

## Lesson 2

# Architect's letterhead



*With Adobe PageMaker, you can create part or all of your letterhead design yourself. This lesson shows how fictitious Madrid architects Braga+Braga used Adobe PageMaker to arrange text and graphics for a simple yet striking letterhead design. The letterhead design incorporates the use of two spot colors (premixed inks printed on a commercial printing press) and tints of spot colors (spot colors that are lightened by printing a dot pattern instead of a solid color).*

This lesson also shows you how to save the letterhead design as a custom template. Once the letterhead is printed, it's easy to use the custom template to assemble text to be printed on your own printer. To demonstrate the entire process, you will create the Braga+Braga letterhead template, and then assemble a letter that is meant to be printed on the letterhead stationery. The text featured in the lesson is in Spanish, since Marie Braga is addressing a Spanish-speaking client in her letter.

**This lesson covers:**

- Establishing an application default measurement system
- Creating, saving, and opening a custom template
- Selecting and applying spot colors
- Creating a tint of a spot color
- Resizing, reflecting, and rotating a text block
- Grouping and ungrouping objects
- Using the Tile command
- Dragging objects from one publication to another
- Using the Lock Position and Non-Printing commands
- Printing on a commercial printing press

It should take you approximately 2-3 hours to complete this lesson.

**Before you begin**

All the files and fonts needed to assemble the letterhead are found on the *Adobe PageMaker Classroom in a Book* CD-ROM in the folders 02Project and PM6CIBFonts, respectively.

**Starting PageMaker**

Before beginning to assemble the publication for this lesson, you will use the Preferences dialog box to establish application defaults, and then you will open the final version of the letterhead you will create.

**1** Before launching PageMaker, return all settings to their defaults by deleting the PageMaker 6.5 preferences file. See “Restoring default settings” in Lesson 1.

**2** In addition to the commonly used fonts listed in the Introduction, make sure the fonts AGaramond, AGaramond Italic, AGaramond Semibold Italic, and MyriaMM\_830 BL 600 NO are installed.

**Windows only:** Because of the way Windows handles fonts, AGaramond Semibold Italic appears in the ATM Fonts list as **AGaramond, Bold Italic** (notice the comma), while AGaramond Bold appears as **AGaramond Bold**. However, neither **AGaramond Semibold Italic** nor **AGaramond, Bold Italic** appear in font menus in Windows applications. You must apply bold and italic to **AGaramond** to use AGaramond Semibold Italic.

Like the Myriad typeface used in the previous lesson, Adobe Garamond is an Adobe Originals typeface.

### 3 Start PageMaker.

## Setting an application default

PageMaker has two kinds of defaults:

- Publication defaults are settings that apply to a specific publication. You set a publication's defaults when it is the currently active publication and has no objects selected. The defaults are stored in the publication when you save the file.
- Application defaults are settings that PageMaker uses each time you create a new publication. These defaults are stored in the PageMaker preferences file. You set application defaults when no publications are open.

Publication defaults override application defaults.

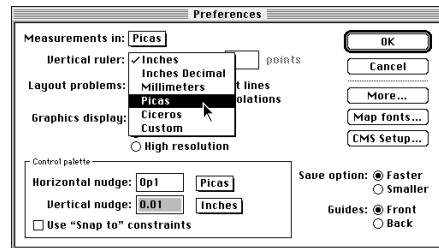
This project uses picas as the measurement system. Picas are the units most commonly used in graphic design. Picas are divided into 12 points. When you specify a measurement in picas and points, you separate the picas and points with the letter p. For example, 22p9 means 22 picas and 9 points.

Because you will be creating letterhead, an envelope, and a business card, it will save time to set the default measurement system once as an application default. Then, each new publication will already have the measurement system set.

### 1 Choose File > Preferences > General.

The Preferences dialog box displays some of the application defaults that will be applied to any new publication you create. You may recall from the previous lesson that the horizontal and vertical rulers reflect the units of measure selected in the Measurements in and Vertical ruler pop-up menus, respectively.

2 In the Preferences dialog box, choose Picas for Measurements In and Picas for Vertical ruler. Leave all other options at their default values. Click OK.

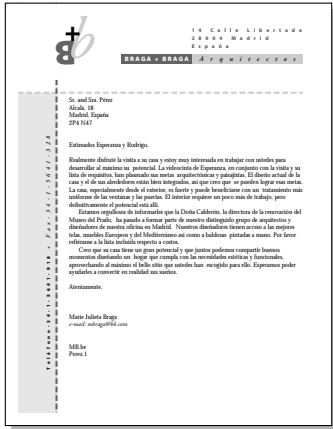


Since no publication is open, this application default will be applied to any new publication you create. Application defaults can be overridden at any time for the particular publication you are working on, setting a publication default. Unlike application defaults, publication defaults have no affect on new publications you create.

## Opening an existing document

Let's take a look at the final version of the letterhead you will create in this lesson.

**1** Choose **File > Open**, and locate and double-click the 02FinalA.p65 file in the 02Project folder.



The full view of the page displays a single column of text framed on the top and left edges with a letterhead design. The letterhead design features a variety of text and graphics elements and uses two spot colors.

**2** If the publication window does not fill the screen, click the **Maximize** button in the title bar to expand the window.

**3** Choose **View > Show Guides** to display all guides (column, ruler, and margin) used to assemble this publication.

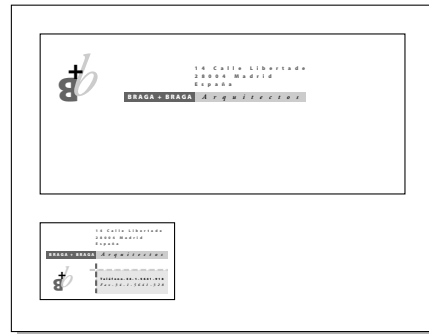
Notice how all guides are displayed behind the text and graphics elements. Even though you just accepted the application default to display guides in front of text and graphics (in the Preferences dialog box), the publication defaults, set when the letterhead was last saved, take precedence. Again, the appli-

cation defaults you just set in the Preferences dialog box apply only to new publications you create.

**4** Choose **View > Bring Guides to Front**.

Now the guides are displayed over the text and graphics.

**5** Choose **File > Open**, and locate and double-click the 02FinalB.p65 file in the 02Project folder.



The 02FinalB.p65 publication displays the envelope and business card you will assemble as well.

## Talk with your printer

Printing these letterhead publications on a commercial printing press involves delivering files to your prepress service provider (who can perform prepress tasks, and who will ultimately create film separations of your publication on an imagesetter), and then delivering film separations to your printer.

Well in advance of delivering publications to be printed, be sure to review the design with your printer and your prepress service provider. Based on the design, your skills, time, and equipment, your printer and your service provider can evaluate the requirements of the project and the services you require. If you would like a referral for an Adobe Authorized Service Provider in your area, contact Adobe Customer Service at 1-800-833-6687.

**Note:** *In some cases, imagesetting and printing services are provided at the same facility.*

In this example, expect a service provider to point out how the adjacent colors featured in the letterhead will require *trapping* (before creating film separations). Art that has not been trapped can easily misregister on the press, causing gaps to appear between adjacent colored elements. Trapping compensates for misregistration by slightly overlapping adjacent colors. For more information on trapping, see Lesson 7, which uses PageMaker trapping options, or refer to the *Adobe Print Publishing Guide* and the *Adobe PageMaker 6.5 User Guide*.

It is crucial to anticipate this sort of issue, since it will determine how you prepare files to be delivered to your service provider.

## Assembling a custom template

Before creating the letter you see in the final publication, you will create and save a custom template that can be opened whenever you want to compose a letter.

