

THE BANTAM · ITC SERIES

**REAL WORLD
PAGEMAKER 4**

**INDUSTRIAL STRENGTH
TECHNIQUES**

OLAV MARTIN KVERN AND STEPHEN ROTH

MACINTOSH EDITION



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REAL WORLD PAGEMAKER 4

Industrial Strength Techniques

Macintosh Edition

OLAV MARTIN KVERN
STEPHEN ROTH



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REAL WORLD PAGEMAKER 4:
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MACINTOSH EDITION

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FOREWORD

Pharoahs and Thunder Lizards

Be forewarned: This is not a book that's going to sit on your shelf looking impressive. It's going to spend its days open on your desk, always within easy reach. Before long, its pages are going to be dog-eared from use, the binding will crack from repeated openings, and a tribe of paper clips and Post-It notes will invade its chapters, serving as guides to your favorite tricks.

Because this isn't a book like all those other computer books you've seen. After all, how many computer books promise to make you into a "a raging, inexorable thunder lizard of a page maker?" In fact, it's not a computer book at all. It's a *publishing* book—a distinction that's crucial to the success it achieves. What you're about to learn in the pages ahead isn't the mechanics of running a piece of software. You'll be making pages.

But *Real World PageMaker 4* has more to recommend it than simply the right attitude. Steve Roth and Ole Kvern bring to the table more combined PageMaker experience than you're likely to find anywhere else, in print or out.

Steve was my predecessor as editor at *Personal Publishing*. He's knowledgeable, tough, and the straightest shooter in town (sometimes too straight: I'm still taking heat for the time Steve referred—in print—to a major software vendor's pride and joy as "dog meat").

Ole is senior documentation designer at Aldus. But don't let that prissy title fool you. At Aldus, Ole is the Pharoah of PageMaker—the guy the tech-support team turns to when everyone else is stumped.

Together, they form a remarkable duo: the tough outsider and the savvy insider. And they're funny to boot.

So remember: If you just want something that will look impressive on your shelf, maybe you should try one of those other books. Or better yet, buy another copy of *Real World PageMaker*. Steve and Ole won't mind a bit.

Daniel Brogan
Editor-in-Chief
Personal Publishing

P R E F A C E

About 97,515 Words Ago...

“So what should we do?”

“Let’s write a PageMaker book.”

“Is there anything new to say about PageMaker?”

“Oh...I guess not.”

When we first discussed writing a PageMaker book, we decided that there just wasn’t enough material that hadn’t been covered elsewhere. About a week later, one of us called the other. We’d been thinking the same thing: that the PageMaker techniques we routinely used and talked about weren’t covered in the manuals, and weren’t covered in any of the books on the market.

We finally realized that like the authors of every other PageMaker book to date, we had been seduced by PageMaker’s fluid interface—by its reach-out-and-touch-it, warm-and-fuzzy look and feel. Even though we use dozens of tricky techniques in PageMaker day in and day out, we’d been lulled into complacency, fooled into thinking that there wasn’t much to say beyond the standard PageMaker book’s waltz through the menus.

We’d also started to believe something we’d heard—from the advertisements of PageMaker’s competitors, from software reviewers

for magazines, from Apple Computer, and even from Aldus: that PageMaker is easy to learn, has an elegant user interface, and excels at producing a wide variety of documents, but just isn't as powerful as the competition. Just isn't suited for high-end users. Or just isn't good enough for professional typographers.

Going Deep

We wrote this book because we wanted to show that PageMaker is not only easy to learn and use, but is also deep and powerful. PageMaker's user interface itself empowers users by being elegant, pleasant, and operating in an intuitively obvious fashion. Like the Macintosh, there's far more to PageMaker than its surface. There's a diabolically powerful engine inside for laying out pages, newsletters, magazines, books, and encyclopedias.

So we thought some more. We started building lists of the devious techniques that we use. We searched back issues of all the magazines, scoured the online services, went through all the other PageMaker books, talked to every PageMaker aficionado we know (and we know lots), and came up with enough material to convince us that we really had a book.

