THE ALL-IMPORTANT PARAGRAPH ATTRIBUTES BOX!

The best way to control text space in Quark Xpress is with the Paragraph Attributes box (Figure 1). To use it, first highlight the paragraph or paragraphs you want to change, then go to **STYLE MENU–FORMATS** (or **SHIFT–COMMAND–F**).

The Paragraph Attributes box allows you to indent text from the right or left, indent the first line, create hanging indents, adjust leading, introduce space between paragraphs, set text alignment and add drop caps.

**LEFT AND RIGHT INDENTS:** Figure 2 below begins with a paragraph of text with no indents. Paragraph 2 has a 1-pica indent left and right. Simply enter “1p” in the Left Indent and Right Indent boxes. Paragraph 3 has a left indent of three picas and no right indent. The fourth paragraph has a right indent of three picas and no left indent.

Note that the indents start from the left and right edges of the text box in addition to any text inset you may have applied to the text box.

The first two paragraphs are justified, meaning the text spreads out to fill the column and create a straight edge on either side. Paragraph 3 is aligned left, giving the text a “ragged right” edge. Paragraph 4 is aligned right, giving it a “ragged left” edge. You can change the alignment with the pop-up menu next to **ALIGNMENT** in the Paragraph Attributes box.

Paragraph 5 has no indents right and left, but it does have an indent for the first line of 10 points. The standard practice for typographers is to indent the first line of normal paragraphs by one “em” space. In theory, an em space is the width of a capital M. In practice, an em space equals the type plus leading, in this example, 10 points.

Paragraph 6 uses a **hanging indent** of one pica. To do this, enter 1p for the left indent and –1p for the first line indent. Paragraph 7 has a hanging bullet. Do this the same way as the hanging indent and use a Zapf Dingbat plus an **en space (OPTION-SPACEBAR)**. You may have to experiment with the first-line indent to get the text to line up just right with only the bullet hanging out.

The first seven paragraphs are in 9-point type on 10-point leading. In Paragraph 8, the **LEADING** has been set to 20 points.

Also, note that paragraphs 1-7 have nine points of **SPACE AFTER** applied to them. In Paragraph 8, we’ve added another nine points of **SPACE BEFORE**.

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**Figure 1**

**Figure 2**

1. **MOLIÈRE**, Jean Baptiste Poquelin 1622–73, French playwright and actor, the creator of high French comedy.

2. The son of a merchant, Molière early joined the Béjart troupe of actors. After touring the provinces for 13 years, the company, now headed by Molière, returned to Paris under the patronage of Louis XIV.

3. It performed with continuous success at the Palais Royal and was the forerunner of the Comédie Française.

4. At once actor, director, stage manager, and writer, Molière produced farces, comedies, masques, and ballets for the entertainment of the court.

5. Best known are the comedies of character that ridicule a vice or a type of excess by caricaturing a person who incarnates it. Among these satires are **Tartuffe** (1664), the religious hypocrite; **Le Misanthrope** (1666), the antisocial man; **The Miser** (1668); **The Would-be Gentleman** (1670); **The Learned Women** (1672), affected intellectuals; and **The Imaginary Invalid** (1673), the hypochondriac.

6. Molière’s genius is equally apparent in his broad farces: **The Doctor in Spite of Himself** (1666), **George Dandin** (1668), and **Scapin, the Trickster** (1671).
BOXES AND TABS

Text boxes with shading and borders, done wrong, will brand you instantly as an amateur in the world of publication design. On top of that, you can make your life miserable by not using all the features QuarkXpress offers for building text boxes.

An XPress text box can have borders, inset text and tints, with color applied to any of the elements.

Let’s examine Example 1 (left) for tell-tale signs of the novice designer. First, see how the text runs smack up against the edge of the text box? That’s ugly and hard to read. Notice also how thick and dark the 1-point frame looks. Super ugly. You might be surprised how often this type of thing turns up in newspapers, magazines and newsletters.

Borders are added by choosing ITEM—FRAME (  -b) then entering a point size in the WIDTH window. Many beginners make life hard for themselves by trying to draw a border around the box using line tools.

Quark offers almost unlimited frame widths and styles, but I suggest you use a frame that’s thin but still reproduces well on your press. For very fine presses used in magazine work, “hairline” can be selected. This width is just what the name suggests. Many newspaper presses will not reproduce hairline accurately. Instead, they use a fraction of a point (.25 or .5). For newsletters done on copy machines, a half a point (.5) works well.