**Remember:** *Feel free to zoom in or out and to move or minimize palettes as needed to complete a step.*

## Creating a new publication

Whenever you create a new publication, the Document Setup dialog box prompts you to specify the page size, orientation, page numbering, margins, and printer type resolution.

**1** Choose File > New, and notice that Letter is selected for Page Size.

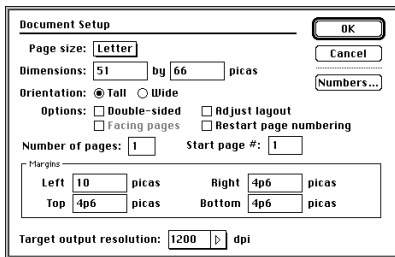
When you create a new publication, Letter is selected for page size. The page dimensions appear in the application default measurement system, in this case, picas (51 picas by 66 picas equals 8.5 inches by 11 inches).

**2** In the Document Setup dialog box, choose Legal for Page Size, and notice how the corresponding page dimensions in picas (51 picas by 84 picas equals 8.5 inches by 14 inches) are displayed.

The Legal page size is one of the preset page sizes available in the Page Size pop-up menu. If the page size you want is not available in the Page Size pop-up menu, you can enter precise values for Dimensions to customize the page size. For this lesson, however, you will use the Letter page size.

**3** In the Document Setup dialog box, choose Letter for Page Size, and then click the Double-sided check box to deselect it. For Margins, type **10** for Left, **4p6** for Right, **4p6** for Top, and **4p6** for Bottom. (You can press the Tab key to jump from edit box to edit box.) Choose a Target Output Resolution of **1200** dpi, and choose (Windows only) the AGFA-ProSet9800 for Compose to Printer. Then click OK.

**Note:** *4p6 indicates 4 picas and 6 points (where 1 pica equals 12 points).*

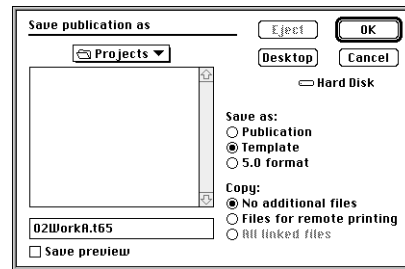


The margin guides form a rectangle enclosing the image area, which is where you will put most of your text and graphics. The horizontal and vertical rulers reflect the currently selected unit of measure, picas.

## Saving the publication as a template

Even though the template is not assembled, you will name it and save it as a template. Saving a publication as a template means that when you open this template, PageMaker opens an untitled copy of the template, not the original document.

Choose File > Save As, and type **02WorkA.t65** for File Name, open the 02Project folder, select Template for Save As Type (Windows) or Save As (Macintosh), and click Save.

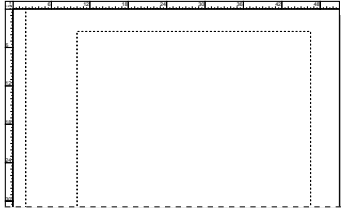


## Establishing a design grid

Horizontal and vertical ruler guides will help you align text and graphics precisely, without printing or restricting the flow of text.

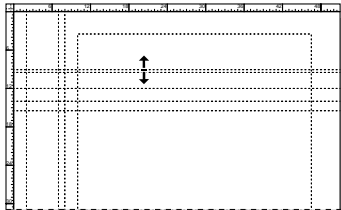
- 1** Make sure the entire page is displayed. If necessary, choose View > Fit in Window.
- 2** Position the cursor on the vertical ruler that extends along the left edge of the publication window, and drag to create a vertical

ruler guide at 2p (2 picas), referring to the X coordinate value in the Control palette if necessary.



**3** Using the same method, create two additional vertical ruler guides at 7p and 8p.

**4** From the horizontal ruler, drag to create horizontal ruler guides at approximately 9p, 9p6, 12p, 14p, 15p6, and 64p.



## Locking the ruler guides

Now that you have positioned the ruler guides, you will use the Lock Guides command to lock them in place. The Lock Guides command locks ruler guides and column guides in place, preventing you from moving them accidentally.

**1** Choose View > Lock Guides.

***Note:** To reposition or delete a ruler guide, choose the Lock Guides command again to unlock the guides.*

**2** Choose File > Save.

## Creating the display text

With imagination you can use PageMaker to create display text elements that go a long way toward enhancing your publications. Display text, usually 14 points or larger, serves to attract attention.

You'll use the pasteboard to initially assemble the pieces of the letterhead.

**1** Select the zoom tool (Q), and click the pasteboard above the page to magnify that area. (To click the pasteboard, you may need to scroll the page using the scroll bar on the right side of the window.)

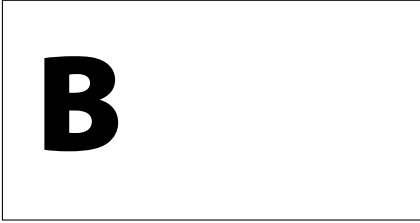
**2** Select the text tool (T), and click above the page to establish an insertion point.

Notice the blinking cursor and that the Control palette displays the default type specifications (font: Times New Roman or Times, size: 12 points).

**3** With the insertion point already established, type an uppercase letter **B**.

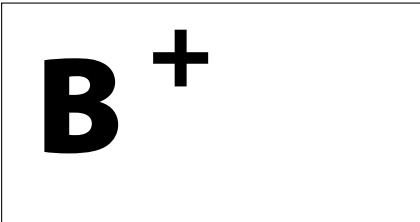
**4** With the text tool selected, double-click the uppercase **B** to select it.

**5** In the Control palette, choose MyriaMM\_830 BL 600 NO for Font, type **65** for Size (**T**), and click the Apply button (**T**) to apply the type specifications to the selected text.



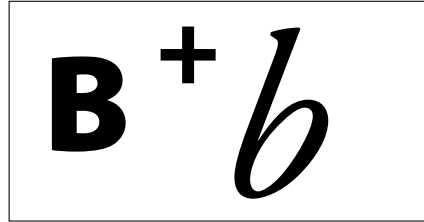
**6** With the text tool still selected, click the pasteboard above the page (a little away from the uppercase **B** to avoid inserting the cursor in the same text block as the **B**), and type + (a plus sign).

**7** Double-click the plus sign to select it, and in the Control palette choose MyriaMM 830 BL 600 NO for Font, type **50** for Size, and click the Apply button.



**8** With the text tool still selected, click the pasteboard above the page (a little away from the uppercase **B** and plus sign, again, to avoid inserting the cursor in the same text block as the other two characters), and type a lowercase letter **b**.

**9** Double-click the lowercase **b** to select it, and in the Control palette choose AGaramond (Regular) for Font, type **110** for Size, and click the Italic button (*I*).



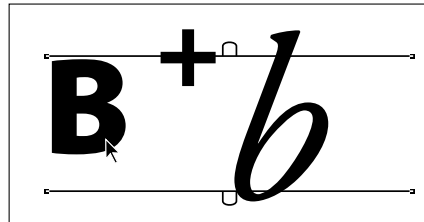
Notice that you did not need to click the Apply button (or press Enter or Return) to apply the new font and size to the letter. When you click a button in the Control palette, PageMaker applies any values you've typed as well as applying the button's style or effect.

**10** Choose File > Save.

### Resizing text blocks

Since you did not define the text block size of the three text objects just created, take a moment to resize each one.

**1** Select the pointer tool, and click the uppercase **B** to select it as a text block.



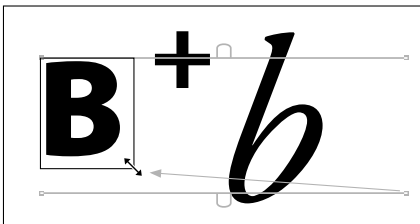


Once a text element is selected as a text block (with the pointer tool), the text block can be resized, positioned, or transformed.