That exercise convinced us of something else, as well: PageMaker users really need this book. Unlike the plethora of excellent, in-depth, tip-laden books on Ventura Publisher, PageMaker books are almost all of the how-to-design-your-newsletter variety. There is no compendium of the techniques that hundreds of thousands of PageMaker users have developed over the last five years. And no book really dives into PageMaker's hidden depths—precise positioning, Aldus Prep, Aldus Printer Description files, and modifying PageMaker with ResEdit.

In fact, not one of the books we looked at explains satisfactorily how PageMaker handles leading—an important topic, to say the least. There are huge, gaping holes in the material available on using PageMaker, patched only sporadically by tip-and-tricks and how-to columns in various magazines. The tips in this book go a long way, we hope, toward filling those holes.

**PageMaker and
the Real World**

We didn't want to just put together a list of tips, though. If you're coming to visit us once, we're happy to tell you to turn left at the second tree and right at the fire hydrant (the press-this-key approach to computer books). If you're living in the neighborhood, though, you'd better get a map and learn your way around. We wanted to create the definitive roadmap and explanation of how PageMaker works—how it “thinks” about pages—and how you can best work within its metaphors.

Finally—and perhaps this is the most important—we wanted to make clear throughout the book that PageMaker doesn't exist in a vacuum. There are hundreds of things that affect you when you're building PageMaker pages—from the way you've got your Macintosh system set up, to the printing method you're using, to your colleague across the office who yells out “Hey, Harry! I've got an update of that sidebar!” and tosses you a disk. All the PageMaker expertise in the world means nothing if it's not informed by knowledge of the whole publishing process, and how to make that process smooth and seamless.

Because we want you to understand PageMaker's role in the publishing process, you'll find some lengthy conceptual discussions here—discussions of how PageMaker works, how the Macintosh works, how publishing works, and how they all work together in the real world. The idea is to develop your own PageMaker expertise—building the comprehensive body of knowledge that becomes so ingrained that it looks and feels like intuition.

**On Becoming
a Monster**

Intuition is often the subconscious product of bitter experience. We have developed our intuitive approaches to PageMaker through intensive use of the product (expletives deleted). We've been through the tight deadlines, the pages that, for some reason, refused to print, and the files that wouldn't open. We've produced piles of published pages several stories tall (including more than 2,100 pages using prerelease versions of PageMaker 4—not a pretty sight).

Along the way, we've been able to pass on our experience to dozens of others, creating new monster PageMaker users—sometimes in less than

a week. Now, with this book, we want to do the same for you. We want to make you to PageMaker what Godzilla was to Tokyo—a raging, inexorable thunder lizard of a page maker, letting nothing stand in your way.

About this Book

We've tried to address many different types of PageMaker users in this book—from newcomers with strong backgrounds in typography and design, to long-time PageMaker pros who still probably don't know all the tricks hidden away in the program, to beginners who want to get started on the right foot—using the program the way the pros do.

This book is for PageMaker users who want to use the program right—the way it was designed to work—and for those who want to make it do double back flips. Unfortunately, those two goals are not always compatible.

PageMaker's design encourages a certain working style, and it's nice to you when you adopt that style. Pages come together smoothly, and page elements act the way they're supposed to act. Wherever possible, we espouse methods that work well within PageMaker's metaphors and that PageMaker can handle with ease. These techniques are much preferable to fighting the program, trying to do things in ways that confuse or enrage PageMaker.

At the same time, we often need to do things that PageMaker wasn't designed to do. You'll find a number of tips and tricks herein that make Aldus engineers blanch. Some of those techniques are not elegant, and a few are downright hacks (“greasy,” our tech reviewer said). They essentially solve problems by fooling PageMaker into doing things it doesn't really know how to do.

Just because some of our techniques seem complicated, though, that doesn't necessarily mean they're not proper ways to use PageMaker. If you take the time to work through them, and get a feel for how they operate within PageMaker's working style, you'll go a long way toward developing your own relationship with PageMaker, and learning your own ways of cajoling it into amazing and previously untried machinations.

