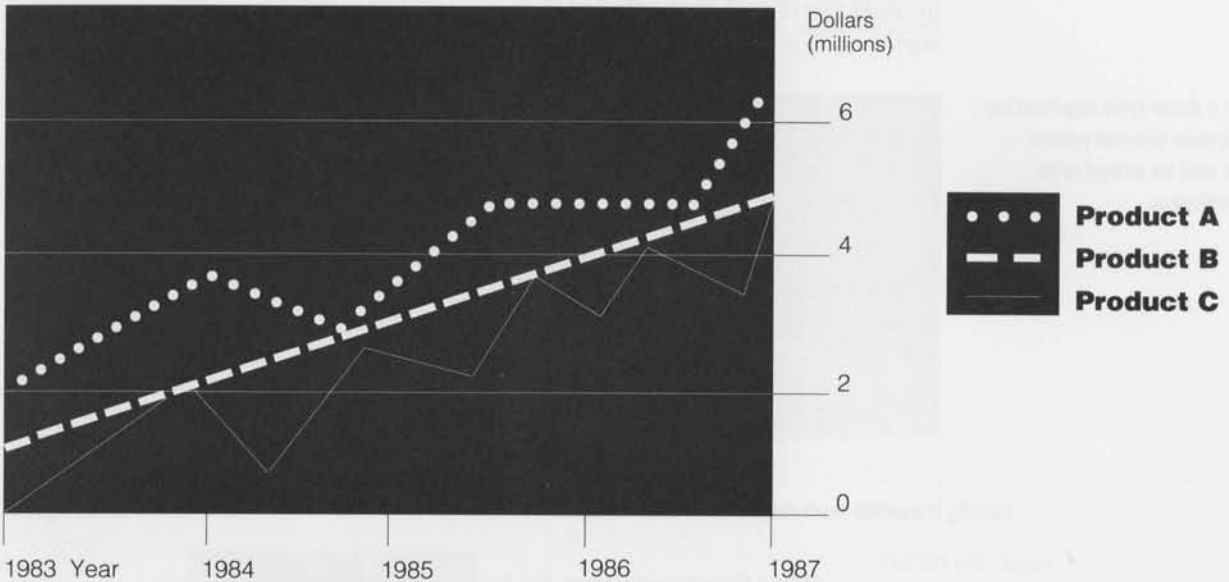
Creating line graphs

To create a line graph, you draw two axes at right angles. Then you accurately plot your data.



A simple line graph created with PageMaker

Product sales continue to increase despite seasonal declines



A stronger line graph created with black boxes and reversed lines in PageMaker

Creating axes Usually, the vertical axis represents amounts and the horizontal axis represents time. You can show these axes several ways. For example, draw two separate lines for the axes, or draw a lightly shaded box that serves as background for the entire graph.

Label the vertical axis at its top. Sometimes the units used in the horizontal axis may be self-explanatory so you don't need to label it. If you do, put the label flush left with the vertical axis, or center it along the axis.

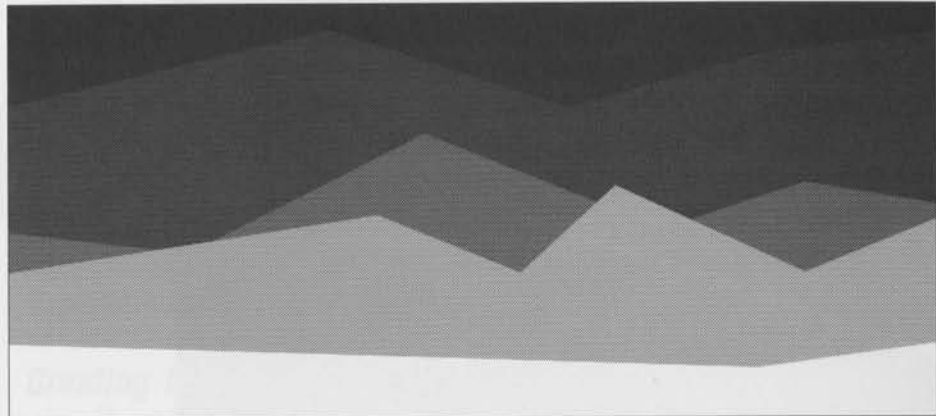
Plotting the data On each axis, add a tick mark and label to mark each increment. To improve accuracy, you can draw a grid, rather than just tick marks. However, even with large increments, the grid may obscure the data you plot. Sometimes the horizontal or vertical grid lines, along with tick marks on the other axis, provide all the detail you need.

Next, you plot each set of data in relation to the axis, making each number a point on the chart. Then you draw a line to connect all the points in a set of data.

Be sure to use a different line style for each set of data you plot, and label each line. Otherwise, you have to add a key to the graph identifying what each line represents. Do you want to emphasize one line? Make it bolder than the others.

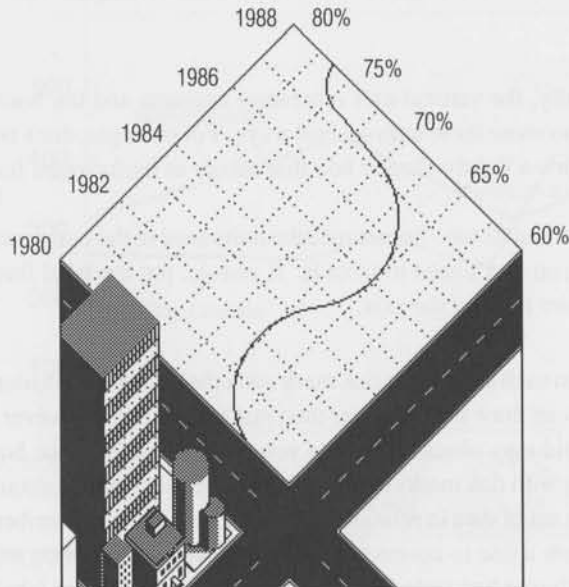
Try some special effects, too. For example, the plotted lines probably look somewhat like mountain peaks. Add some three-dimensionality by using a heavier line on the right side of each peak. Instead of drawing grid lines through the entire background, start the grid at the top of the lowest line plotted on the graph.

Use a draw-type application to create shaded peaks — text will be added with PageMaker



Office Occupancy Rates are Increasing at a Record Rate

Use a paint-type application and PageMaker's text tool to enhance a graph with illustrations



Creating bar charts

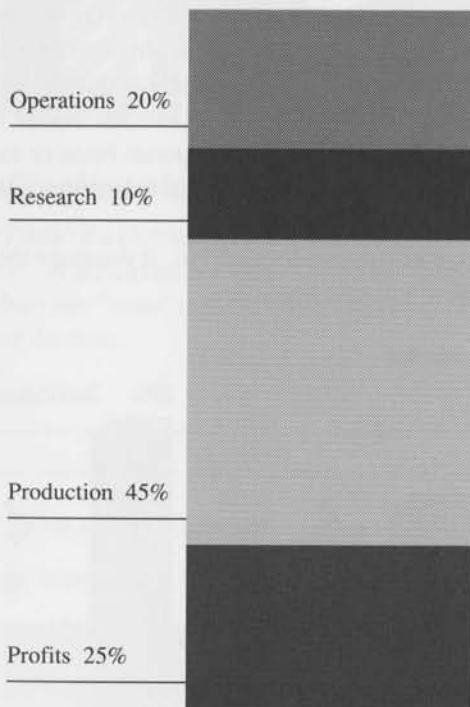
A bar chart consists of horizontal or vertical bars. All bars are the same width. However, the length of each bar corresponds to quantity. If a bar chart has multiple bars, the chart has vertical and horizontal axes, much like a line chart.

You can use bar charts to show three kinds of quantities:

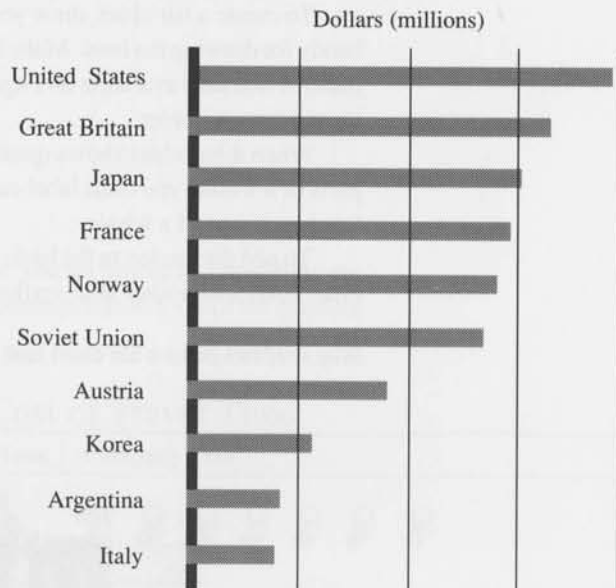
- quantities of the parts of one or more whole items where the entire bar represents 100 percent (for example, writing, production, and printing costs as percentages of the total cost for an annual report)
- quantities of the same item at different times or from different places (for example, personal computer users in 10 countries)
- quantities of different items at the same times or places (for example, sales of the three major word-processing applications in 1985, 1986, and 1987)

For a single item, a pie chart (explained later) works just as well. However, if you are comparing the same components of different items, use a bar chart.

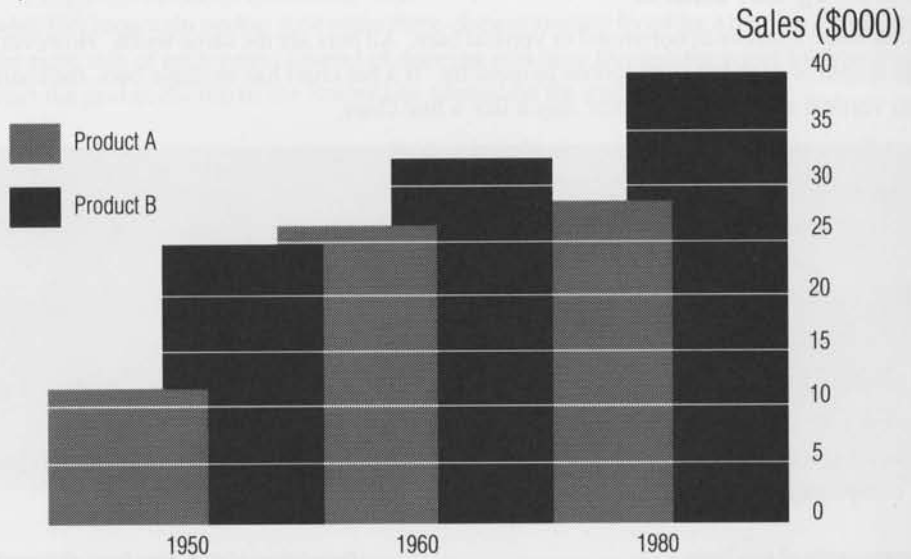
Components of one item



Quantities of one item from different places



Quantities of two items at the same times

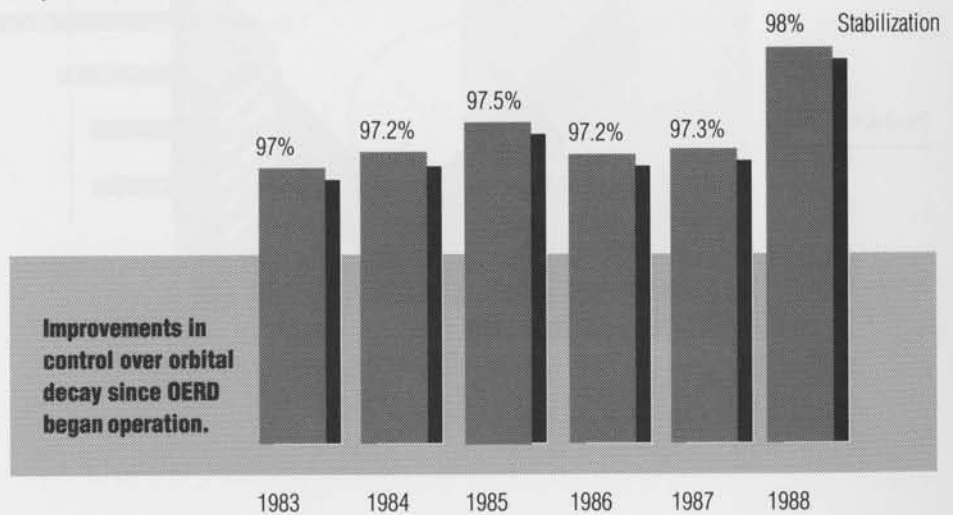


To create a bar chart, draw your axes, if needed. PageMaker's square-corner tool is handy for drawing the bars. Make bars of shaded boxes without borders, using the various patterns and tints available on PageMaker's Shades menu. Any white or transparent box should have a border.