Notice how the windowshades extend well beyond the bounds of the uppercase **B**. Since you did not define the dimensions of this text block, PageMaker defined the width of the text block to equal the image area between the left and right margin guides.

It is easier to work with a text block when its width is close to the width of its content, especially in a design like this where you are manipulating three text blocks close together. The selection area of text includes the text block. So, when a text block is oversized, you can mistakenly select it even though you are clicking quite a distance from the actual text.

**2** With the uppercase **B** still selected as a text block, drag a right corner handle until it is roughly aligned with the right edge of the uppercase **B**, reducing the width of the text block.



**3** Use the same method to reduce the width of the text blocks for the plus sign and the lowercase **b**.

With the width of the text blocks reduced, it is easier to select, view, and manipulate these text blocks.

**4** Choose File > Save.

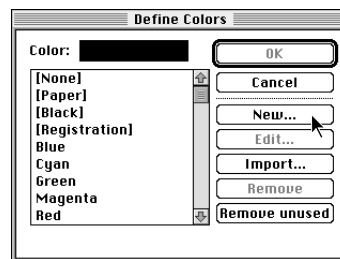
## Defining spot colors

Before applying colors to the display text you just created, you will select two predefined spot colors from one of the color libraries included with PageMaker.

As mentioned before, spot colors are printed on a printing press using premixed inks. Use spot colors when an element (such as a corporate logo) requires an exact color match, or to add impact to your publication.

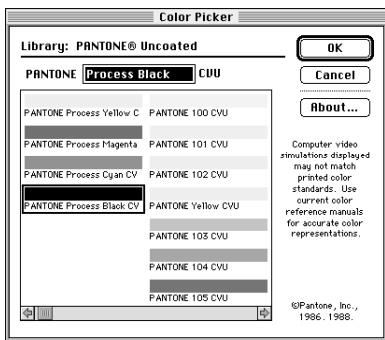
***Note:** Incorporating spot and process colors into a publication created in PageMaker is simple, but to get the best printed results, you need to understand how spot and process colors are printed. For more information, refer to the Adobe Print Publishing Guide and always discuss a project with your service provider and printer.*

**1** Choose Utilities > Define Colors, and click New.



The Color Options dialog box prompts you to select a color. You can specify a spot or process color as RGB (red, green, and blue), HLS (hue, lightness, saturation), or CMYK (cyan, magenta, yellow, and black). Each model represents a different approach to describing color. For more information, refer to the *Adobe PageMaker 6.5 User Guide* and the *Adobe Print Publishing Guide*.

**2** In the Color Options dialog box choose PANTONE® Uncoated from the Libraries pop-up menu.



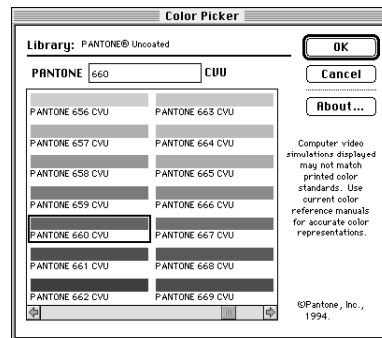
PANTONE offers 736 spot colors that set the industry standard for reproducible spot-color inks, and 3,006 process colors organized chromatically, including process-color simulations of the spot-color library.

**3** In the Color Picker dialog box scroll through the colors.

Although you can click a color to select it, typing the ink number (if you know it) is often faster than scrolling to locate a color.

**4** Type **660** for PANTONE CVU, and click OK.

**Note:** CVU stands for Computer Video Uncoated.



**5** In the Color Options dialog box, click OK to accept the default color name displayed for Name.

The Define Colors dialog box displays the color you have just selected. Now you can select or create another color.

**6** In the Define Colors dialog box, click New.

**7** In the Color Options dialog box, make sure the Spot and CMYK options are selected, and choose PANTONE® Uncoated for Libraries.

**8** In the Color Picker dialog box, type **5595** for PANTONE CVU, and click OK.

**9** In the Color Options dialog box, click OK to accept the default color name displayed for Name, then click OK to close the Define Colors dialog box.

**10** Choose File > Save.

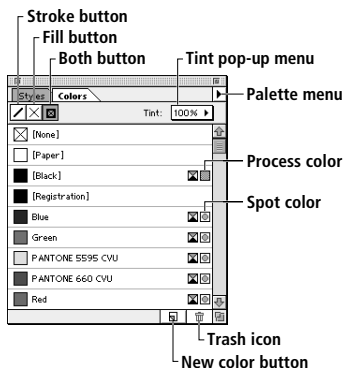
## Applying spot colors

After opening the Colors palette, you will apply the spot colors you just selected to the display text. In addition to text, you can apply colors to lines, rectangles, ellipses, and monochrome and grayscale bitmap images.

**1** Click the Colors palette tab to activate the Colors palette.

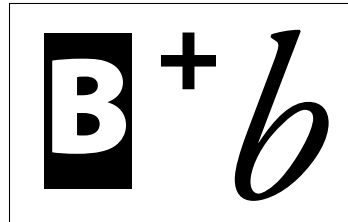
In addition to displaying the two spot colors you selected, the Colors palette displays three spot colors, Blue, Green, and Red; four process colors, Cyan, Magenta, Yellow, and [Black]; and four items you cannot remove, [None], [Paper], [Black], and [Registration].

The Stroke, Fill, and Both buttons apply to objects. When you apply color to text, it doesn't matter which button is selected.



**2** Select the text tool (T), double-click the uppercase **B** to select it, and in the Colors palette click PANTONE 660 CVU to apply the spot color to the uppercase **B**.

***Note:** To apply color to text, you must first select the text with the text tool. You won't see the applied color until you deselect the text.*



**3** With the text tool still selected, double-click the lowercase **b** to select it, and in the Colors palette click PANTONE 5595 CVU.

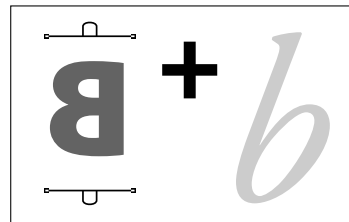
**4** Choose File > Save.

## Reflecting a text block


You can reflect any object (text or graphic element) vertically or horizontally, using the Reflecting options in the Control palette.

**1** Select the pointer tool, and click the uppercase **B** to select it as a text block.

**2** In the Control palette, click the Horizontal Reflecting button (F7).



The uppercase **B** is reflected horizontally.

**3** With the uppercase **B** still selected as a text block, click the Vertical Reflecting button ()

The uppercase **B** is reflected vertically.

**4** Choose File > Save.

### Positioning text blocks

In order to compose a logo design using the display text, you manually position the text blocks to overlap one another.

First you'll zoom in to the area.

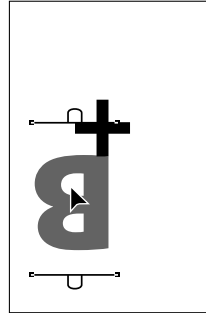
**1** Hold down Ctrl (Windows) or Command (Macintosh) together with the spacebar. The pointer changes to the Zoom tool. Drag across the three text blocks to magnify the view.

This magnification short-cut lets you quickly zoom in to an area without changing tools.

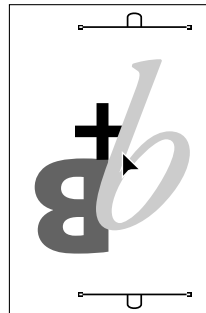
To align these text elements, you will use the slow-drag method of positioning objects, displaying text as you drag a text block. When you use the quick-drag method, a bounding box indicates the dimensions of the text block as you drag, but no text is displayed.