Organization

The organization of this book is simple—just like most of the chapter titles. We begin with the basics—building your system and whipping PageMaker into line—then move on to the main subject areas—words, pictures, printing, color, and using PageMaker in a workgroup. Here's a rundown of the chapters.

Chapter 1: *What's New in PageMaker 4.* The latest release of PageMaker adds dozens of new features, and new ways to use existing features. This chapter is written mainly for PageMaker 3 users who are moving up to version 4 and want a quick overview of the new features. If you want to go deeper, we've included page references for each feature, directing you to lengthier discussions in later chapters.

Chapter 2: *Building a PageMaker System.* There's a lot more to using PageMaker than just using PageMaker. From the Macintosh System to fonts, desk accessories, and utilities, there are dozens of little tools that comprise a complete PageMaker system. This chapter talks about putting all those pieces together into a working package, and describes our favorite tools and utilities.

Chapter 3: *Making PageMaker Mind.* This chapter explains how PageMaker works, and how you can best work with it. It covers the pasteboard, the Toolbox, selecting, moving, and sizing page elements, and modifying PageMaker to work the way you do.

Chapter 4: *Words.* Words are the basic building blocks of most PageMaker publications. This chapter covers stories, text blocks, paragraph and character formatting, style sheets, and text editing tools, with a dose of special type effects for emphasis.

Chapter 5: *Pictures.* Words alone can make for dull publications. This chapter talks about creating graphics in PageMaker, bringing them in from other programs, and working your will on them no matter where they come from.

Chapter 6: *Printing.* When you come right down to it, printing is what

PageMaker is all about. This chapter covers all the options in the Print dialog box, plus ways to modify PageMaker's PostScript, APD files, and even Aldus Prep.

Chapter 7: Color. You can get color out of PageMaker in several ways—by printing on a color printer, producing spot color overlays, or running PageMaker PostScript through a process separation program. This chapter explains the best ways to specify color in PageMaker, and the best ways to produce and reproduce that color.

Chapter 8: Workgroup Publishing. Using PageMaker proficiently is one thing. Using it proficiently with two, five, or fifty other people is something else again. This chapter discusses PageMaker's place in the workgroup environment, and focuses on PageMaker's new tools for keeping track of source files.

Chapter 9: How We Made this Book. We used many, if not most, of the techniques discussed in this book in making the book itself. This chapter details the production process for *Real World PageMaker 4*, including a fully-documented style sheet with its associated QuicKeys.

Appendix: Resources. The appendix lists all the products mentioned in the book, and provides addresses and phone numbers for the companies from which they are available.

Finding What You Need

We've tried to organize the book so you can get at the information in several ways. You can read the book from beginning to end, of course (being the authors, we highly recommend this method). For the less hardy (or foolhardy), we've divided the chapters with heads hanging in the margins. You can scan through those heads, or look through the table of contents that follows this preface. All the first- and second-level heads are included there along with the chapter heads, so you can jump right to the topic that interests you.

We've also encapsulated all of our favorite techniques in tips—easily recognizable, because they start with the word "Tip." There's a list of

tips following the table of contents. Finally, if you just have one question about using PageMaker, or are trying to remember where you saw something, you can resort to the index in the back of the book.

If we get enough requests, in the next edition we're going to use an *Information Anxiety*-style table of contents (we call it that because it's been made popular by Richard Saul Wurman's book by that name), with little write-ups of each chapter right there in the contents. We decided against using one in this book because Steve thinks they promote information anxiety rather than assuaging it. Ole disagrees. Send your ballot now.