When a bar chart shows quantities of different items, either as separate items or as parts of a whole, you must label each item. Use a key when showing multiple items, and label each part of a whole.

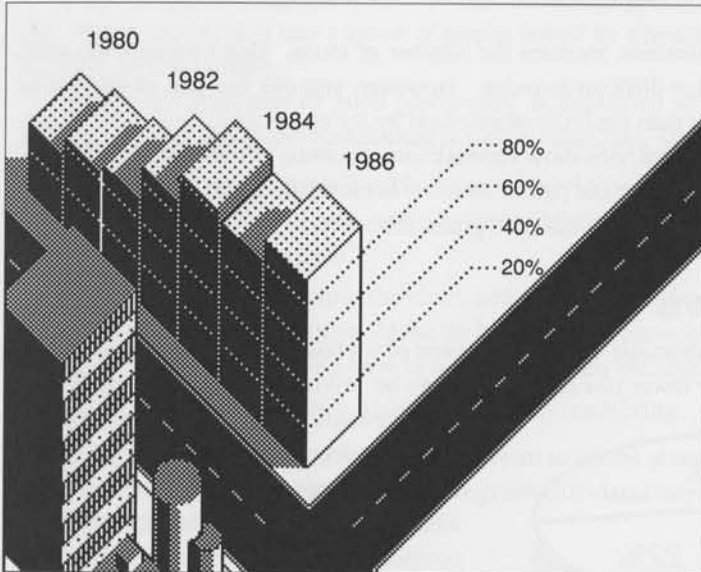
To add dimension to the basic bar chart, create shadows for each bar. If you make the chart horizontal rather than vertical, it probably will take less space.

Drop shadows make a bar chart look three-dimensional



For more accuracy and appeal, add either horizontal or vertical grid lines at regular increments (not necessarily every tick mark). When you want to give precise quantities, use PageMaker's text tool to label the bars with summary data.

Average occupancy of office space nears capacity



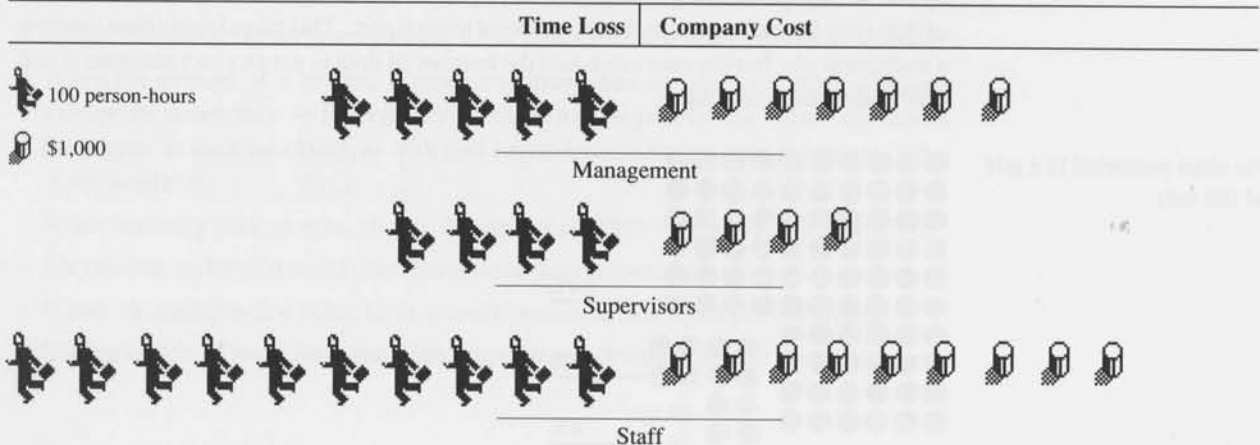
Use a paint-type application and PageMaker's text tool to create a complex bar chart

Creating pictograms

Think of a pictogram as an illustrated bar chart.

A pictogram begins as a basic bar chart. However, you go further by converting the bars into "units" that the reader can count. Each unit corresponds to a specified quantity of the item.

Annual Cost of Travel Time



Use icons to represent units of items

Any symbol — what we will call the icon — can represent a unit of items, so your choices are unlimited. Ideally, the icon you use will be self-explanatory. You can create the icon with another application, place it with PageMaker, then copy and paste the number you need for the pictogram. Or use PageMaker to create a simple shape, such as a box or circle, or to type one or more characters that identify the icon (such as PC for personal computers).

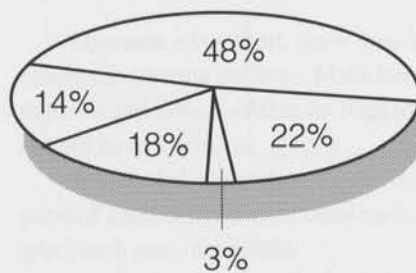
To show larger quantities, increase the number of icons. Don't enlarge the icon, because relative sizes are difficult to judge. However, you can use part of an icon to represent a quantity less than the units represented by the entire icon.

Because pictograms can only show approximate amounts, you should type the specific quantity after the last icon (or part of an icon) in each bar. If the units per icon are not indicated, add a small key to your pictogram, too.

Creating pie charts

A pie chart is the most dramatic way to show parts of a whole. As long as you divide the pie into a half dozen or fewer pieces, the chart can be striking and easy to comprehend.

The basic pie chart consists of a circle with lines from the center to create slices. Each piece represents a percentage of the whole. If you want readers to be able to compare the values of the sections, label each slice of the pie with a percentage (and make sure the percentages add up to 100 percent).

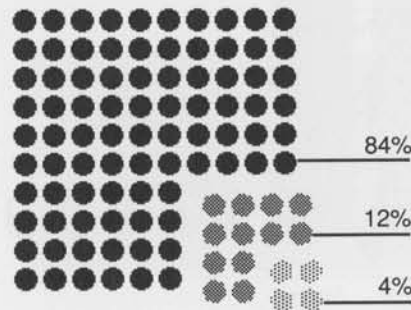


Traditional pie chart drawn with PageMaker

If you create the pie chart with PageMaker, you can make it more interesting by adding a drop shadow. If you want to emphasize a particular part, use the line-drawing tools to add diagonal, horizontal, or vertical lines to mark it.

If the whole consists of just two or three parts, you can make the "pie" more dramatic by converting it into a 10-by-10 grid of 100 squares, dots, or another shape. Offset groups of dots (one for each percent) that correspond to each part. This takes longer than creating a traditional pie, but the user can count the number of dots to get an exact measure if you don't label the percentages.

Pie chart converted to a grid of 100 dots



Tips for graphs

Crystallize your message by making any graph as simple as possible. Eliminate all extraneous information or, if the information is too complex, simplify the graph by breaking it into two or more illustrations.

For example, a line graph with more than three lines gets cluttered if the lines overlap. You could break it into a series of graphs linked by a heading that threads through all the individual graphs.

Apply the principles of good typography as explained in Chapter 4, “Exploring Further: Type.” Keep these additional points in mind, too, when adding text to graphs:

- Use a sans serif typeface (such as Helvetica) to label the components of your chart. The clean, mechanical look of sans serif type makes labels easy to read quickly without distracting from the graph itself.
- Unless a caption accompanies the chart, add a descriptive heading that points out the significance of the illustration. Make the heading long enough — a sentence, if necessary — so the reader doesn’t have to completely study the graph to form a conclusion.
- Make all headings and labels horizontal for easy readability.

Label critical data on a graph when you want to assure accurate interpretation. In a few cases, you may want to include both the graph (for visual impact) and a table (providing backup detail) in your document.

WORKING WITH GRAPHICS — KEY POINTS

- Mix graphics with text for better communication.
- On a page with multiple graphics, size the graphics in relation to their importance, with the most important graphic conspicuously larger than the others.
- Position graphics as close as possible to where you mention them in the text.
- Keep all graphics within the image area enclosed by the margins, except for those few occasions when bleeding a single large graphic really improves the layout.
- Create a dramatic layout by contrasting white space with text and graphics on the page.
- When the content of a graphic is more important than its size, crop it to eliminate extraneous detail, then — if necessary — resize it to fit your layout. But if the size of the graphic is most important, as with grid-based documents, crop the graphic to fit the space available.
- When scanning photographs, choose the gray-scale TIFF option whenever possible.
- Choose line styles that match the character of your document.
- If you use multiple-line rules, limit yourself to one or two styles per document.
- Use each style of ruled lines and boxes consistently throughout your document.

- Because different weights of light rules might look the same on your screen, print your document occasionally to verify that you are using the rules you intended.
- Separate enclosed text from its box with the same amount of space used to separate the box from the surrounding text.
- For a change, use light gray boxes with black text, as well as dark boxes with reversed text.
- Organize tables of data with typography, ruled lines, and tints.
- Show trends, movements, distributions, and cycles with graphs instead of tables.
- To show the relationships between sets of data, plot them as a line graph.
- Use bar charts to show quantities of a single item, of different items, or of the components of one or more whole items.
- Convert a bar chart to a pictogram by using an icon to represent units of an item.
- When showing parts of a whole, a pie chart may be better than a bar chart.
- Choose sans serif typefaces for tables and graphs.

As you use the templates to build publications from day to day, you may find that your documents don't quite fit the templates presented in Chapter 3.

Perhaps your company has already established a corporate identity that requires a different grid you want to use to develop your own templates. Or the grids in Chapter 3 will work for you — but only after you have adapted them for your job. You can easily adapt the grids in this templates package for other kinds of publications, or you can create your own grids.