**2** With the pointer tool selected, click the uppercase **B** to select it as a text block, position the cursor on the text block, and hold down the mouse button until the pointer changes to an arrowhead.

**3** With the mouse button still held down, drag the text block until the vertical stem of the plus sign is aligned with the vertical stem of the uppercase **B** as shown in the illustration below, and release the mouse button.



**4** With the pointer tool still selected, click the lowercase **b** to select it as a text block, and drag the text block until the stem of the lowercase **b** overlaps the uppercase **B** as shown in the following illustration.



**5** Choose File > Save.

## Adjusting the stacking order of text objects

Notice how the lowercase **b** overlaps the uppercase **B** and the plus sign. Since the lowercase **b** was created last, it is positioned at the top of the stack. You will use the Send Backward command to move the lowercase **b** from the top of the stack to the middle of the stack. Unlike the Send to Back command that moves an object to the bottom of the stack, the Send Backward command moves an object back in the stack in single-position increments.

**1** With the pointer tool selected, click the lowercase **b** to select it as a text block.

**2** Choose Element > Arrange > Send Backward.

With the lowercase **b** positioned in the middle of the stack, it is overlapped by the plus sign, now positioned at the top of the stack.



**3** Choose File > Save.

## Grouping text objects

Now that the three text objects are positioned, grouping them together will let you position them as a single entity on the page.

**1** With the pointer tool still selected, choose Edit > Select All to select all text and graphics elements in your publication.

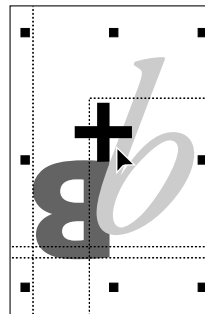
**2** Choose Element > Group.

The text objects are joined together as a single entity, with handles indicating the group is selected.

**3** Position the pointer in the center of the group, and drag the logo design to the upper left corner of the page.

**4** Find the intersection of the 9p6 horizontal ruler guide and the 8p vertical ruler guide.

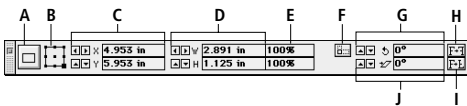
**5** Once again, position the pointer in the center of the group, and drag it until the bottom edge of the logo design is aligned with the 9p6 horizontal ruler guide, and until the left edge of the uppercase **B** is aligned with the 8p vertical ruler guide.



**6** Choose File > Save.

## Using the Control palette to resize a rectangle

After using the rectangle tool to draw a box, you will enter precise values in the Control palette to resize the box. The Control palette lets you make several changes to an object without switching tools and offers a precision that is difficult to duplicate when manipulating an object manually. The Control palette lets you resize, move, scale, crop (imported images), rotate, and skew.



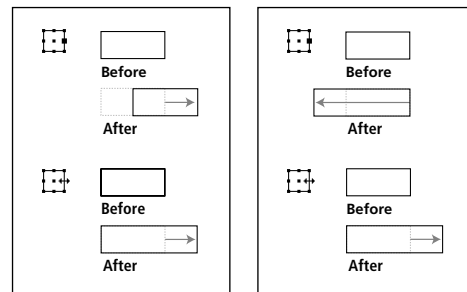
A. Apply button B. Proxy icon C. Coordinates  
D. Width and height E. Percent scaling  
F. Scaling button G. Rotating H. Horizontal reflecting  
I. Vertical reflecting J. Skewing

When you select an object, the Control palette displays a *Proxy icon* to the right of the Apply button. The Proxy icon contains nine spots called *reference points*. Changes you make to an object with the Control palette are affected by the reference point you select and the state of that point. Except for the center point, the reference points correspond to handles of the object.

Each reference point in the Proxy icon has two states, represented by a square point or an arrow. To toggle between the states, you click a selected point or double-click an unselected point.

**Square** When a selected point is a square, the object's corresponding handle remains stationary or serves as an anchor, depending upon the action. For example, if you change W and H, the corresponding handle remains stationary as the width and height change. If instead you change X and Y, the entire object moves until the corresponding handle is at the new location.


**Arrow** When the point is an arrow, the corresponding handle is the focus of change. For example, if you change W and H, that handle is dragged to establish the new size. In the same way, if you change the X and Y values, PageMaker drags that handle to resize the object. (For more information on the Control palette, refer to the *Adobe PageMaker 6.5 User Guide*.)

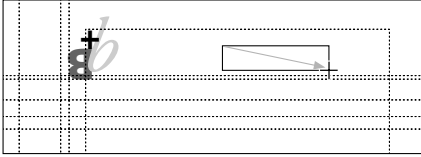



Changing the X value  
in the control palette  
from 2 to 3

Changing the W value  
in the control palette  
from 2 to 3

**Note:** Unless otherwise stated, throughout this book, when a step says to select a point in the Proxy icon, it means a square point.

**1** Select the rectangle tool () in the toolbox, and drag to draw a box of any dimension near the top of the page.



**2** With the box still selected, in the Control palette make sure a corner reference point in the Proxy icon is selected (to make it possible to resize both dimensions of an object), type **11p** for W (width) and **1p6** for H (height), and click the Apply button ()

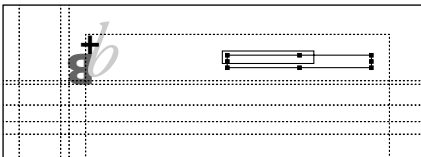
To create another box, you will copy and paste the first box, and then use the Control palette to resize the pasted box.

**3** With the box still selected, choose Edit > Copy to copy the box to the Clipboard.

**4** Choose Edit > Paste to paste a second box to be slightly offset from the first box.

**5** With the second box selected, in the Control palette type **17p4** for W, and press Enter or Return to increase the width of the second box.

**Note:** Depending on where you drew the boxes, your artwork may look different from the illustration below.



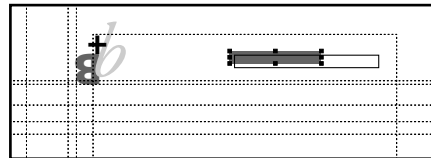
## Applying spot colors to the boxes

Using the Colors palette, you will apply spot colors to the stroke and fill of the two boxes. As was mentioned before, the three buttons Stroke, Fill, and Both allow you to apply or change the color of stroke, fill, or both on a rectangle or ellipse. In this example, you want to apply color to the stroke and fill of both boxes.

**1** Select the pointer tool, and click the outline of the smaller box to select it.

When a PageMaker-drawn shape has no fill, you select it by clicking its stroke.

**2** In the Colors palette click the Both button, and click PANTONE 660 CVU to apply a spot color to the stroke and fill of the box.



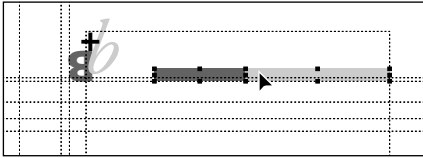
**3** With the pointer tool selected, click the outline of the larger box to select it. Make sure the Both button is selected in the Colors palette, and select PANTONE 5595 CVU.

**4** Choose File > Save.

## Positioning graphics

You will manually position the boxes to be aligned with existing ruler guides.

1 With the pointer tool selected, click the second (larger) box to select it, and drag it until its left edge is aligned with the right edge of the first (smaller) box.



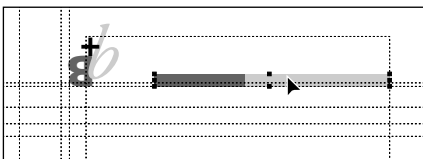
2 Magnify the view of the boxes to see if their edges are precisely aligned. If not, press the Right or Left Arrow keys (or click the X or Y nudge buttons in the Control palette) to move the selected box in 1-pixel increments.

3 With one of the boxes still selected, hold down the Shift key (to select multiple objects), and click the unselected box so that both boxes are selected.