Conventions

We wanted this book to be as immediately accessible and intuitively obvious as PageMaker, so we've avoided clogging it up with lots of little icons and typographic cues that nobody can understand without an explanation. We did face the difficulty of identifying items in PageMaker, however—dialog boxes, menus and menu items, options, commands, etc. To make it easy, we've established one simple convention: If we identify an item when we name it (the Preferences dialog box, the Snap to rulers option, 400% page view), we simply leave it at that. If we don't identify the item, we put quotes around it (with "Snap to rulers" on, zoom to "400%," select "Image control"). The only exceptions are standard Mac commands (Save, New, Open, etc.), which don't need quotation marks. It's so simple that you probably didn't even need to read this section.

We've tried to avoid gratuitous jargon, but there's one term we couldn't avoid: h-menu. This refers to hierarchical menus—the ones that pop off the side of other menus. We just couldn't bear to call them hierarchical menus throughout the book, and besides, everyone calls them h-menus. Just be thankful we didn't call dialog boxes "DBs."

Disclaimer

Kids! Don't try this at home! Some of the techniques described in this book are truly industrial strength, and like the person pouring molten metal at the steel mill, you should either know what you're doing, or be prepared to accept the consequences of your actions before you attempt

them. In particular, the sections on modifying PageMaker or any of the other files packaged with PageMaker should be approached with caution. Here are several rules to keep in mind when you're using *Real World PageMaker 4*.

Always work on copies of files, never on the originals. If you don't keep a backup file, how will you be able to retrace your steps when something goes wrong? And never work on a "live" file—especially the System file—with ResEdit. Even though ResEdit is socially acceptable these days, it's still not a tool to be used lightly.

Don't call Aldus technical support if something you read in this book doesn't work. They're the best in the business, but they're not responsible for what we've written, and shouldn't be expected to support it. Instead, write to us c/o Bantam Computer Books, and we'll try to put changes and fixes in future editions (we're expecting the 23rd edition to be published sometime in 2027). We want to provide you the most powerful set of PageMaker tools, but we assume you will use them responsibly, and at your own risk.

Think of others. If you modify screen fonts, Aldus Prep, APD, kerning, or tracking files, remember to protect other users on your network or your service bureau by making sure your modified files aren't used inadvertently by others. Few things can cause more trouble for your publishing cohorts than an APD file that you've changed without telling anyone and without saving it under another name. And nothing is more of a bother to an imagesetting service bureau than having to restart their RIP because of a renegade Aldus Prep.

Acknowledgments

We hate to end on such an admonitory note, so we'll resort to thanks and congratulations. Congratulations to everyone at Aldus for delivering a great product in spite of incredible pressures, and thanks in particular to Ben Bauermeister, jwhiting, John "that's almost

certainly a bug” Nelson, Mitch “Deep Page” Boss, Doug Stuart, Matt Crosby, Tim Roth, Robin Briggs, Ann Sauer, Sheri Hargus, Eric McCashey, Laura Urban Perry, Harry C. Edwards, Stacy “those keys are fixed now, really!” Robinson, and to John V. and Patricia Callander Hedtke. Very special thanks to Jan C. Wright and Tracy Tobin, the other surviving members of the original Documentation Graphics team, and to Kate Schaefer and Glenn Hackney for the loan of their Mac IIcx. Our deep and abiding thanks to the founding members of Aldus—Paul Brainerd, Jeremy Jaech, Mark Sundstrom, Mike Templeman, and Dave Walter—for creating PageMaker and thereby empowering designers, illustrators, writers, and editors everywhere.

Thanks also go to Mike Roney, one of the few computer book editors who deserves the title (he’s even on MCI Mail); Terry Nasta, a managing editor who more than manages; Mark Davison, engineer extraordinaire, who gave the book a thorough (!) technical review; Chuck Cantellay and the whole staff of Seattle ImageSetting for handling some horrendous Lino jobs (especially Peter Curry, who helped us nurse the book out of the Lino); Susie Hammond for her sharp eye and warm heart; and Leslie Simons, for charm, wit, and on occasion, brutally honest assessments of this book’s writing (it’s better for it). We owe so many people so many favors that we’ve probably missed a few. If you’re among them, thanks. We couldn’t have done it without you.

Ole Kvern
Steve Roth

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