This chapter covers:

- step-by-step instructions for creating your own grid-based template
- special template techniques you can use to customize one of our templates
- ways you can manage the grid to reduce your design decisions and produce a more effective design
- additional tips for incorporating text and graphics in grid-based templates

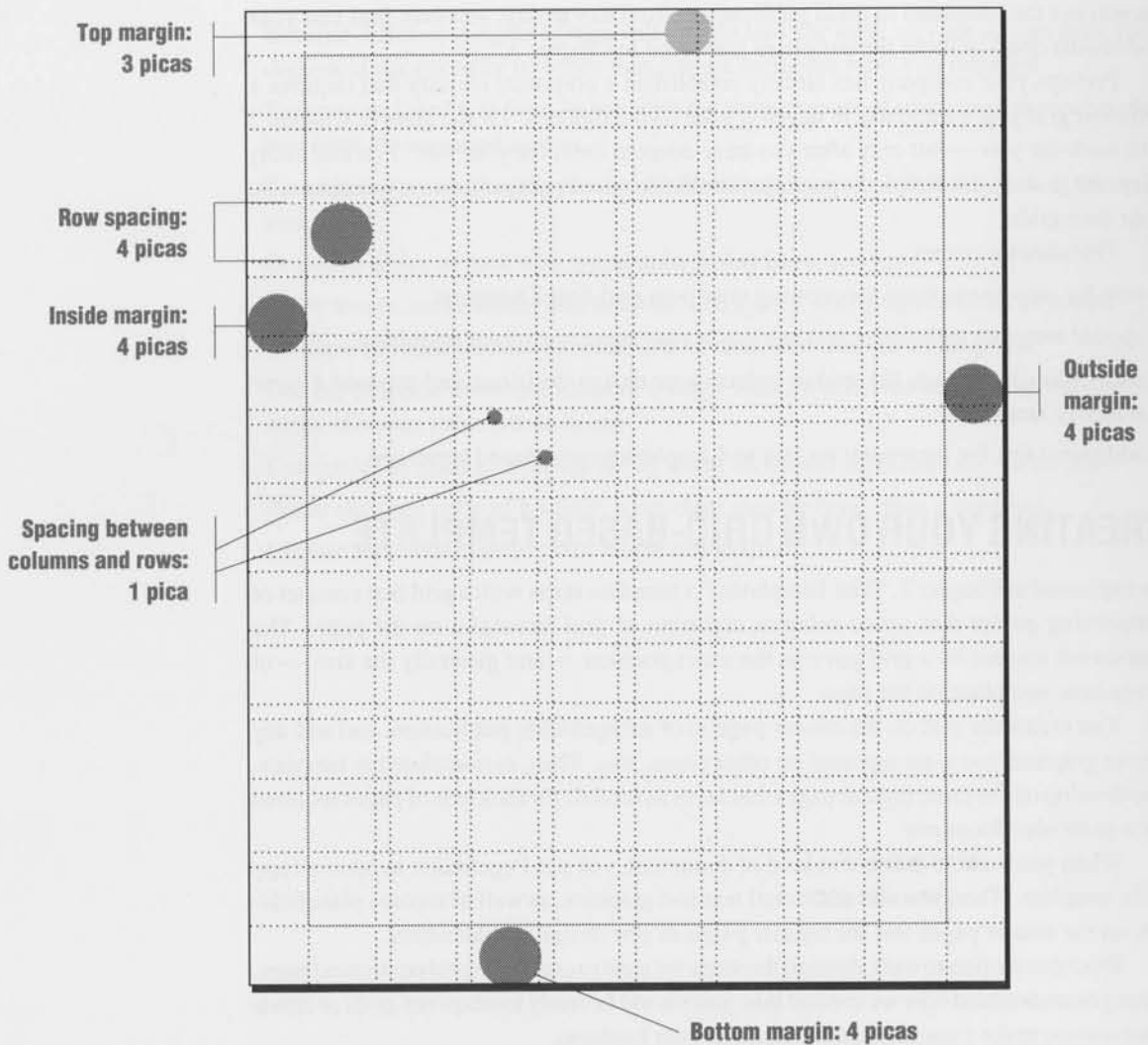
CREATING YOUR OWN GRID-BASED TEMPLATE

As explained in Chapter 3, “The Templates,” a template starts with a grid that consists of nonprinting guides that create columns and rows of grid rectangles on the page. The framework created by a grid governs the exact position — and generally the size — of every item you place on the page.

You create the grid on the master page(s) of a PageMaker publication, and add any text or graphics you want repeated on other pages, too. Then, to complete the template, you develop one or more regular pages that serve as models for the kinds of pages required for a particular document.

When you want to create that kind of document, you use PageMaker to open a copy of its template. Then you add additional text and graphics, as well as replace placeholders, on the master pages and the regular pages as you design the document.

Read this section to walk through the steps we used to create the grid on the next page. Once you understand how we created this, you should be ready to adapt our grids or create your own to make customized templates for your business.

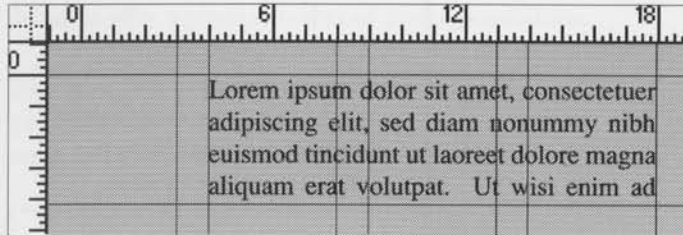


Step 1: Decide the basic spacing for the grid

Picas and points are the standard units of measure in printing, as well as the units you use to specify type size and leading in PageMaker. Consequently, we recommend using picas and points as the units of measure for all PageMaker grids.

If possible, use 12-point spacing as the basis for a grid. At any page view, PageMaker's rulers show 1-pica increments, which equal 12 points, so you can easily position items to match the grid spacing. You can use the smaller increments shown at various page views for positioning items, too.

When leading is 12 points, each line of text aligns with an increment in the vertical ruler



Your company may have existing formats that require you to use other vertical spacing, such as 11 points or 10 points. In that case, you may have to set up your horizontal grid lines in increments not displayed in PageMaker's rulers (read "Spacing a grid at unmarked increments" in the "Special Template Techniques" section of this chapter).

Whatever spacing you choose for the grid, use it to create your word-processed files as well, so the text you flow automatically aligns with your grid lines. We used 10-point type on 12-point leading for our text files. The leading we set for placeholders varies, but it is always some multiple of the pica or point increments shown in the rulers.

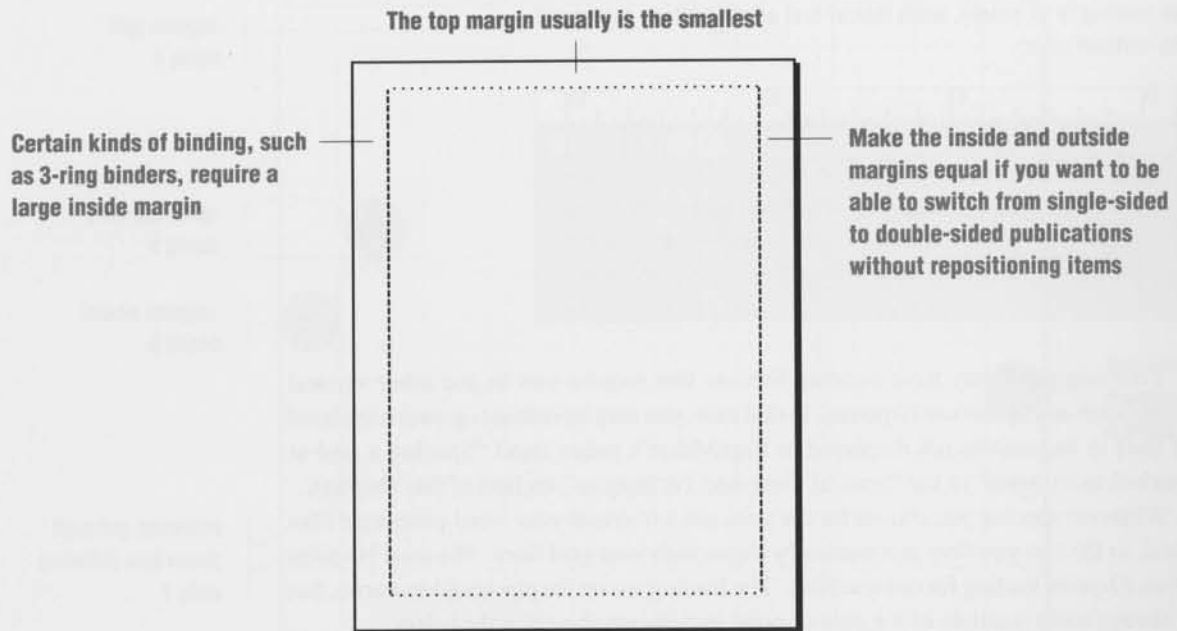
Step 2: Start a new publication

Every template begins with the "New..." command where you specify the page size, the margins, the initial number of pages you want in the template, and whether the template is for a single-sided or double-sided publication.

All the business templates in this package are set up for standard 8 1/2-inch by 11-inch (54 pica by 66 pica) pages. This size is suitable for the equipment that many businesses use to photocopy or quick-print their documents. Choose any page size that is convenient for your business.

The number of pages you start with depends on how many different kinds of pages are found in the documents you plan to create with the template. Many of the business templates in this package are a single page. Templates for longer documents contain various kinds of pages, such as a cover page, a table of contents, and one or more text pages.

In general, every publication should have margins between 3 and 6 picas (1/2 and 1 inch) on all sides. This provides enough room for the reader to hold on to the publication without covering up copy, yet leaves plenty of room on the page for the image area.



The margins don't have to be equal, so you can tailor your margins to create an image area the size and location you want for your grid. The grid in our sample has margins of 3 picas at the top and 4 picas at the outside, bottom, and inside. For books, however, the outside margin traditionally is the smallest, and the margins increase as you move clockwise to the bottom, inside, and top margins.

All our templates, including this one, are set up for single-sided publications. After opening the template, we can easily switch the grid from a single-sided to a double-sided publication without having to reposition items. Because the inside and outside edges of this grid are the same size, we can make this switch at any time — even after starting an actual publication.

However, you may prefer to design your template specifically for a double-sided publication. If you do, be sure to choose "Facing pages" with the "New..." or "Page setup..." command, so you can create the grids for both pages at the same time.

Step 3: Go to the master page(s)

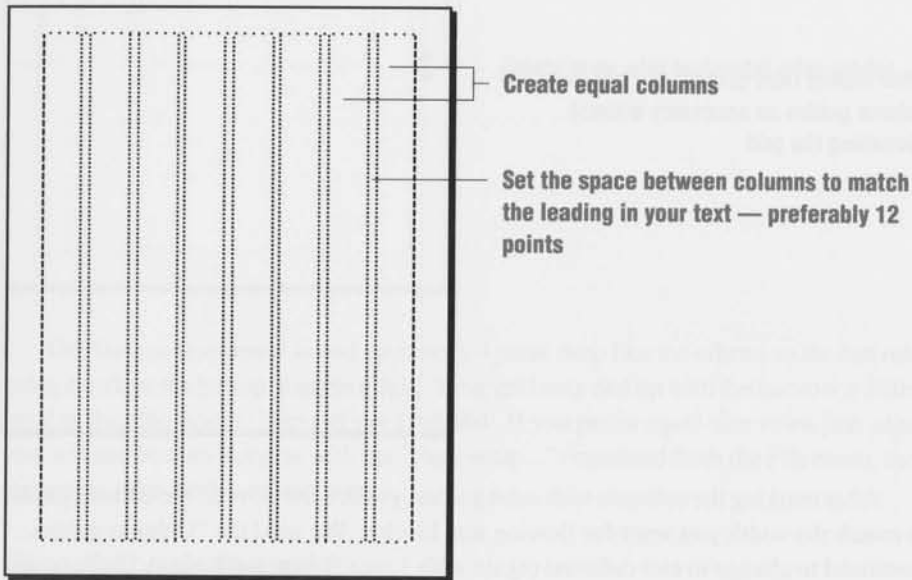
For any template, create the grid just once by using PageMaker's master page(s). The grid on the master pages serves as a blueprint for the regular pages of the entire document.

On the master pages, you can also put any text or graphics you want repeated on all pages in the document.

Step 4: Create columns

As a rule, grids with fewer columns are less complicated to use, while grids with more columns offer a greater number of design possibilities.

Our sample grid has eight columns. The number of columns you specify on the master page grid does not necessarily correspond to the number of columns you'll be using for your text. Instead, set up as many columns as you need for a grid that meets your long-range design plans.



Initially, we used the “Column guides...” command to divide the page into eight equal columns that fit in the image area.

The exact width of the columns doesn't matter, but the space between columns is important. We put 1 pica between columns because that is the basic spacing we chose for our grid in Step 1. Always match the space between columns with the spacing of your grid.

In a template with facing pages, use the same number of columns on both pages. If you want to make your facing pages look different, do so by using the same grid to vary the size and position of elements as you design the actual pages.

Step 5: Overlay the columns with ruler guides

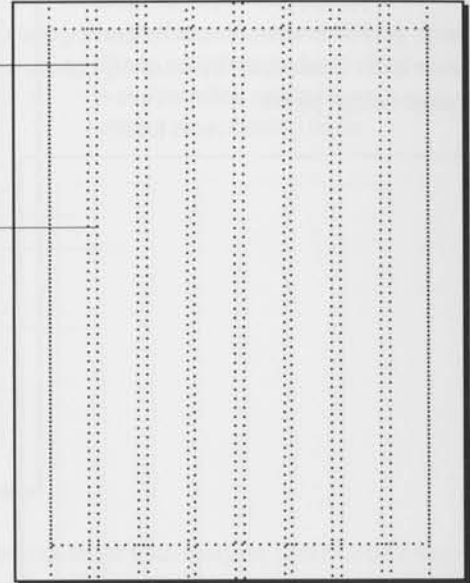
We could use each of the eight columns in the sample grid for text. But for a more readable line length, we're more likely to spread text across two or more grid columns.