4 Choose Element > Group to group the boxes into a single entity.

5 Drag the boxes until their bottom edges are aligned with the 9p6 horizontal ruler guide, and the right edge is aligned with the right margin guide.

**Remember:** If the palettes are in the way, you can move them, minimize them (with the Maximize button in the title bar), or temporarily clear them from the window by pressing the Tab key.



6 Choose File > Save.

## Placing, formatting, and positioning the Braga+Braga text

After placing text, you will format it, cut and paste a portion of it, and then position it in the left box.

1 Choose File > Place, and double-click the 02TextA.doc file in the 02Project folder.

2 With the loaded text icon displayed, scroll to view the pasteboard above the page, and click the pasteboard to place the text.

3 Magnify the view of the placed text on the pasteboard if necessary.

4 Select the text tool (T), and drag to select the words **Braga+Braga** in the first line.

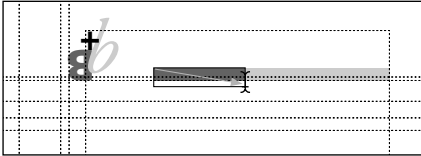
5 In the Control palette, choose MyriaMM 830 BL 600 NO for Font, type 12 for Size (12), type .2 for Kerning (\*), and click the All caps button (C).

6 With **Braga+Braga** still selected, choose Edit > Cut.

Before pasting the text you just cut, you will drag to define a text block that spans the width of the left box, making it easier to center the text inside.



**7** With the text tool still selected, drag to define a text block in the left box, spanning the width of the left box; the exact height is unimportant.



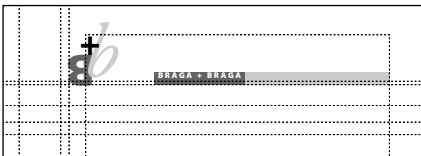
**8** Choose Edit > Paste to paste **Braga+Braga** in the text block you just defined.

By default, the text is left aligned in the text block.

**9** With the insertion point still in **Braga+Braga**, click the Paragraph-view button (¶) in the Control palette, and click the Center-align button (≡) to center the text in the text block.

Since you defined the text block to span the width of the left box, the text is centered horizontally inside it.

**10** With the text tool selected, drag to select **Braga+Braga**, and in the Colors palette click [Paper] to apply the paper color to the text.

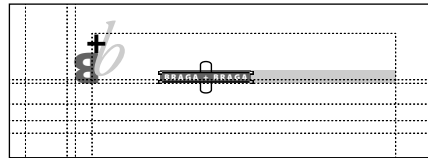


Applying [Paper] to text or graphics elements causes the color of the paper on which you print to show through the selected object.

Before aligning **Braga+Braga**, you will turn off the Snap to Guides option.

**11** Choose View > Snap to Guides to deselect it, making sure it is unchecked.

**12** Select the pointer tool, click **Braga+Braga** to select it as a text block, press the Up or Down Arrow key on the keyboard until the baseline of the text is aligned with the 9p horizontal ruler guide.



**13** Choose File > Save.

## Formatting and positioning the **Arquitectos** text

You will follow a similar procedure for **Arquitectos** (meaning architects in Spanish) that fills the right box of the double box.

**1** If necessary, scroll to view the placed text on the pasteboard.

**2** Select the text tool (T), double-click the word **Arquitectos** to select it.

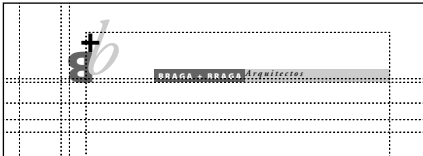
**3** In the Control palette, click the Character-view button (⌘), and choose AGaramond (Regular) for Font. Then type **13** for Size (1T), and click the Bold (B) and Italic (I) buttons.

**Note:** Because of the way fonts are defined, when you apply bold and italic to AGaramond, PageMaker actually uses AGaramond Semibold Italic. On the Macintosh, you can get the same result if you select AGaramond Semibold Italic directly.

**4** With **Arquitectos** still selected, choose Edit > Cut.

**5** With the text tool still selected, drag to define a text block just above the right box, spanning the width of the right box (exact height is not important).

**6** Choose Edit > Paste to paste **Arquitectos** in the text block you just defined.

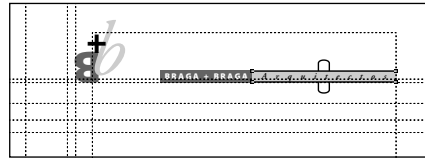


**7** With the insertion point still in **Arquitectos**, click the Paragraph-view button (¶) in the Control palette, and type **1p2** for both Left Indent (⌘) and Right Indent, and click the Force-justify button (≡).

In force-justified text, PageMaker *justifies* (aligns) the text with the left and right edges of the text block even if it contains only a few characters, spacing them so that the text fits exactly between the vertical edges of the text

block. Since you set 1p2 left and right indents, the text is force-justified 1p2 away from the vertical edges of the text block.

**8** Select the pointer tool, click **Arquitectos** to select it as a text block, and press the Down Arrow key on the keyboard until the baseline of the text is aligned with the 9p horizontal ruler guide.



**9** Choose File > Save.

## Formatting and positioning the address

After cutting the address from the placed text on the pasteboard, you will position it in the upper right portion of the page.

**1** If necessary, scroll to view the placed text on the pasteboard.

**2** Select the text tool (T), and drag to select the first three lines (the address) of the remaining placed text on the pasteboard. (Do not select the telephone and fax numbers.)

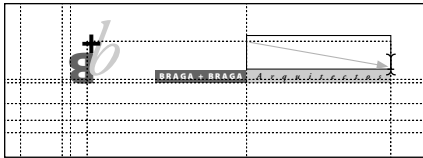
**3** In the Control palette, click the Character-view button (⌘), and choose MyriaMM 830 BL 600 NO for Font, type **10** for Size (1T), **15** for Leading (1.5), **.73** for Kerning (⌘), and click the Apply button (T).

**4** In the Colors palette, click PANTONE 660 CVU to apply a spot color to the text.

**5** With the address still selected, choose Edit > Cut.

**6** From the vertical ruler, drag to create a vertical ruler guide at 29p2.

**7** With the text tool still selected, drag to define a text block that spans from the 29p2 vertical ruler guide to the right margin guide, above **Arquitectos** (exact height is not important).



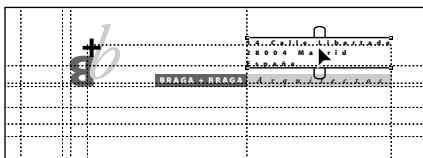
**8** Choose Edit > Paste to paste the address into the text block you just defined.

**9** From the horizontal ruler, drag to create a horizontal ruler guide at 7p.

Before aligning the address, you will turn the Snap to Guides option back on.

**10** Choose View > Snap to Guides to select it.

**11** Select the pointer tool, click the address to select it as a text block, and press the Up or Down Arrow key until the baseline of the last line of text is aligned with the 7p horizontal ruler guide, and until the right edge of the text block is aligned with the right margin guide.



A portion of the address is positioned within the top margin.

**12** Choose File > Save.

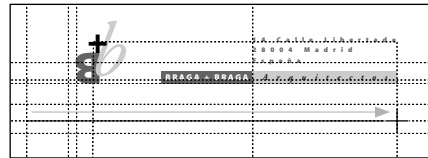
## Drawing lines

The letterhead design includes two dashed-lines that you will create using the constrained-line tool. The constrained-line tool lets you draw straight lines that are constrained to 45° angles on the page.

**1** Choose View > Fit in Window.

The first line you will draw is a horizontal line aligned with the 14p horizontal ruler guide.

