

***QuarkXPress*[®] 6**
FOR
DUMMIES[®]

by Barbara Assadi and Galen Gruman



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About the Authors

Barbara Assadi is co-founder and principal of BayCreative, a San Francisco-based advertising and marketing services agency. In that capacity, she manages content creation for client companies' ads, Web sites, direct mail, white papers, and data sheets. In previous positions she was editor-in-chief of Oracle Corporation's Web site, and Editorial Director at Quark, Inc. Barbara has written about software for *Macworld*, *Publish*, *InfoWorld*, and *Oracle Magazine*, and has co-authored several other books on desktop publishing, including the *QuarkXPress Bible* (Wiley, Inc.) with Galen Gruman, and has edited several computer books, including *The Macintosh iLife* (Peachpit Press).

Galen Gruman is the editor at *M-Business* magazine, and previously was executive editor at both *Upside* and *Macworld*, as well as West Coast bureau chief of *Computerworld*. A pioneer user of desktop publishing in professional magazine production, Galen adopted the technology in 1986 for a national engineering magazine, *IEEE Software*. He covered desktop publishing technology for the trade weekly *InfoWorld* for 12 years, as well as for other publications. Galen is coauthor with Deke McClelland of several *PageMaker For Dummies* books, with Barbara Assadi the series of *QuarkXPress For Dummies* and *QuarkXPress Bible* books, and with Kelly Anton and John Cruise the *Adobe InDesign 1.0 Bible*, all from Wiley Publishing, Inc.

Dedication

To my “mother” Monavar, with love and appreciation, Barbara

To my brothers Stephen and Darius, Galen

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Introduction

A man walks down the street when he comes upon a construction site where a group of three brick masons are busily at work. He stops to talk to the first brick mason and asks, “What are you doing?” The brick mason answers, “I’m putting bricks on top of other bricks.”

The man continues down the sidewalk until he comes to the second brick mason. Again he asks the same question, “What are you doing?” The second brick mason answers, “I’m putting some bricks together to make a wall.”

The man then walks on until he comes face-to-face with the third brick mason. The man poses the same question to the third brick mason: “What are you doing?” The third brick mason answers, “I’m building a beautiful cathedral.”

Is QuarkXPress Too High-End for Me?

Right now, you may be wondering why on earth we are telling this story as part of the introduction to a book on QuarkXPress. Good question. But, when you think about it, the people who use QuarkXPress are a lot like those brick masons, and QuarkXPress is a lot like the mortar and bricks used by those brick masons to do their work.

What we are saying is this: There are all kinds of users of QuarkXPress. Some do very simple, one-color layouts. Some do moderately challenging layouts, which include photos, illustrations, and complex charts. Some even create Web pages. Still others — like the third brick mason who was building a cathedral — use QuarkXPress to create polished, highly designed and illustrated works of art.

QuarkXPress — like the mortar and bricks used by the brick masons in our story — is a *tool*. Nothing more, nothing less. It works for the world’s most-celebrated graphic designers. It also works for people who create simpler projects, such as school newsletters.

The point is, QuarkXPress can never be too high-end for you, or for anyone else, because you pick and choose which parts of this tool you need to use. Also, keep in mind that if you create *any* type of print or Web layout, you can

benefit from the program's features. Sure, it's true that if your layouts are simple, you won't need to use all the sophisticated features in QuarkXPress. But, when you think about it, isn't it nice to know that these features are available when and if you ever need them? And that you won't outgrow the program as you become more proficient with page design? We think so.

How to Use This Book

Although this book has information that any level of publisher needs to know to use QuarkXPress, this book is also for those of you who are fairly new to the field, or who are just becoming familiar with the program. What we try to do is to take the mystery out of QuarkXPress and give you some guidance on how to create a bunch of different types of layouts. Here are some conventions used in this book:

✔ **Menu commands** are listed like this: Style↪Type Style↪Bold.

If we describe a situation in which you need to select one menu and then choose a command from a secondary menu or list box, we do it like this: Choose File↪Get Picture (or press ⌘+E on Mac or Ctrl+E in Windows). After the first mention, we drop the platform reference. This shorthand method of indicating a sequence of commands is often followed by the keyboard shortcut, as shown in this example.

✔ **⌘**: This is the Macintosh's Command key — the most-used shortcut key. Its Windows equivalent is **Ctrl**.

✔ **Key combinations**: If you're supposed to press several keys together, we indicate that by placing plus signs (+) between them. Thus Shift+⌘+A means press and hold the Shift and ⌘ keys, and then press A. After you've pressed the A key, let go of the other keys. (The last letter in the sequence does not need to be held down.) We also use the plus sign to join keys to mouse movements. For example, Option+drag means to hold the Option key when dragging the mouse.

✔ **Panes**: QuarkXPress has an interface feature, tabbed panes, that you may have seen in other applications. This is a method of stuffing several dialog boxes into one dialog box. You see tabs, like those in file folders, and by clicking a tab, the options for that tab come to the front of the dialog box in what is called a *pane*.

✔ **Pointer**: The small graphic icon that moves on the screen as you move your mouse is a pointer (also called a cursor). The pointer takes on different shapes depending on the tool you select, the current location of the mouse, and the function you are performing.

✔ **Click**: This means to quickly press and release the mouse button once. On most Mac mice, there is only one button, but on some there

are two or more. All PC mice have at least two buttons. If you have a multi-button mouse, click the leftmost button when we say to click the mouse.