PageMaker flows text between columns guides, not ruler guides. To display the grid yet have the convenience of flowing text between column guides, we positioned non-printing ruler guides over the column guides. You should do this, too — just drag vertical

ruler guides from the left ruler and overlay them on every column guide. Remember to cover the left and right margins, too, because they are the leftmost and rightmost column guides.

Overlay the column guides with vertical ruler guides

After adding ruler guides, you can reset the column guides as necessary without disturbing the grid

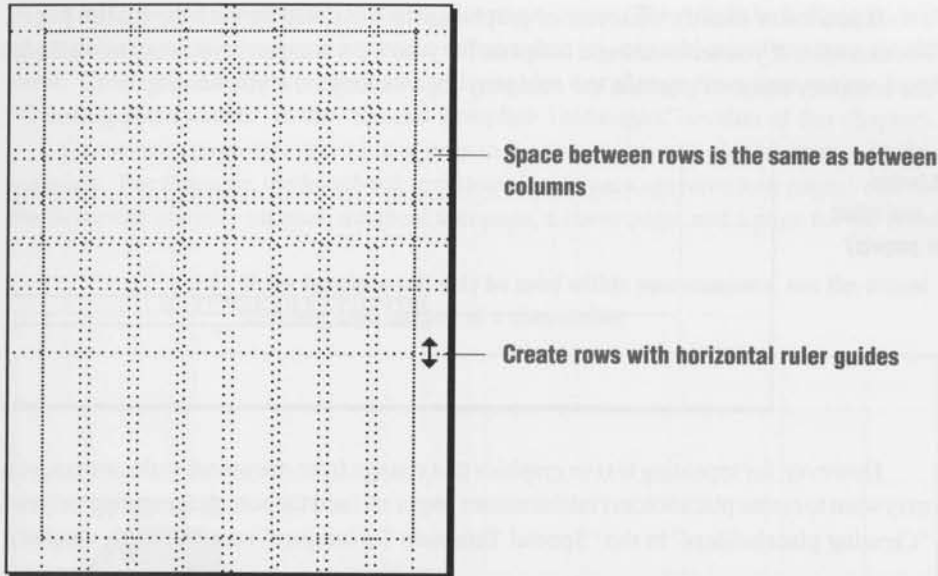


After marking the columns with ruler guides, you are free to reset the column guides to match the width you want for flowing text blocks. We used the “Column guides...” command to change to two columns (again with 1 pica between columns). Because our grid had eight columns, we now have two columns for text, each consisting of four grid columns.

Step 6: Create rows

Finally, we added horizontal ruler guides to divide the page into rows, too. Here, too, the spacing between rows should match the grid spacing you chose in Step 1.

For example, we’re using 12-point spacing, so the rows are in increments of 12 points, or 1 pica. In our sample grid, each row measures 4 picas (or 48 points) deep, with 1-pica spacing between the rows. Starting at the top, we added a ruler guide at the margin, dropped down 4 picas to add another ruler guide, dropped down another pica, then started another row — and so on down the page.



Our last row happened to end up exactly 4 picas deep like the others, so the last ruler guide overlays the bottom margin guide. Your grid may end up with the last row a different size than the others. Some of our grids did. If you prefer equal-size rows, just adjust your top and bottom margins with the “Page setup...” command from the File menu, then reposition ruler guides as necessary.

Step 7: Lock the grid

After you finish the grid, choose “Lock guides” from the Options menu so the command is checked. That way, you won’t accidentally move the guides as you add text and graphics to the master pages or the regular pages as you complete the template.

Leave the guides locked when you save the template. This not only prevents the template user from disturbing the grid, but it also makes text and graphics easier to select because locking the guides sends the grid to the back. Otherwise, you would have to hold down the Option key (Macintosh) or the Ctrl key (PC) as you click.

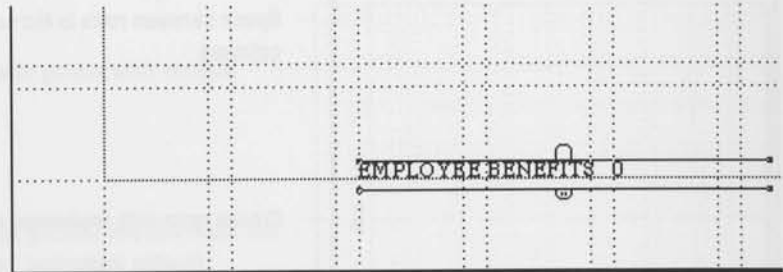
Step 8: Add items that will print on all pages

After creating the basic grid, we can add master items that we want to print on the regular pages of the document — that is, text (a header or footer) or graphics (a company logo or ruled line). This grid doesn’t have any, but you may want to add some to your own grid.

You can add printing items to master pages even if you don’t want them to appear on every single page. When you get to a page that is an exception, hide the printing master items with the “Display master items” command from the Page menu.

If you know exactly what text or graphics you want, add them to the master pages. For example, if you are creating a template for your own company, you may as well type the company name or position the company logo exactly how you want it.

Position placeholders, exact text (when shown), the page number marker, and other repeating elements on the master page(s)



However, for repeating text or graphics that change from document to document, you may want to create placeholders on the master pages and add the actual elements later (read “Creating placeholders” in the “Special Template Techniques” section of this chapter).

Step 9: Save your grid

At this point, you have completed your basic grid. Save it now.

By the way, if you want to set up your grid so that Command + 1 (Macintosh) or Ctrl + 1 (PC) takes you to the most desirable starting point on each page, do this now:

- On each page, zoom to the place you want as the starting point, and save your template. Then return to “Fit in window” view, which will be the first view of the page, and save the template again.
- After you do this for every page, return to the page where you want the user to start, then save the template again. That’s the page the user will see first upon opening the template.

If you want to use this same basic grid for several templates, Step 9 may be as far as you want to go. Save the grid as a publication named BASEGRID. Then, when you want to adapt your grid for a specific kind of document, simply open a copy of it, and customize the pages as described in Step 10.

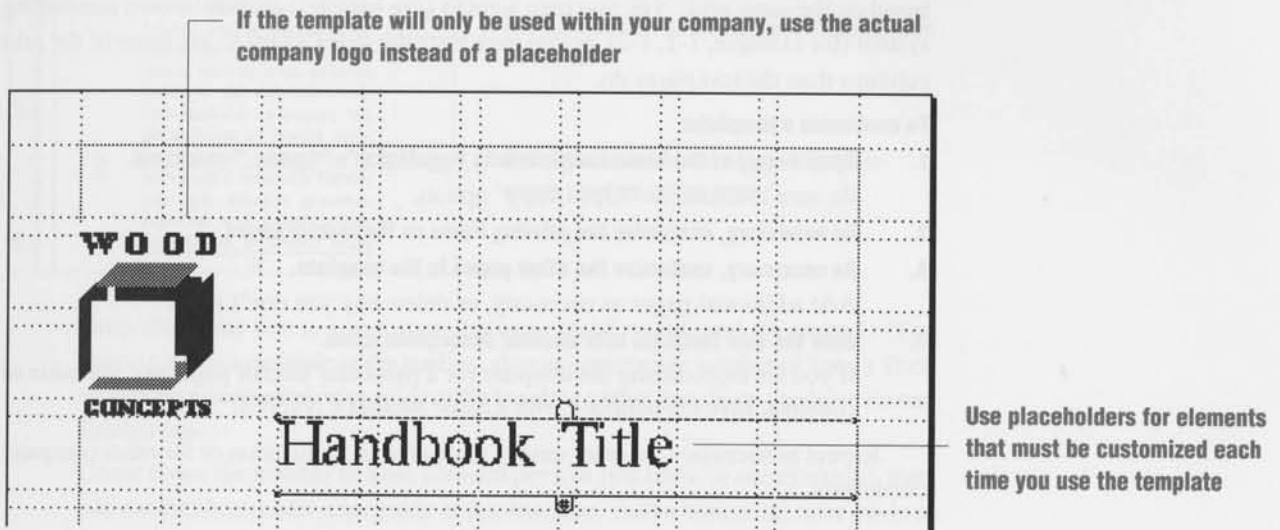
But if you are creating a template for a particular kind of document, you are ready to continue to Step 10 now.

Step 10: Customize the pages

Go to the first regular page of your basic grid. Chances are that the kind of document for which you are creating a template has certain text or graphics you want in place each time you open the template.

Add these text and graphics to the regular page(s) now. They might be boilerplate text or graphics, such as your company name or logo, that you can add exactly as they should print. Create placeholders to mark text and graphics that change from time to time (read “Creating placeholders” in the “Special Template Techniques” section of this chapter).

Customize a page for every kind of page in the documents you plan to create with this template. For example, the handbook templates in this package have four pages: one for the first page of every chapter, a typical text page, a cover page, and a page for the table



of contents. If necessary, use PageMaker’s “Insert pages...” command to add more pages to your template.

Remember, you don’t have to create the actual number of pages you expect to have in your publication. Just add enough (including any blank facing pages, if you are creating a double-sided publication with facing pages) to cover the needs of your document.

On pages where you do not want the printing master items to appear, hide them with the “Display master items” command from the Page menu. However, if you are working on facing pages, keep in mind that the command applies to both pages.

Save your template each time you finish customizing a page.

SPECIAL TEMPLATE TECHNIQUES

Creating or adapting a template is easier if you know how to:

- customize a template for different parts of a document
- create a grid that uses spacing increments not marked in PageMaker’s rulers
- create and store placeholders

This section explains each of these techniques.

Customizing a template

Once you create a grid-based template, you can use it several ways.

Use it as the starting point for other templates if you want to base all your company documents on the same grid.

Or customize the template for different kinds of pages in long documents, such as reports and proposals. For example, an annual report will have a cover page, a table of contents, text pages, balance sheets, and possibly an index. All these pages should be based on the same grid. Yet, you may want to give each text section its own numbering system (for example, 1-1, 1-2), or you may want the index pages to use more of the grid columns than the text pages do.

To customize a template:

- 1. Open a copy of the basic template with PageMaker's "Open..." command.**
Be sure to check the "Open copy" option.
- 2. As necessary, customize the printing items on the master pages.**
- 3. As necessary, customize the other pages in the template.**
Add additional pages as necessary, or delete any you don't need.
- 4. Save the new template with another descriptive name.**
If you are customizing the template for a particular kind of page, say, the table of contents, save the template with a name such as CNTNTS.

Repeat as necessary for other unique parts of your publication or for other company documents.

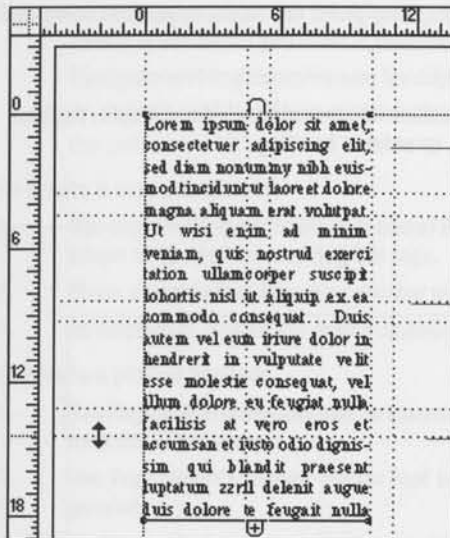
Spacing a grid at unmarked increments

Twelve-point spacing is easy to work with because it corresponds to the increments in the PageMaker rulers. However, your grid may require other spacing.