**2** Select the constrained-line tool (I-) in the toolbox, position the crosshair on the intersection of the 14p horizontal ruler guide and the 2p vertical ruler guide, and drag to draw a horizontal line that extends to the right margin guide.



Since the guides (margin, column, and ruler) are in front of the text and graphics, the 14p horizontal ruler guide overlaps the line you just drew.

**3** Choose View > Send Guides to Back to display the horizontal line over the horizontal ruler guide.

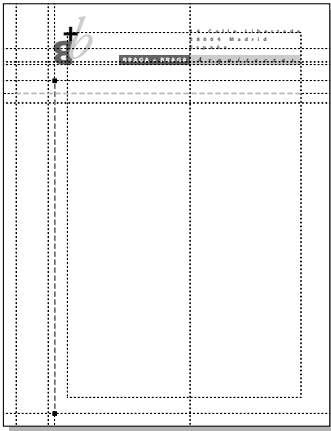
**4** With the line still selected, choose Element > Stroke > 1 pt dashed line to apply a stroke style and weight to the line.

**5** In the Colors palette make sure the Stroke button is selected, and click PANTONE 5595 CVU to apply a spot color to the line.

The second line you will draw is a vertical line that is aligned with the 8p vertical ruler guide. So that you can use the control palette to help you position the line, you'll deselect the first line.

**6** Select the constrained-line tool again to deselect the line you just drew. Position the crosshair on the intersection of the 12p horizontal ruler guide and the 8p vertical ruler guide, and drag to draw a vertical line that extends to the 64p horizontal ruler guide.


**7** With the second line still selected, choose Element > Stroke > 1 pt dashed line, and in the Colors palette click PANTONE 660 CVU.

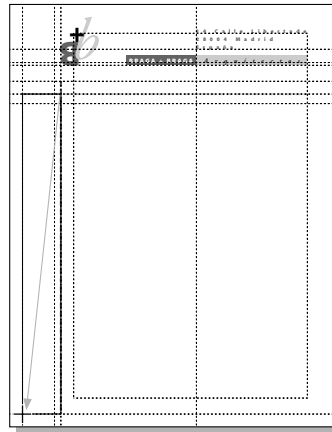


**8** Choose File > Save.

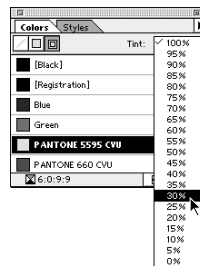
## Applying a tint of a spot color to a box

After drawing a box in the left margin, you will use the Colors palette to fill the box with a 30% tint of a spot color.

**1** Select the rectangle tool () , position the crosshair on the intersection of the dashed lines, and drag to the intersection of the 64p horizontal ruler guide and the 2p vertical ruler guide to draw a box.



**2** With the box still selected, make sure the Both button is selected in the Colors palette, click PANTONE 5595 CVU, and choose 30% for Tint.

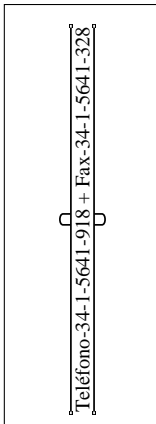


**3** Choose File > Save.

## Rotating a text block

After using the Control palette to rotate a text block, you will format the rotated text, and then position it in the tinted box.

- 1 If necessary, scroll to view the remaining line of placed text on the pasteboard.
- 2 Select the text tool (T). Click an insertion point before the letter **T** of **Telefono**. Press the Backspace (Windows) or Delete (Macintosh) key to remove the line above the numbers and any spaces.
- 3 Select the pointer tool, and click the text to select it as a text block.
- 4 In the Control palette, make sure the top left corner reference point is selected in the Proxy icon. Type **90** for Rotation (°), and press Enter or Return.



## Formatting the rotated text

You will format the text before positioning it in the tinted box, since formatting text after positioning it can alter its alignment.

- 1 Hold down Ctrl (Windows) or Command (Macintosh) together with the spacebar, and drag across the rotated text to magnify the view.
- 2 Select the text tool (T), and drag to select the telephone number, **Telefono-34-1-5641-918**.
- 3 In the Control palette, choose MyriaMM 830 BL 600 NO for Font, type **9** for Size (1T), type **.6** for Kerning (⌘W), and click the Apply button (T).
- 4 Drag to select the remaining rotated text, + **Fax-34-1-5641-328**, and, in the Control palette, choose AGaramond (Regular) for Font, type **11** for Size, type **.6** for Kerning, and click the Bold (B) and Italic (I) buttons.

Don't worry if the fax number wraps to the next line. You'll resize the text block in the next procedure.

- 5 Select the pointer tool, and click the rotated text to select it as a text block.

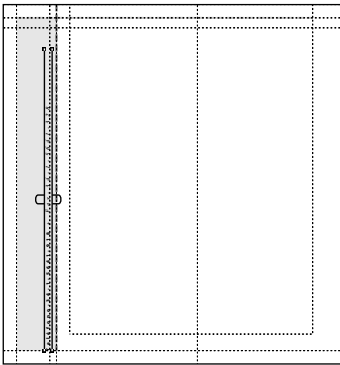
Rather than drag the text block to the page, you will cut it, zoom in to the bottom left corner of the page, and then paste it.

- 6 With the text block selected, choose Edit > Cut.

**7** Zoom in to the bottom left corner of the page.

**8** Choose Edit > Paste.

**9** With the rotated text block still selected, position the pointer over the text, hold down the mouse until the pointer changes to an arrowhead. Then drag the text block so that the baseline of the rotated telephone number is aligned with the 7p vertical ruler guide, and the left corner handles (now at the bottom) snap to the bottom edge of the tinted box.



**10** Choose File > Save.

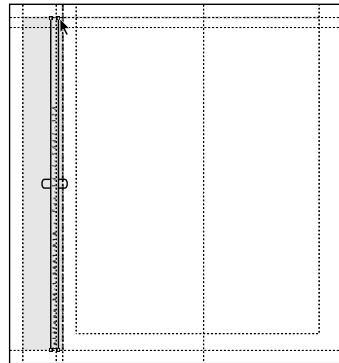
## Resizing a text block

To center the rotated text between the top and bottom edges of the tinted box, you will manually resize the text block to span the vertical length of the box, and then you will use the Control palette to center the text in the text block.

**1** With the pointer tool selected, click the rotated text to select it as a text block.

**2** Zoom out if necessary to see the entire text block.

**3** Position the pointer on the handle shown below, and drag the handle up until it is aligned with the top edge of the tinted box, resizing the text block.

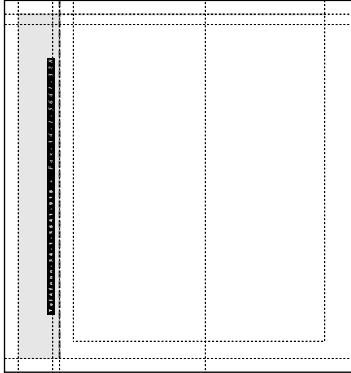


The text block spans the vertical length of the tinted box, and you are ready to apply the paragraph formatting that centers the rotated text in the text block.

**4** Select the text tool (T), and click an insertion point in the rotated text.

**Note:** As mentioned earlier, to apply paragraph specifications to a single paragraph, you must click an insertion point in the paragraph or select some portion of the text in the paragraph. To apply paragraph specifications to multiple contiguous paragraphs, you must select text in each paragraph you want to format.

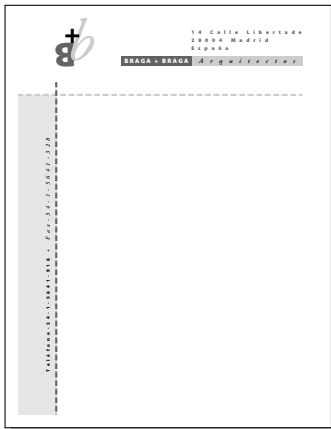
**5** In the Control palette, click the Paragraph-view button (¶), and click the Center-align button (≡).