- ✓ **Double-click:** This means to quickly press and release the mouse button twice. On some multi-button mice, one of the buttons can function as a double-click. (You click it once; the mouse clicks twice.) If your mouse has this feature, use it; it saves strain on your hand.
- ✓ **Right-click:** A Windows feature, this means to click the right-hand mouse button. On a Mac's one-button mouse, hold the Control key when clicking the mouse button to do the equivalent of right-clicking in programs that support it. On multi-button Mac mice, assign one of the buttons to the Control+click combination.
- ✓ **Dragging:** Dragging is used for moving and sizing items in a QuarkXPress layout. To drag an item, position the mouse pointer on the item, press *and hold* down the mouse button, and then slide the mouse across a flat surface.

How This Book Is Organized

We've divided *QuarkXPress 6 For Dummies* into seven parts, not counting this introduction. Each part has anywhere from two to six chapters, so you don't have to wade through too much explanation to get to the information you need. Note that the book covers QuarkXPress on both Macintosh and Windows platforms. Because the application is almost identical on both, we only point out platform-specific information when we need to, or when we remember to, or both.

Part I: Getting Started

Designing a layout is a combination of science and art. The science is in setting up the structure of the page: How many places will hold text and how many will hold graphics? How wide will the margins be? Where will the page numbers appear? And so on. The art is in coming up with creative ways of filling the structure to please your eyes and the eyes of the people who will be looking at your layout.

In this part, we tell you how to navigate your way around QuarkXPress using the program's menus, dialog boxes, and tabbed panes. We also show you how to set up the basic structure of a layout and then how to begin filling the structure with words and pictures. We also tell you how to bring in text and graphics created in separate word processing and graphics applications.

Part II: Adding Style and Substance

Good publishing technique is about more than just getting the words down on paper or Web page. It's also about tweaking the letters and lines — and the space between them — to make your pages shine. This part shows you how to do all that and a lot more, including tips on using Required Components and XTensions to get more out of QuarkXPress and how to get your project out of your computer and onto some other medium, such as film or paper or the Web. We give you some solid suggestions on how to work with all those other people in the world who know how to help you get the job done.

Part III: The Picasso Factor

Let's be honest. Pablo Picasso didn't become famous for realistically portraying people. His claim to fame is based on how he took facial features and then skewed, slanted, stretched, and shrunk them into new forms. Some folks loved his work; others found it hard to figure out. But you had to admire the fact that it was unique.

We named this part of the book after the famous artist because it tells not only how to use QuarkXPress as an illustration tool, but also how to take normal-looking text and graphics and distort them. Why would you want to do this? Good question. The answer could be that, like Picasso, you want to present ideas in a visually interesting way. Either that, or you want to see how your relatives might look with their faces rearranged. QuarkXPress lets you manipulate text and art in interesting ways, and we show you how.

Part IV: Going Long and Linking

QuarkXPress includes features that help you keep track of figure numbers, table numbers, index entries — well, you get the idea. In fact, crafting long projects with QuarkXPress is a piece of cake. In this section, we show you how to handle long projects of all flavors, including those that link together several smaller layouts into a whole.

Part V: Taking QuarkXPress to the Web

QuarkXPress now has features for building both print and Web pages — and when it comes to building Web pages, a lot of the regular QuarkXPress rules don't apply. We show you how to use the new Web features to make some snazzy pages for online use.

Part VI: Guru in Training

After you master the basics, why not pick up some of the tricks the pros use? In this part, we show you how to customize QuarkXPress so that it fits you like a comfortable easy chair. We also explain how QuarkXPress works on PCs that use Windows and on Macs.

Part VII: The Part of Tens

This part of the book is like the chips in the chocolate chip cookies; you could eat the cookies without them, but you'd be missing a really good part. It's a part of extremes, of bests and worsts. It's like a mystery novel that's hard to put down until you read the very last word. In fact, you might even be tempted to start reading here and then go back to Chapter 1, but don't. The concepts in this book will make more sense to you if you read the other six parts of the book first.

Icons Used in This Book

So that you can pick out parts that you really need to pay attention to (or, depending on your taste, to avoid), we've used some symbols, or *icons* in this book.



When you see this icon, it means we are pointing out a feature that's new to Version 6 of QuarkXPress.



This icon points out features that behave a bit differently on Windows machines and Macs.



If you see this icon, it means that we're mentioning some really nifty point or idea that you may want to keep in mind as you use the program.



If you skip all the other icons, pay attention to this one. Why? Because ignoring it could cause something really, really bad or embarrassing to happen, like when you were sitting in your second-grade classroom waiting for the teacher to call on you to answer a question, and you noticed that you still had your pajama shirt on — backwards. We don't want that to happen to you!



This icon tells you that we are about to pontificate on some remote technical bit of information that might help explain a feature in QuarkXPress. The technical info will definitely make you sound impressive if you memorize it and recite it to your friends.



This icon alerts you to a valuable nugget of information you should store in your memory.

Where to Go from Here

QuarkXPress is an extremely versatile publishing tool. The time you take to become familiar with the program's many capabilities will be amply repaid in your ability to create the types of layouts you want and need, from the most basic to the most bizarre. QuarkXPress can take you anywhere you want to go in print or online publishing. So get going!

Part I

Getting Started

The 5th Wave

By Rich Tennant



"Someone want to look at this manuscript I recieved on email called, 'The Embedded Virus That Destroyed the Publishers Servers When the Manuscript Was Rejected.'?"

In this part . . .

Getting off to a great start with QuarkXPress is what this part is about. We take you from a blank screen to a text-filled layout, helping you navigate your way around QuarkXPress using the program's menus, dialog boxes, views, and tabbed panes. And we explain the basics about how to get QuarkXPress to do what you want it to: First you build a box and then you start to fill it with text or graphics. All this just to get you on your way.