PageMaker's "Column guides..." command lets you specify any distance between columns, so you can easily space columns without relying on PageMaker's rulers. But to align horizontal ruler guides, you must position ruler guides on top of dummy text that has leading specifications to match the proposed grid spacing.

To space a grid at unmarked increments:

- 1. Use the pointer tool and the "Type specs..." command to set default type specs that match the leading you want for your grid.**
- 2. Fill the image area enclosed by the margins with text you place from the text-only file called GREEKING, which we have supplied on one of the template disks.**
- 3. Create equal rows across the page.**
Begin by positioning a horizontal ruler guide at the top margin guide. Then position a horizontal ruler guide at the baseline of the line where you want to end the first row. For example, to create rows six lines deep, add a horizontal ruler guide at the baseline of the sixth line of text. That closes your first row.



Text leading set to match the spacing you need for the grid

Horizontal ruler guides align with baselines of the text

Ruler guides need not align with increments marked in the ruler

Drop down one line to leave space between that first row and the second. (For spacing that is a multiple of the leading, skip an appropriate number of lines.) Then add another horizontal ruler guide at the baseline of that line. Now you have started another row.

Count down the number of lines planned per row (six lines, in our example), then add another horizontal ruler guide at that baseline. Add a horizontal ruler guide at the baseline of the next line — and so on.

4. Delete the greeked text.

Creating placeholders

Templates use three kinds of placeholders:

- text placeholders, which mark the location, type font, style, size, leading, and paragraph spacing of text elements such as headings and captions
- logo placeholders, which mark the location and proposed size of a company (or other) logo
- picture windows, which mark the recommended location and size of graphics

You can add these placeholders on the master pages or any regular page of your template.

To create a text placeholder:

1. With the pointer tool, use the “Type specs...” command from the Type menu to set the specifications for the placeholder.

When you type the placeholder, it will have these type specifications.

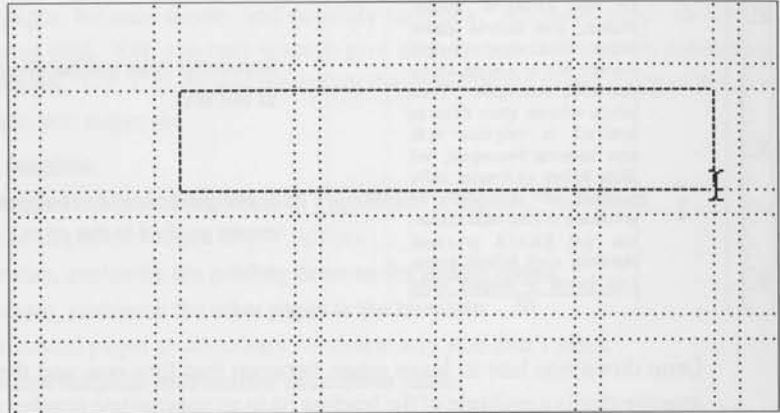
2. Select the text tool.

The pointer now looks like an I-beam.

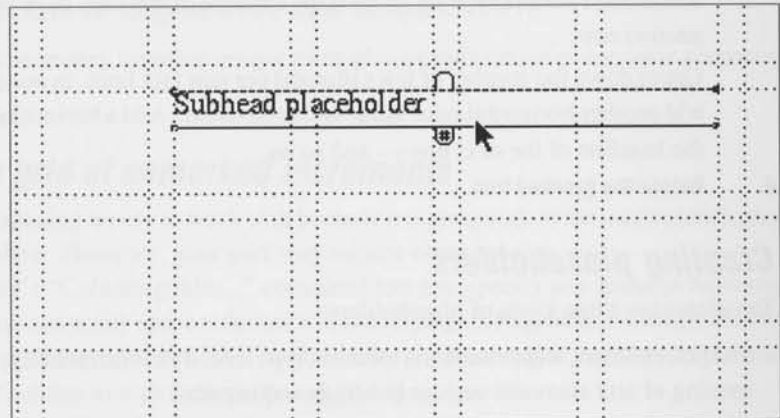
Exploring Further: Grids

3. On the page where you want the placeholder, drag-place the insertion point to make the text block the width you want for the placeholder.
Always make a text placeholder the width of one or more grid rectangles.
4. Type in a name for the placeholder that describes its general use — for example, caption, first-level heading, second-level heading, or column heading.

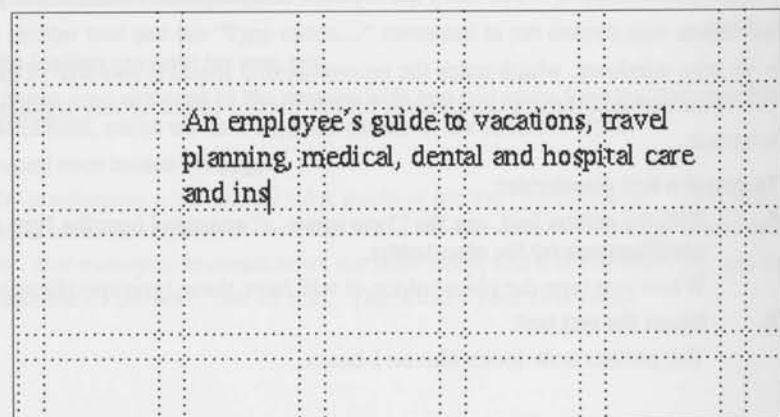
Drag-place to define the line length of the placeholder



Windowshade handles show the line length



Text wraps to fit the line length as you type



5. **As necessary, resize the text block by dragging one of its corner handles until the placeholder is the width you want it.**

If you forget to drag-place to specify the width of the text block, PageMaker uses its default width. If you started typing between column guides, PageMaker uses the column width.

To create a logo placeholder:

1. **Use any graphics application or one of PageMaker's drawing tools to create a distinctive shape or symbol for marking the logo.**
2. **Place or paste that logo placeholder wherever you want to mark the position for a logo.**
3. **As necessary, resize the logo placeholder.**

To create a picture window:

1. **Use PageMaker's pointer tool to choose a gray shade from the Shades menu and "None" from the Lines menu.**
2. **Use PageMaker's square-corner tool to draw a box the desired size and position for a graphic.**

Storing placeholders

You use some placeholders just once, right where they appear on the page. For example, most documents would have a single placeholder for the title or the contents.

Other placeholders might be needed throughout your publication. For example, page 1 of the handbook templates has many placeholders that you may want to use each time you start a new chapter.

If you expect to use a placeholder again, make a copy of the placeholder before you replace it, then paste the copy on the pasteboard. The copy is ready any time you want to use it throughout your publication.

To store a placeholder on the pasteboard:

1. **Select the placeholder(s) with the pointer tool.**
2. **Choose "Copy" from the Edit menu.**
3. **Choose "Paste" from the Edit menu.**
4. **Drag the pasted placeholder(s) onto the pasteboard.**

To use a placeholder from the pasteboard:

1. **Select the placeholder(s) with the pointer tool.**
2. **Choose "Copy" from the Edit menu.**
3. **Choose "Paste" from the Edit menu.**
4. **Drag the pasted placeholder(s) into position on the page.**

MANAGING THE GRID

Each grid rectangle has four corners where you can position text and graphics.

Because the overall grid has so many corners, grids offer all the flexibility you need — but sometimes more flexibility than you want. This section explains how you can narrow down your choices and improve your page design by:

- limiting your choice of grid corners
- creating a “supergrid”

Whether you use the grids in this package or create your own, you’ll get the best results by managing the grid to limit your design choices.

Choosing grid corners

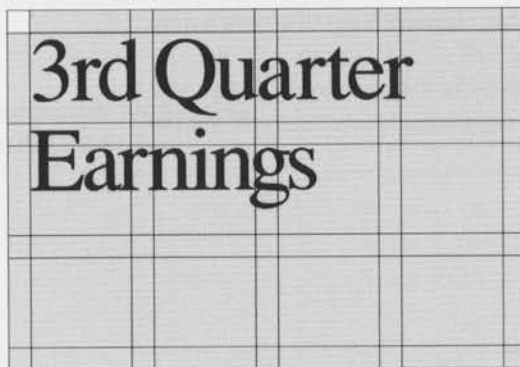
Restricting the placement of elements to grid corners eliminates many time-consuming aesthetic judgments.

Technically, you can choose any grid corner — top left, bottom left, top right, or bottom right — in any grid rectangle, and end up with a well-designed page. In actual practice, you should limit your choices of grid corners.

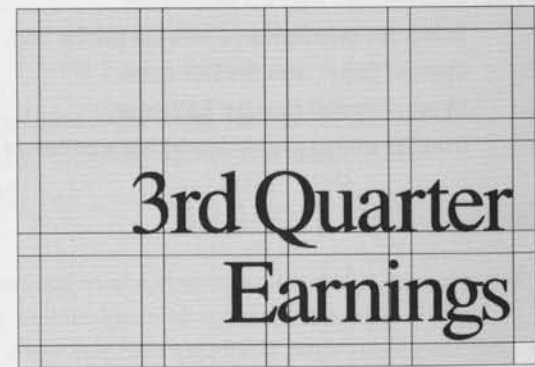
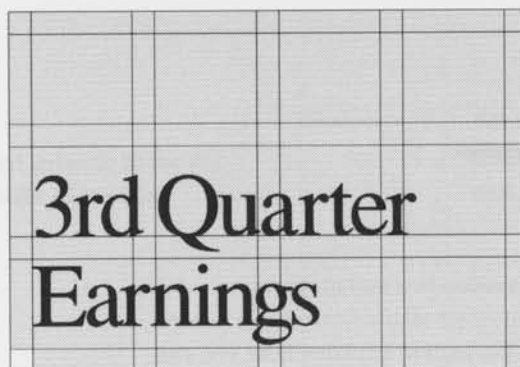
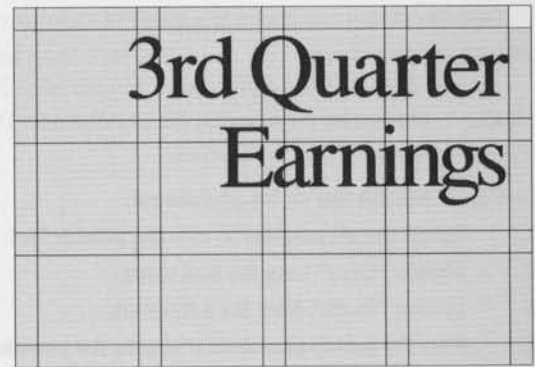
You can safely choose a top left grid corner for any item. If you review all the templates in this package, you’ll see that more than 90 percent of all items are positioned at a top left grid corner.

If you prefer, you can use other grid corners. However, for most items in your publication, choose either left grid corners (top left and bottom left) or right grid corners (top right and bottom right).