In Example 2, we’ve changed to .5 for the frame, and we’ve inset the text 9 points. To inset text, go to ITEM—MODIFY (  -m) and click TEXT at the top. To inset text 9 points, enter 9 in the TEXT INSET field. Note that when we add an inset, the box has less room for type, so some adjustment may be needed. Any border you add using ITEM—FRAME will add to the text inset. If the width of the box cannot be increased, you must edit the text.

TINTS: BE CAREFUL HOW YOU USE THEM

Example 3 has a tint added to the box. Tints are gray tones measured in a percent of black. Pure black is 100 percent. Example 3 uses a tint of 15 percent. To apply a tint, go to ITEM—MODIFY—BOX. Make sure the COLOR is black, then type in an appropriate percent.

Black type on white paper is the easiest to read. A common mistake is to use too dark a tint. Newspaper designer Mario Garcia, for one, believes a 20-percent tint is about as dark as you want to go, but the only way to know for sure is to run a test on your press. In some cases, 20 percent will look too dark. Notice also that we’ve eliminated the frame on Examples 3 and 4, but we’ve retained the text inset. The frame really is superfluous with a tint box and can add clutter to the page.

In Example 4, we’ve modified the box to vertically justify the text. Go to ITEM—MODIFY—TEXT. Under VERTICAL ALIGNMENT, select JUSTIFIED. This causes space to be added between lines to fill out the box, a handy feature where such adjustments are needed.

ONE MORE TIP: A LIGHT TYPEFACE MAY NOT READ WELL WITH A TINT BEHIND IT. YOU CAN CHANGE TO A SEMI-BOLD TYPE TO REMEDY THIS.
You’ll recognize Example 5 as the text box we built earlier with “last week” rankings added. One thing that makes a box like this look amateurish is a misalignment of numbers. The “ones” and “tens” should align in columns. First, we’ll fix that, then use a simple tab trick to align “last week” to the right.

To align the ranking numerals, type \texttt{OPTION—SPACE BAR} before each single-digit number. That puts in a fixed amount of space equal to the width of a small letter “n” (called an en space) at the beginning of the line. Because numerals in most typefaces have a width equal to an en space, your single- and double-digit numbers should align properly. It may help you to use \texttt{VIEW—SHOW INVISIBLES} (\texttt{-i}); this will let you see spaces, paragraph marks and tabs. The “last week” numbers require a tab. Use the keystroke combination \texttt{OPTION—TAB}. Like magic, the numbers will move right without having to bring up the tab ruler. \texttt{OPTION—TAB} lines up the tabbed material flush right, perfect for numbers. One advantage of using \texttt{OPTION—TAB} is that you can change the width of the text box and the tabs will remain flush right automatically (Example 6).

\textbf{Adding a dot leader}

A dot leader is a series of periods that guide the reader across columns. Quark must be tricked into thinking the \texttt{OPTION—TAB} is a regular tab before you can add a leader. Start by highlighting all the rows of the table. Go to \texttt{STYLE—TABS} (Example 7). Click on the ruler and drag an \texttt{ALIGN RIGHT} tab to the far right. Enter a period and a space, in that order, in the \texttt{FILL CHARACTER BOX}. XPress allows two characters to be used as leaders, and the space makes a dot leader look lighter. Click \texttt{OK}. All the lines will have dot leaders, and the tabs still will adjust to any change in the width of the box. If the dot leaders look too heavy, highlight each tab and reduce the point size. Example 8 has 9-point type with 7-point leaders. Another way to “lighten” dot leaders is to highlight the tab and change the tracking to +50 or so.
COLORS AND GRADATIONS

The purpose of a color block is to attract attention to the sidebar, summary or table with text that’s still readable. Again, this is one area where beginners make the mistake of using too heavy a color.

The first step is to build the colors you want into a color palette. Start by going to EDIT—COLORS—NEW. This feature allows you to build custom colors using one of several color models. Example 9 shows the window using the CMYK model. It stands for cyan, magenta, yellow and black, commonly called process colors. When inks of these colors are printed on top of each other in varying percentages, they produce millions of realistic looking colors. Notice that the SPOT COLOR box is not checked. When the page is sent to an image setter, the custom color will be separated back into cyan, magenta, yellow and black printing plates. The page will go through four press units, each using one of the four process colors. If you leave the SPOT COLOR box checked, Quark will think you are specifying a spot color and will separate it into a fifth plate.