Since the text block spans the vertical length of the tinted box, the text is horizontally centered in the vertical box.

**6** Choose View > Hide Guides to hide the nonprinting guides used to assemble this template.

**7** Choose File > Save to save the 02WorkA.t65 template.



The letterhead template is completely assembled. You are ready to create the envelope and business card.

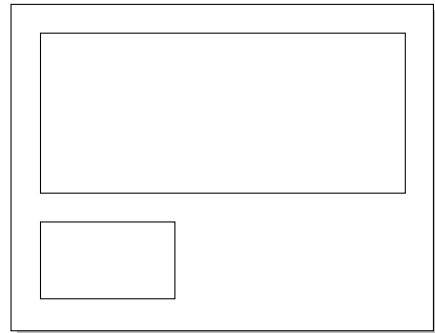
## Assembling an envelope

Using the text and graphics elements from the 02WorkA.t65 template, you will create the design for an envelope.

## Tiling the publication window

After opening a custom template that includes outlines of a business-size envelope and a business card, you will use the Tile command to display all open publications within the publication window.

**1** Without closing the open publications, choose File > Open, and double-click the 02Templt.t65 file in the 02Project folder.



The untitled copy of the template displays outlines of a business-size envelope and a standard-size business card.

**2** Choose File > Save As, and type 02WorkB.p65 for File Name, open the 02Project folder, and click Save.

**3** Choose Window > Tile to tile the PageMaker window with all open publications and templates.

The PageMaker window displays the publications 02FinalA.p65, 02FinalB.p65, 02WorkA.t65, and 02WorkB.p65.

**4** Click the close boxes in the title bar of the 02FinalA.p65 and 02FinalB.p65 publications to close them. If prompted to save before closing, click No.

**5** Choose Window > Tile to tile the PageMaker window with two publications.

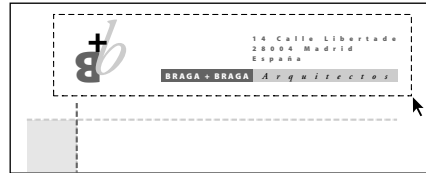
It will be easier to assemble the envelope with a large view of the publications.

### Dragging a group from one publication to another

PageMaker makes it possible to copy text, graphics, and groups from publication to publication by simply dragging the objects. Before you drag and drop a portion of the letterhead design from the 02WorkA.t65 publication to the 02WorkB.p65 publication, you will group the required text and graphic elements.

**1** Click the title bar of the 02WorkA.t65 publication to make it the active publication.

**2** Select the pointer tool, drag to select all letterhead elements at the top of the page (**B + b** logo, double box containing **Braga+Braga** and **Arquitectos**, and address) in the 02Project publication. Be careful not to select the dashed lines or the tinted box and rotated text.



**3** If necessary, hold down Shift, and click individual elements to include or exclude them from the selection.

**4** Choose Element > Group to group the text and graphics elements into a single entity.

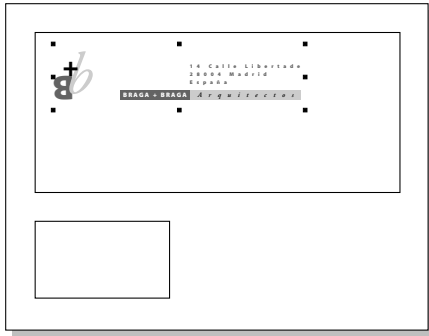
**5** Position the pointer in the center of the group in the 02WorkA.t65 publication, hold down the mouse button, drag the group to the center of the 02WorkB.p65 publication, and release the mouse button.

The group is still selected in the 02WorkA.t65 publication (because it's the active publication), and the Control palette displays the available options for modifying a group.

**6** With the pointer tool selected, click the group in the 02WorkB.p65 publication to select it, activating the 02WorkB.p65 publication.



**7** Drag the text to the upper left corner of the envelope as shown below (approximately 3p from the top and left edges of the envelope outline).



The envelope design is complete.

**8** Choose File > Save to save the 02WorkB.p65 publication.


## Assembling a business card


In addition to creating text and graphic elements, assembling the business card involves copying and pasting existing elements, and applying new type specifications to the pasted text elements.

### Creating a tinted box

After drawing a box, you will use the Control palette to resize the box and the Colors palette to fill the box with a 30% tint of a spot color.

**1** Hold down Ctrl (Windows) or Command (Macintosh) together with the spacebar, and drag across the business card outline, magnifying its view.

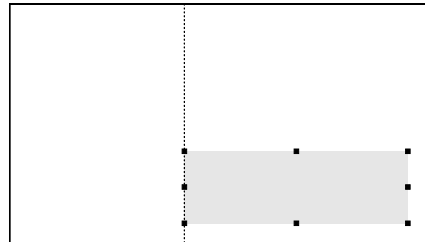
**2** Select the rectangle tool () and drag to draw a box of any dimension.

**3** With the box still selected, in the Control palette type **11p2.5** for W and **3p7.5** for H, and click the Apply button (.

**4** With the box still selected, in the Colors palette make sure the Both button is selected, click PANTONE 5595 CVU, and choose 30% for Tint.

**5** From the vertical ruler, drag to create a vertical ruler guide at 13p3.

**6** Select the pointer tool, click the tinted box to select it, and drag the box until its left edge is aligned with the 13p3 vertical ruler guide, about one pica (1p) above the bottom edge of the business card as shown in the illustration below.



**7** Choose File > Save.

### Drawing lines

Like the letterhead design, the business card design includes two dashed lines that you will create using the constrained-line tool.

The first line you will draw is a horizontal line that is aligned with the top edge of the tinted box.

**1** Select the constrained-line tool (I—), position the crosshair on the top right corner of the tinted box, and drag left to draw a horizontal line that extends about one pica (1p) beyond the left edge of the tinted box.

**2** With the line still selected, choose Element > Stroke > 1 pt dashed line.

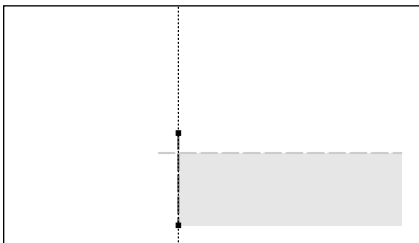
**3** In the Colors palette, make sure the Stroke button is selected, and click PANTONE 5595 CVU to apply a spot color to the line.

The second line you will draw is a vertical line that is aligned with the left edge of the tinted box.

**4** With the constrained-line tool still selected, position the crosshair on the bottom left corner of the tinted box, and drag up to draw a vertical line that extends about 1p beyond the top edge of the tinted box.

**5** With the second line still selected, choose Element > Stroke > 1 pt dashed line, and in the Colors palette click PANTONE 660 CVU.

**6** Choose View > Send Guides to Back.



**7** Choose File > Save.

## Copying text from one publication to another

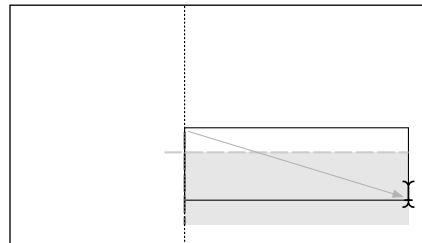
Since the business card includes some text not found on the envelope, you will copy the telephone/fax text in the 02WorkA.t65 template, and paste it to the 02WorkB.p65 publication.

**1** Click the title bar of the 02WorkA.t65 template to make it the active window.

**2** Select the text tool (T), triple-click the telephone/fax text in the tinted box to select it, and choose Edit > Copy.