Top left grid corner



Top right grid corner



Bottom left grid corner

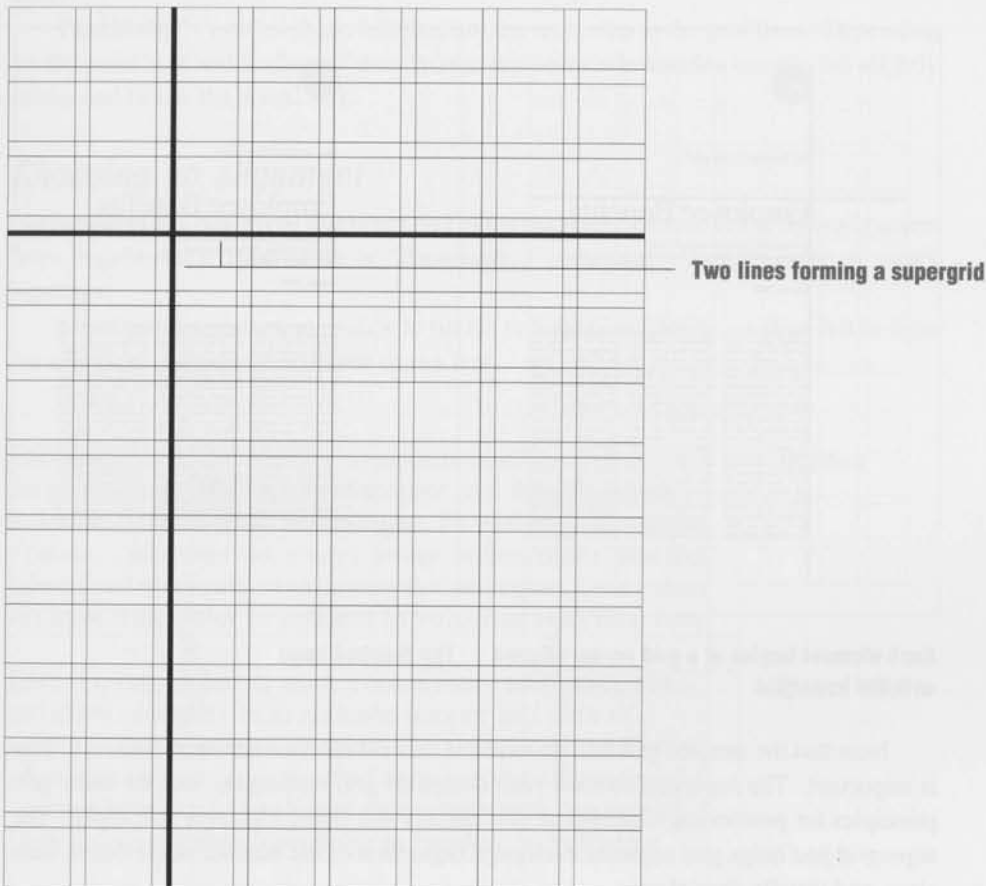
Bottom right grid corner; the baseline of a text block does not actually rest on a grid line

Creating a supergrid

Aligning text and graphic elements with each other makes the page design look more logical. But how do you know where to align the various elements?

The answer is a supergrid — a second simple grid, just a couple of lines or so, superimposed on the detailed grid you created. The lines of the supergrid overlay the detailed grid lines. The original mass of individual grid rectangles becomes two or more groups of grid rectangles.

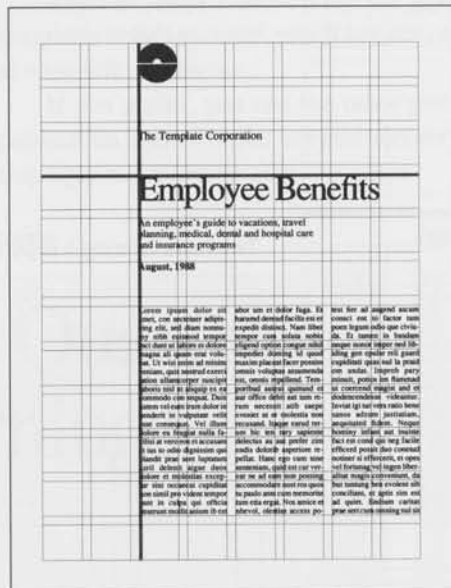
If you can't visualize the supergrid as you work, you can draw it right on your grid with PageMaker's perpendicular-line drawing tool. In the example shown here, we used two lines — one horizontal and one vertical. (Be sure to delete the supergrid's lines after you finish.)



Each line of the supergrid acts as an axis. By positioning the major text and graphics elements at any grid corner that touches an axis, you automatically align the elements on your page. You can still choose other grid corners, but you should reserve them for a few, less important items.

A supergrid can actually improve your design. For example, the grid itself is symmetrical because all grid rectangles are the same size. We can instantly make the page less formal and more interesting by creating an asymmetrical supergrid that divides the grid into unequal areas.

Our asymmetrical supergrid has four unequal areas. As you can see by looking at the finished page below, we decided to put text and graphics in some areas and leave others as white space. But we could have put text and graphics in all areas and still had an interesting page design by aligning elements on the supergrid.



Each element begins at a grid corner aligned with the supergrid The finished page

Note that the detailed grid still governs the vertical distance between elements. This is important. The supergrid focuses your design on grid rectangles. But the basic grid principles for positioning elements at grid corners and sizing elements still apply. The supergrid just helps you organize each page regardless of the number of elements, their sizes, and usually their shapes.

The result is a simple, well-balanced page.

GRID GUIDELINES FOR TEXT

When using text in any document, you start with the typography basics described in Chapter 4, “Exploring Further: Type.” That provides most of the information you need to use type effectively in any publication.

This section describes a few additional techniques for positioning and aligning headings and regular text in grid-based documents.

Positioning at grid corners

When you position a block of text — whether a placeholder or regular text — align its windowshade handles at a grid corner. But don’t expect the text itself to reach the grid corner.

PageMaker’s windowshade handles, not the text, snap to the grid lines. Depending on the point size and leading of the text, the windowshade handles usually fall slightly above and below the actual text.

Choosing an alignment

For headings and other type that is not part of the main text, choose left or right alignment from PageMaker’s Type menu or “Paragraph...” command. Do not center or justify headings.

For aligning regular text, justify to fill the columns completely, or align left or right for a slightly ragged look. Do not center text.

<p> Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat voluptat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure dolor in henderit in vulputate velit esse con- </p>	<p>Justified</p>
<p> Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat voluptat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure dolor in henderit in vulputate </p>	<p>Aligned left</p>
<p> Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat voluptat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure dolor in henderit in vulputate </p>	<p>Aligned right</p>

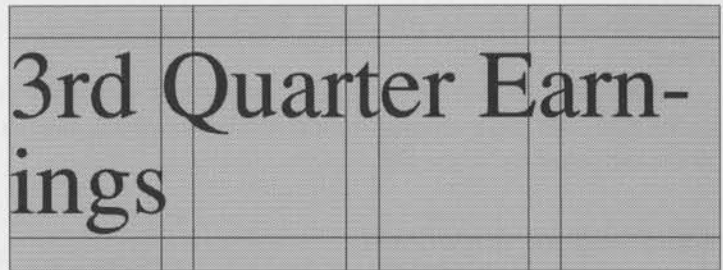
Adjusting headings

Headings can be any width as long as they are positioned and aligned with a grid corner.

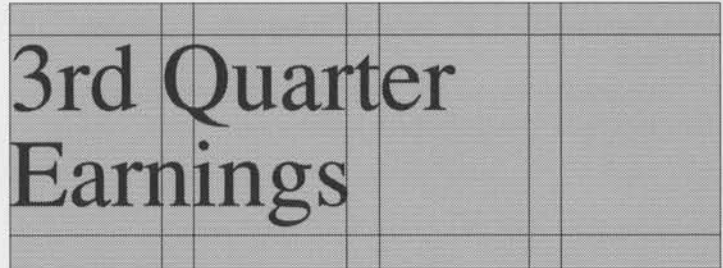
Each heading starts as a placeholder that is preset to the width of one or more grid rectangles. If the replacement heading you type fills the line, PageMaker automatically continues to another line. However, that new line might start at an awkward place, breaking a thought or phrase or requiring hyphenation of a word.

For headings, readability is more critical than maintaining an exact line length. You can press the Return key to force a line break at any logical point — between words or between phrases — in the heading.

Do not hyphenate words in headings



Break headings between words or phrases



If the heading ends up with so many lines that it overlaps other elements below it, you have four choices:

- Reposition the other items on the page to make room for the longer heading.
- Shorten the heading by rewording it.
- Make the heading a smaller type size — but only if you do the same to equivalent headings throughout the document.
- Make the heading's text block wider so the heading takes fewer lines.

See which approach works best for your document.

Adjusting regular text

A text block of regular text should always be the full width of one or more grid rectangles. However, the bottom of a text block does not have to reach a grid line.

If you prefer, you can end text blocks at the same grid line so your pages have even bottom margins. Otherwise, end your text blocks at different places on the page and from page to page — whichever produces an attractive page without widows and orphans. For details, read Chapter 4, “Exploring Further: Type.”

Although text begins at a grid corner and fills the column widths, the columns need not end on a grid line

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GRID GUIDELINES FOR GRAPHICS

Again, the grid determines many of your design decisions about graphics. For general information about graphics, read Chapter 5, “Exploring Further: Graphics.”

This section describes additional techniques that will help you replace picture windows, crop and resize graphics to fit the grid, and use rules and boxes effectively.

Replacing picture windows

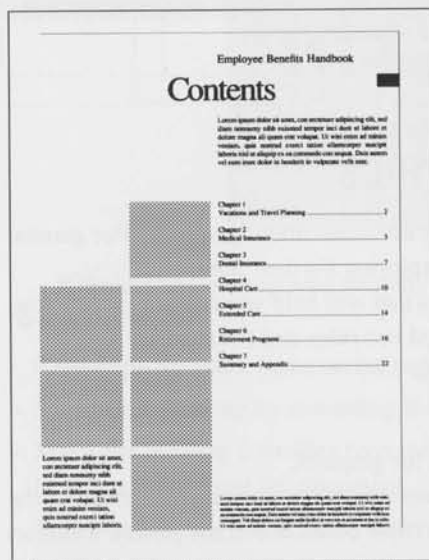
Some of the templates include picture windows for graphics.

On special pages, such as covers and contents pages, the size and placement of the picture windows are part of the design motif. In these cases, use of the picture windows is optional. You can:

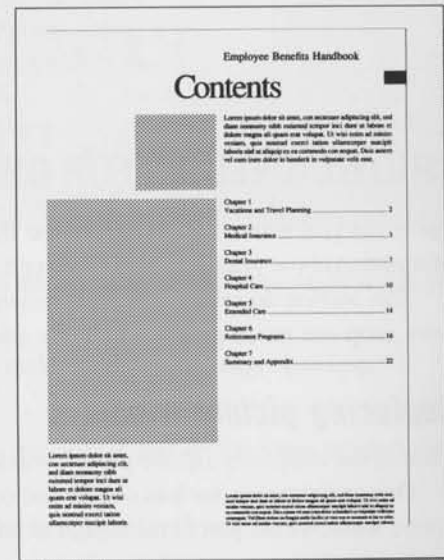
- replace all of them on a given page with actual graphics
- consider using all of them as design elements, either shaded or filled with a pattern
- delete all the picture windows on a given page, and use the remaining white space as a design element to balance text or graphics on another part of the page

On the template pages of regular text, graphics are also optional, with picture windows showing recommended sizes and placement of graphics. If you do decide to use the picture windows we’ve set up for you, keep these points in mind:

- You can use fewer graphics than the number of picture windows we've provided, but be sure to delete any extra ones.
For example, if the page shows four picture windows and you have two graphics, you could eliminate two picture windows.
- The larger the graphic, the greater its impact.
If you prefer, combine picture windows to make one or more larger graphics. Sort through the possible graphics for a page, and take this approach if one definitely outshines the others. Or, in a group of equal-size picture windows, combine several so you have one large graphic and several smaller graphics.
- Break a large picture window into multiple graphics, if necessary.
- Use the same kind of graphics for any set of picture windows you use on a single page.
Don't, for example, replace some picture windows in a set with scanned photographs and others with black-and-white charts.
- Keep the content of the graphics in proportion to each other.
If two graphics are the same size, the detail in one should match the level of detail in the other. Don't show a face in one picture window and the entire body in another of the same size.