Once you have the color you want, give it a name (sea green here) click OK, then SAVE. Remember that CMYK colors are simulated on the screen and will look quite different on the printed page. The only way to build a palette of custom colors is to run specimens through the entire printing process.

Custom colors also can be selected using a spot color system such as Pantone. The Pantone system uses printed color samples to select ink, much like chip samples are used in a paint store. Pantone colors often are specified in advertisements, where an exact color match is desired. Spot colors have to be selected and added from the Pantone palette. Note that the SPOT COLOR box is checked. When Quark sends the page to the image setter, it will separate this spot color into a single plate. Remember that you can use this spot color in varying percents, just like black.

APPENDING COLOR

You can append all or any colors from another file. Go to EDIT MENU—COLOR and click APPEND. You’ll have to find the file from which you will append the custom colors. Once you find it, click OK. On the left you’ll see a list of the colors available in the file you just located. On the left are the colors available for the active file. Click on the colors you want to add, then click the appropriate arrow to add the color. When you have all the colors you want, click OK.
Quark Xpress can be used for electronic publishing by using Adobe Acrobat. Computer screens and television sets use yet another color model, RGB for red, green and blue. Build RGB colors the same way as CMYK and spot colors: Go to EDIT—COLORS and click on NEW. Change the color model to RGB (Example 10). Colors used on the computer screen can be much darker and brilliant than those used for printed matter.

**Applying color**

Go to VIEW—SHOW COLOR (F12) to reveal the COLORS palette (Example 10). You can use the color palette in several ways:

- To add a background color, select the text box, click on the FILL COLOR symbol, then click on a color in the palette. If nothing happens, check the % value in the upper right. If it’s zero, no color will show up. Experiment with various percentages of your spot colors. You can apply gray tints in the same way by selecting black and changing the percent. In Example 11, we’ve applied our new color, sea green, at 30 percent to our list of “hot titles.”

- To add a color frame, select the text box, then go to ITEM—FRAME. Enter the width of your frame, remembering that less is more. Click OK. Now go to the color palette, click on the FRAME COLOR symbol, then click on a color.

- To add color to text, first select the text. On the color palette, click on the TEXT COLOR symbol. Now click on a color.

Example 12 uses a linear blend. On the color palette, click on the FILL COLOR symbol and you’ll see a pull-down menu that says SOLID. Drag down to the second item in that menu, LINEAR BLEND.

Two buttons will pop up that will allow you to set the color and percent for the beginning and ending of the blend. Example 12 begins with 70 percent sea green and ends with 20 percent. The angle can be adjusted so the blend runs top to bottom, bottom to top or from either side.

You could do a box that went from a 20 percent of one color to a 40 percent of another color. Just make sure you create the colors first in the Edit Colors menu.

Remember that with color, less is more. Example 13 proves the point.

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**HOT TITLES**

**POP/SINGLES**

<table>
<thead>
<tr>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOT TITLES POP/SINGLES LAST WEEK</td>
</tr>
<tr>
<td>1. All My Life .................. 15</td>
</tr>
<tr>
<td>2. Frozen, Madonna .................. 5</td>
</tr>
<tr>
<td>3. Nice &amp; Slow, Usher ................. 2</td>
</tr>
<tr>
<td>4. My Heart Will Go On, Celine Dion .... 4</td>
</tr>
<tr>
<td>5. No, No, No, Destiny’s Child .......... 3</td>
</tr>
<tr>
<td>6. Let’s Ride, Montell Jordan .......... 7</td>
</tr>
<tr>
<td>7. Truly Madly Deeply, Savage Garden .. 6</td>
</tr>
<tr>
<td>8. Gettin’ Jiggy Wit It, Will Smith .... 1</td>
</tr>
<tr>
<td>9. Gone Till November, Wyclef Jean ... 8</td>
</tr>
<tr>
<td>10. Too Close, Next .................. 10</td>
</tr>
</tbody>
</table>

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**HERE’S EVERY TRICK IN THE BOOK!**

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