Template shows multiple picture windows

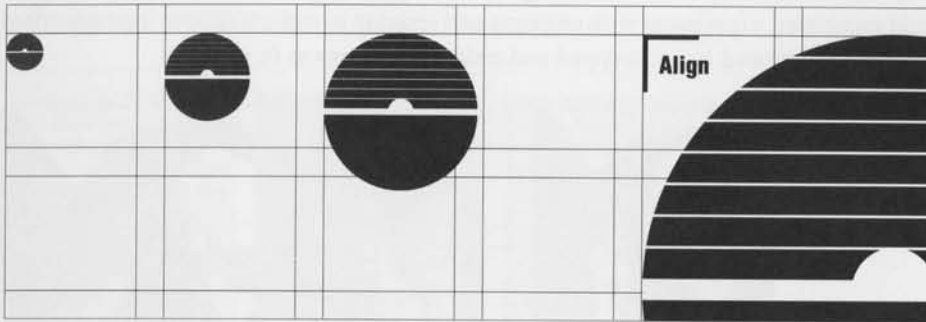


Make the most important graphic the largest

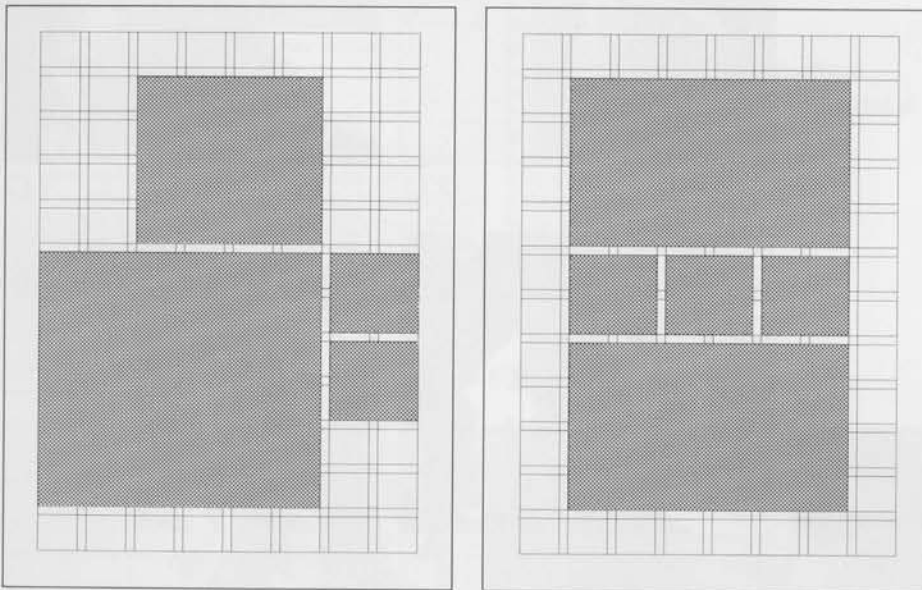
If your text calls for more graphics than the number of picture windows we have provided, feel free to add the graphics you need. Just follow the general guidelines for positioning and sizing graphics. You don't have to bother adding the picture window if you know exactly where you want the graphic.

Cropping and sizing graphics

Graphics other than scanned photographs can be any size, as long as two sides align with a grid corner.



Make graphics any size



Make scanned photographs the same size as one or more grid rectangles

The easiest way to position a graphic is by aligning its handles with the grid lines. However, when you select a graphic, you may notice extra white space surrounding the image — white space that actually makes the graphic look out of alignment when you align the handles. If the graphic has unnecessary white space, you have two options:

- Visually align the image with the grid lines.
- Crop the graphic to eliminate the white space, then align it using the handles.

Cropping and sizing scanned photographs

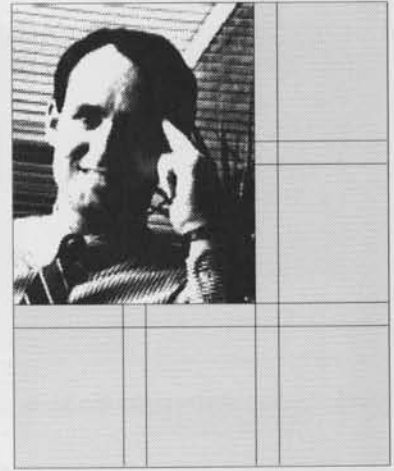
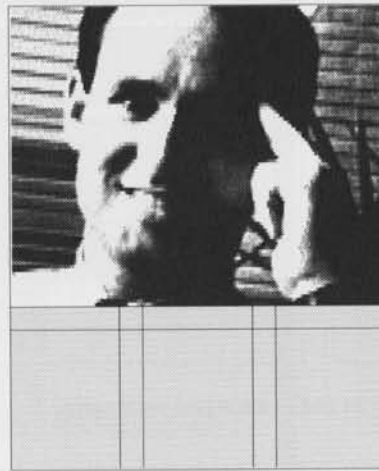
Scanned photographs must conform to the grid rectangles, so you must resize and crop any scanned photograph that doesn't fit the grid exactly.

If you are having a hard time sizing a scanned photograph within the confines of your grid rectangles, experiment with cropping and resizing to make it fit. For example, here is the same scanned image cropped and resized four ways to fit the grid:



2 x 3

3 x 3



3 x 2

2 x 2

However, if the original photograph is cropped very tightly to begin with, you may have trouble ever getting it to fit your grid. For example, the original photograph may be too narrow for the grid. If you resize it to the correct width, you may have to crop it to correct the height, resulting in an image that is too tightly cropped.

If you are still having trouble, try one of these approaches:

- Fit the width of the scanned photograph to the grid, letting the depth fall where it may. Put any caption immediately below the scanned image to help fill some of the remaining area of the grid rectangle. Then continue flowing text from the next grid line below the scanned image/caption.

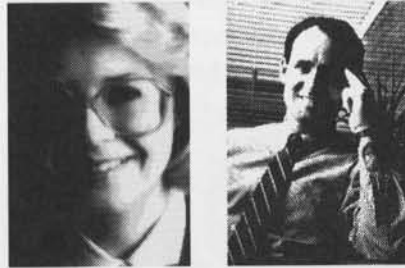
<p>>Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tempor incidunt ut labore et dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisi ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrerit in vulputate velit esse consequat. Vel illum dolore eu feugiat nulla facilisis at vero eos et accusam et ius tunc odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore et molestias excepteur sint occaecat cupidatat non solum pro vident tempor sunt in culpa qui officia deserunt mollit animum ib est abor um et dolor fuga. Et harum dereduc facilis est er expedit distinct. Nam liber tempor</p>		<p>office debet aut tunc rerum necessitatibus saepe eveniet ut er molestia non recusand. Itaque earum rerum hic tenetur sapiente delectus aut aut prefer zim endis doloribus asperiores repellat. Hanc ego cum tene sententiam, quid est cur verear ne ad eam non possing accommodare nostros quos tu paulo antecum memorite tum etiam ergat. Nos amice et nbevol, olestias access potest fier ad augend ascum consci ent to factor tum poen legum odio que civiuda. Et tamen in busdam neque honor imperned libiding gen epular reli guard cupiditati quas nul la praid om undat. Improb</p>
	<p>Picture caption here</p>	
	<p>cum soluta nobis eligend option congue nihil impedit doming id quod maxim placeat facer possim omnis voluptas assumenda est, omnis repellend. Temporibus auteui quinusd et aur</p>	<p>pary minuit, potios im flammad ut coerend magist and et dodencendesse videantur. Inviat igi tur vera ratio benesanos adzum justiatiam, acquitaded fidem. Neque hominy infant aut inuiste fact</p>

Continue flowing text at this line

- Scale or crop for unusual, but appealing, visual effects:

If the page contains a series of equally important scanned photographs, crop and scale them similarly. Start with the most tightly cropped one because it will be the trickiest to fit to the grid. Then, based on the results, scale and crop the rest of the photographs.



Of these two photographs, the one on the left should be your cropping guide



Both photos cropped and sized similarly to fit the grid

Using your company logo

To place your logo with PageMaker, recreate it with a graphics application or with a scanner. Otherwise, you will have to produce your documents without the logo or manually add it to the printed pages before making multiple copies.

You want to be able to easily resize your logo with PageMaker to fit the template. For flexibility, use a graphics application or scanner that saves files in a draw-type format or the tag image file format (TIFF).

However, you may not be able to resize your logo to fit the templates. For example, your company may have a very wide logo — perhaps an entire name — that must stay large enough to be legible. Or it might be a tall narrow logo that, when reduced, still has different proportions than the logo placeholder.

You have three options:

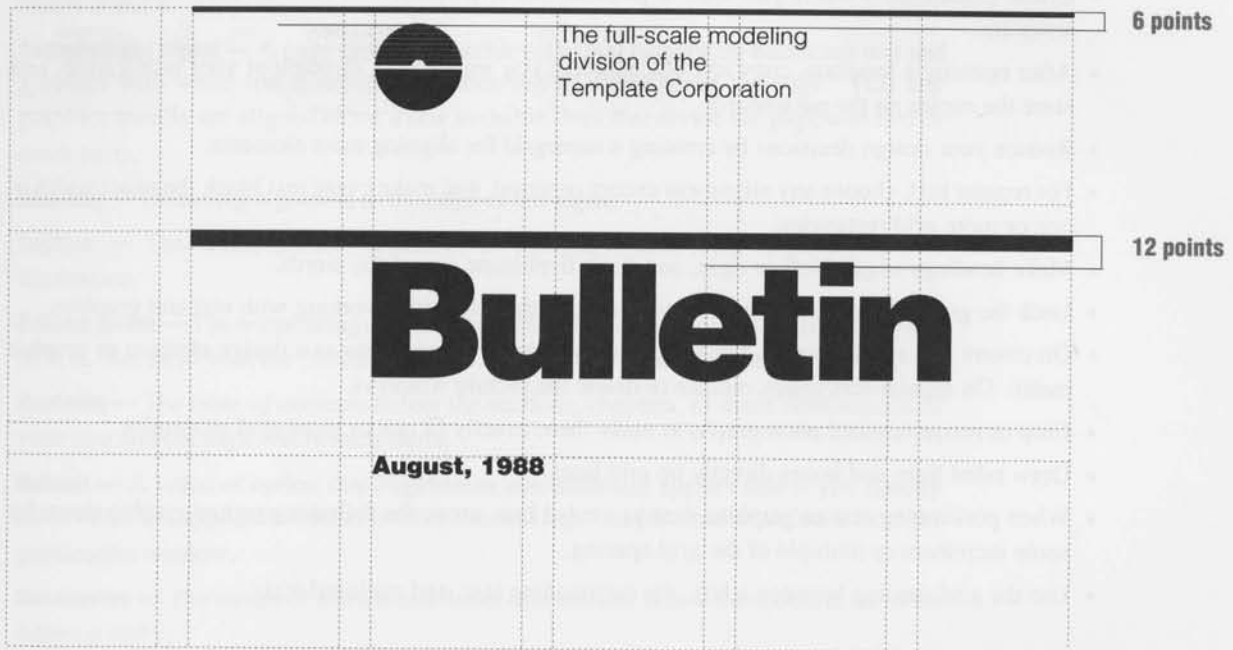
- Revise the company logo, being sure to stay within your corporation's graphics standards.
- Develop a variation your company approves for use with the templates.
- Modify the templates to allow room for your logo.

Choose the option that works best for your logo. For the first option, you may want to involve your company's corporate communications group. If you opt to modify the templates, apply the principles covered in Chapters 4, 5, and 6 of this workbook.

Using rules and boxes

Draw rules and boxes directly on the grid lines. Then, as necessary, move any accompanying text or graphics up or down (for horizontal rules) or left or right (for vertical rules). Text enclosed within a box should be indented on all four sides.

For visual consistency with the grid, make any adjustments in fractions or multiples of the grid spacing. For example, on a 12-point grid, we might move the items 3, 6, 12, 15, or 18 points.



Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonnumy nibh euismod tempor inci dunt ut labore et dolore magna ali quam erat voluptat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit laboris nisl ut aliquip ex ea commodo con sequat. Duis autem vel eum irure dolor in henderit in vulputate velit esse consequat. Vel illum dolore eu feugiat nulla facilisi at vero eos et accusam et ius to odio dignissim qui blandit prae sent luptatum zzril delenit aigue duos dolore et molestias exceptur sint occaecat cupiditat

Original text

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Text indented 12 points to match grid spacing

Box occupies grid area formerly filled by text

USING THE GRID — KEY POINTS

- Make the spacing between columns and rows of grid rectangles the same as the leading in your word-processed files.
- If your template requires increments not marked in PageMaker's rulers, flow a text-only file on the page, set its leading to match the increments you want, then use the baselines of the text for positioning horizontal ruler guides.
- Create placeholders where you want to position text or graphics that you add each time you use the template.
- After opening a template, copy any placeholders you want to use throughout your publication, and store the copies on the pasteboard.
- Reduce your design decisions by creating a supergrid for aligning most elements.
- For regular text, choose any alignment except centered, and make every text block the exact width of one or more grid rectangles.
- Make headings aligned left or right, and don't hyphenate any of the words.
- Lock the guides so you don't accidentally disturb the grid while working with text and graphics.
- On covers and special pages, replace picture windows, or use them as a design element or graphic motif. On regular text pages, replace or delete the picture windows.
- Crop or resize scanned photographs to make them exactly fit one or more grid rectangles.
- Draw ruled lines and boxes directly on grid lines.
- When positioning text or graphics next to a ruled line, move the following text or graphic down by some increment or multiple of the grid spacing.
- Use the grid spacing between a box, the surrounding text, and enclosed text.

Glossary

Align left — To align text so that the beginning of each line of text is flush with the left margin of the column, and the line endings are ragged. See *justify*.

Align right — To align text so that the ending of each line of text is flush with the right margin of the column, and the line beginnings are ragged. See *justify*.

Ascenders — The stroke of a lowercase letter that extends above the x-height, as in the letters *d* and *b*.

Asymmetrical layout — A page design that achieves visual balance by balancing text and graphics with white space, rather than centering all elements on the page. Text and graphics usually are aligned along a few invisible lines that divide the page into two or more parts.

Bleeding — Extending a graphic to the edge of the paper.

Caption — The word, phrase, sentence, or paragraph describing a photograph or illustration.

Column guides — The nonprinting dotted lines in PageMaker that control the column width of text. Set them with the “Column guides...” command from the Options menu.

Contents — The table of contents listing the sections, chapters, or other subdivisions of your text and the page where each starts.

Default — A value or option that PageMaker automatically applies unless you specify otherwise. Set application defaults from the desktop. Set publication defaults from the publication window.

Descenders — The stroke of a lowercase letter that extends below the baseline, as in the letters *p* and *y*.

File — Any text or graphic created and saved on disk with a computer application. PageMaker files also are called documents or publications.

Greeking — Columns of text typeset (usually in quasi-Latin) in the selected typeface, type style, type size, and leading; used to create sample pages that approximate the look of a final typeset page.

Grid — A pattern of nonprinting horizontal and vertical ruler guides that forms the framework for a logical, well-ordered layout.

Grid columns — The vertical columns, consisting of multiple grid rectangles, where you position text and graphics on a grid.

Grid corner — One of the four corners of a grid rectangle; any grid corner can be used for positioning text blocks and graphics.

Grid rectangle — One of the many spaces formed by the intersecting horizontal and vertical lines of a grid.

Grid row — The horizontal rows, consisting of multiple grid rectangles, where you position text and graphics on a grid.

Heading — The title or another phrase or sentence that introduces a major topic in a document.

Justify — To align text so that both the right and left edges of lines of text are flush with the margins of the column.

Kern — To adjust, usually to tighten, the space between characters so they are more readable.

Layout — The arrangement of text, headings, and graphics on a page.

Leading — Vertical type spacing, measured in points (in PageMaker, from the top of the capital letters in one line to the top of the capital letters in the line below). Leading is expressed as the sum of the type size plus the space between two lines. For example, when one point of leading is used with 11-point type, it is described as 11-point type on 12-point leading (“11 on 12,” written 11/12). Pronounced *ledding*.

Logo placeholder — The circular symbol used in the templates to mark the suggested size and position of a company logo.

Margin — The distance from the edge of the page (top, bottom, left, or right) to the edge of the image area where you will position text and graphics.

Negative leading — Leading that is less than the size of the type; for example, 36-point Times on 30-point leading (36/30).

Nonproportional font — A type font, such as Courier, in which all characters occupy the same amount of horizontal space.

Orphan — A variation of a widow that is a single word or short line of type carried to the top of a column to end a paragraph. See *widow*.

Pica — A unit of measurement used in typesetting. In traditional typesetting, one pica is a little less than 1/6 inch, but it has become generally accepted as exactly 1/6 inch. A pica equals 12 points.

Picture window — A shaded rectangle that indicates the position, proportion, and size of a photograph or other art on a template page.

Placeholders — Text or graphics that mark the location and specifications of text and graphics in a template. See *logo placeholder*, *picture window*, and *text placeholder*.

Point — A unit of measurement used in typesetting. Twelve points equal a pica, and 72 points equal an inch.

Point size — Type size as measured in points. However, actual size does not necessarily exactly match point size because point size includes a small, unspecified amount of space beyond the typeface's ascenders and descenders.

Positive leading — Leading that exceeds the size of the type; for example, 36-point Times on 40-point leading (36/40).

Print area — The area where your printer can produce an image on a particular size of paper. On some printers, the print area does not extend to the edge of the paper, so you may not be able to bleed graphics.

Proportional font — A font, such as Times, where each character occupies horizontal space proportional to its width; that is, a *w* takes more horizontal space than an *i*.

Reverse — To display white type or graphics on a black or shaded background.

Ruled line — A line you draw using PageMaker's diagonal-line tool or perpendicular-line tool.

Ruler guides — Horizontal and vertical dotted lines on a PageMaker page that are nonprinting extensions of the rulers. A grid consists of intersecting ruler guides.

Sans serif — Literally "without serif." A typeface, such as Helvetica, that is designed without serifs. This is a good choice for headlines and graphics because it looks clean and readable.

Scanner — Hardware that is used to create a computerized file of existing art so that you can place the scanned image in a PageMaker document.

Serif — Any of the small curves, flourishes, and cross strokes in the letters of some typefaces. Examples of serif typefaces, which usually have a classic or traditional appearance, include Times, Palatino, and Century.

Small caps — A type case in which uppercase letters appear as they normally do, but lowercase letters appear as slightly smaller versions of the capital letters.

Solid leading — Leading that equals the size of the type; for example, 36-point Times on 36-point leading (36/36).

Subhead — A word or phrase (usually in italic or bold type) that falls at the beginning of a paragraph of text to indicate the subject of the paragraph(s) that follow. Subheads help readers skim article information quickly.

Supergrid — A grid within a grid; additional nonprinting lines superimposed on a detailed grid to subdivide the grid into major areas.

Symmetrical layout — A page design that achieves visual balance by centering most text and graphics on the page. This more traditional approach to page layout divides white space evenly, rather than using it as a design element.

Text-only — A format that retains the keystrokes (characters, line returns, tabs), but does not retain other specifications, such as type styles, page setup, justification, and line spacing.

Text placeholder — Words or phrases in a template that hold the correct placement and type specifications for various categories of text (headlines, captions, and so on) in a template.

Type family — All the variations of a typeface, such as Helvetica normal, bold, light, condensed, and black.

White space — Deliberate areas of empty space on a page. Well-designed white space helps set off graphics or text attractively, while giving the reader subliminal resting places that aid in absorbing the information.

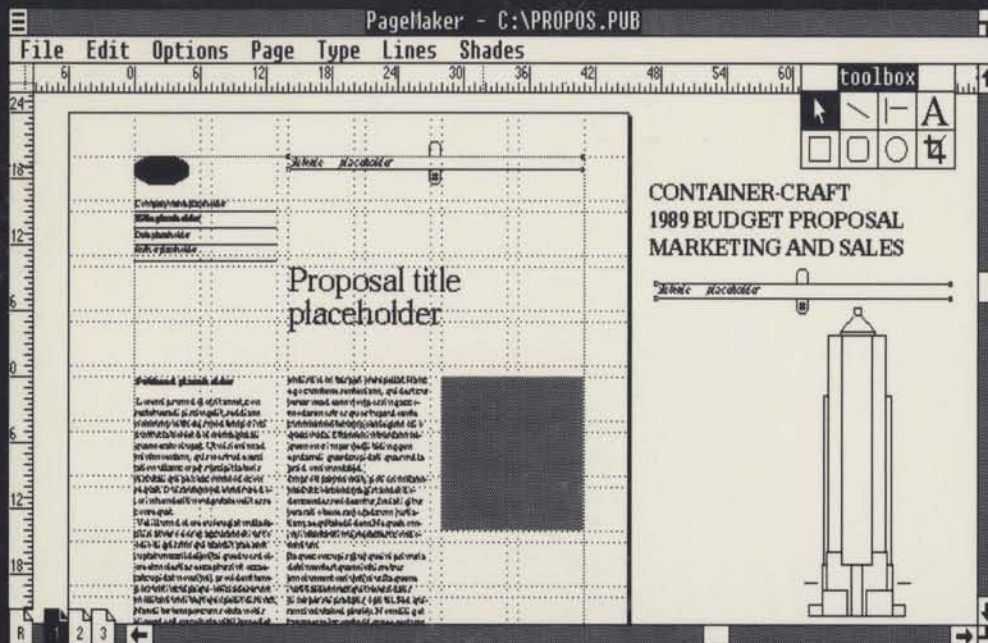
Widow — A single word or very short line that falls at the end of a paragraph, especially at the bottom of a column.

x-height — The height of the central portion of lowercase letters; traditionally, the height of the lower-case x.

Zoom — To change to the “Actual size” view of the page while centering the page on a particular place. To zoom, point where you want to focus the view, then press Command + Option + click (Macintosh) or click with the secondary mouse button (PC).



Aldus has chosen spiral binding for this template workbook so that it opens easily and lies flat while in use. The flap that extends from the back will help you identify the workbook as it sits on the shelf among your other books. When you close the workbook to put it away, tuck the flap inside the front cover and return the book to the shelf spiral side first. The Page-Maker Portfolio title will now be visible for instant identification.



PageMaker Portfolio

PageMaker Portfolio: Designs for Business Communications was developed by Aldus Corporation and a graphic design firm to help you produce professional-looking business documents. In today's competitive workplace, effective communication can enhance your company's image and influence your market. Now, with PageMaker and our portfolio of predesigned page formats, your business materials will get the attention they're due.

Designs for Business Communications includes templates for six types of standard business publications:

- proposals
- internal reports
- handbooks
- presentation overheads
- memos
- business plans

The package offers two design solutions for each template, one traditional and one contemporary, so your business documents can complement your company's image.

To use the templates, simply import your own text and graphics to the template of your choice and your document is ready to print and distribute. The accompanying instruction manual includes chapters on choosing type, working with graphics, and designing grids, so you can invent your own template or adapt one of ours to your special needs.

What You Get

On disk, you will find:

- templates for six types of business documents, each with two design solutions
- a tutorial for learning how to use the templates
- text and graphics files for creating a practice handbook

In the workbook, we give you instructions for:

- creating the tutorial's practice handbook
- using type and graphics effectively
- using a layout grid to standardize the look of your documents

8PP Industrial Plastic Pipe
 October 11, 1988

Memo

From: Ted Platt
 To: Al McGeorge
 Re: Boyd Corwell, Area Traffic Manager



Proposed Director Duane Davis informs me that Boyd Corwell has accepted our offer to become the area traffic manager for IPP products in the Western and Southwestern Divisions. He will be back in our office as engineering manager on November 1.

Boyd Corwell and I go back to our days as engineering students at Texas A & M. Since that time Boyd has earned a lot of ground, including:

- Field experience, natural gas production, Agate One and Oil Company, Colorado, Texas
- Offshore drilling operations coordinator, Conoco Oil, Culbertson, Texas
- Product development manager, High Impact Plastic Division, (Dakota Pipe Company, Denver, Colorado)
- Plastic materials coordinator, ARCO Oil, Alaska Pipeline Construction Project, Valdez, Alaska
- Sales manager, High Impact plastic and semi-rigid corrugated piping, Western Pipe, Denver, Colorado

• First Place, 1981 Tortuga, Texas, International Chili Cook-off

If you should be here Boyd's wide range of field, production, and sales experience at IPP. As traffic manager, he will be responsible for getting the right product when a highway when it is needed. He is a good guy, ticks a major level of skill, and is looking for anyone interested in establishing an IPP International Club Team.

Please give me in writing Boyd Corwell to the IPP team.