**3** Click the title bar of the 02WorkB.p65 publication to make it the active publication.

**4** With the text tool still selected, drag to define a text block that spans the width of the tinted box (exact height is not important).



**5** Choose Edit > Paste.

The pasted text is not rotated like the copied text, because you copied the text only, not the rotated text block.

**6** Double-click the plus sign between the two numbers to select it, and press Enter or Return, replacing the plus sign with a hard carriage return.

Although it may be hard to tell, the telephone number and the fax number are now separate paragraphs.

**7** Triple-click the first paragraph (the telephone number) in the pasted text to select it.

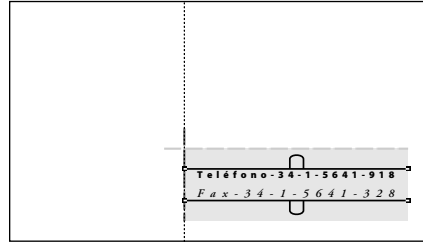
**8** In the Control palette, click the Character-view button (⌘), and choose MyriaMM 830 BL 600 NO for Font, type **6** for Size (⌘T), **11.5** for Leading (⌘A), and **.2** for Kerning (⌘W), and click the Apply button (⌘T).

**9** Triple-click the second paragraph (the fax number) in the pasted text to select it, and in the Control palette type **7** for Size, **11.5** for Leading, and **.35** for Kerning, and click the Apply button.


**10** With the insertion point still in the text block, choose Edit > Select All to select the entire story.

**11** In the Control palette, click the Paragraph-view button (¶), and type **p8** for both Left Indent (⌘≡) and Right Indent (≡⌘), and click the Force-justify button (≡≡).

**12** Select the pointer tool, click the text to select it as a text block, hold down Shift (to constrain the movement), and drag the text block until the text is vertically centered in the tinted box.




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 To move a text block (or graphic) in increments, select the text block or graphic with the pointer tool, and either press the arrow keys or click the X and Y nudge buttons in the Control palette.

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**13** Choose Window > Cascade.

**14** Choose File > Save.

## Copying, pasting, and formatting the address

After ungrouping the text and graphic elements in the envelope, you will copy the address and drag it to the business card outline, applying new type specifications and aligning it in the upper right portion of the business card.

- 1 Scroll to view the envelope design in the 02WorkB.p65 publication.
- 2 With the pointer tool selected, click the group in the envelope outline to select it.
- 3 Choose Element > Ungroup to ungroup all elements, making it possible to move the text and graphic elements independently.
- 4 Click the pasteboard (or an empty portion of the page) to deselect all objects.



You can also click the pointer tool in the toolbox to deselect all selected objects.

- 5 With the pointer tool selected, click the address to select it as a text block, and choose Edit > Copy.

As with text, you can also copy and paste a text block.

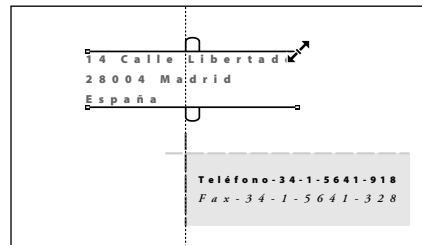
- 6 Choose Edit > Paste to paste a copy of the address text block slightly offset from the original address text block.
- 7 Drag the pasted address text block into the top half of the business card outline.
- 8 Hold down both Ctrl (Windows) or Command (Macintosh) together with the spacebar, and drag to magnify the text block.

You are ready to apply new type specifications to the pasted address.

- 9 Select the text tool (T), click an insertion point in the pasted address, and choose Edit > Select All to select all text in the text block.

- 10 In the Control palette, click the Character-view button (⌘), and type 7 for Size (1T), 12 for Leading (1A), and .55 for Kerning (1W), and click the Apply button (1T) to apply the new type specifications to the pasted address.

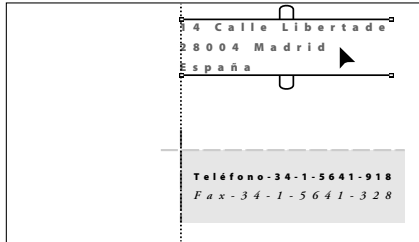
- 11 Select the pointer tool, click the pasted address to select it as a text block, and drag the top right corner handle until it is roughly aligned with the right edge of the first line of address, reducing the width of the text block.



The bottom windowshade handle may display a red triangle, indicating the entire story is not displayed.

- 12 If the red triangle is displayed in the bottom windowshade handle, drag the bottom windowshade down to display the entire story.


**13** With the pasted address still selected as a text block, drag the text block until the left edge of the text is aligned with the 13p3 vertical ruler guide in the upper right portion of the business card as shown in the illustration below.



**14** Choose File > Save.

## Creating the double boxes

After drawing the boxes, you will use the Control palette to resize the boxes, and the Colors palette to fill each box with a spot color.

- 1** Select the rectangle tool () and drag to draw a box of any dimension to the right of the business card.
- 2** With the box still selected, in the Control palette type **7p9** for W and **1p2** for H, and press Enter or Return.
- 3** In the Colors palette, make sure the Both button is selected, and click PANTONE 660 CVU.
- 4** With the rectangle tool still selected, drag to draw another box of any dimension to the right of the first box.

**5** In the Control palette, type **11p3** for W and **1p2** for H, and press Enter or Return.

**6** In the Colors palette, click PANTONE 5595 CVU.

**7** Select the pointer tool, and drag the second box until its left edge touches the right edge of the first box.

**8** Hold down Ctrl (Windows) or Command (Macintosh) together with the spacebar, and drag to magnify the view of the edges to check for precise alignment. Adjust the selected box if necessary.

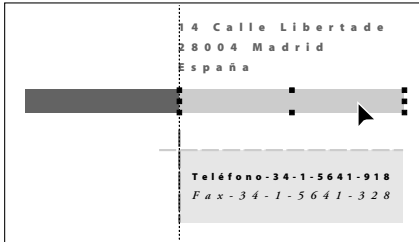
**9** With one of the boxes still selected, hold down Shift and click the adjacent box so both boxes are selected. Then choose Element > Group.

You will slow-drag this group to the business card outline to view the objects as you drag. If you quick-drag a group, the bounding box of the group is displayed as you drag, but not the objects.

**10** With the group still selected, position the pointer in the center of the group, and hold down the mouse button until the pointer changes to an arrowhead.

**Note:** If the ruler guide you are about to drag the boxes to is not on the screen, you can let PageMaker scroll the screen while you drag. Just drag to the edge of the publication window; when the pointer reaches the edge, PageMaker will scroll until you stop the mouse.

**11** With the mouse button still held down, drag the group until the vertical edge (where the boxes are joined) is aligned with the 13p3 vertical ruler guide, positioned between the address and the top of the vertical line, and release the mouse button.



**12** Choose File > Save.

### Copying, pasting, and formatting the Braga+Braga text

After copying **Braga+Braga** (in the left box of the double boxes in the envelope design), you will drag to define a text block in the left box in the business card design, applying new type specifications and aligning it in the left box.

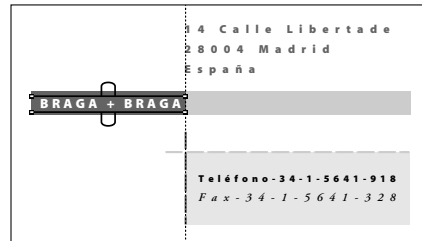
- 1** Scroll to view the envelope design.
- 2** Select the text tool (T), triple-click **Braga+Braga** in the envelope design to select it, and choose Edit > Copy.
- 3** Scroll to view the business card outline.

**4** With the text tool selected, drag to define a text block that spans the width of the left box of the double boxes (exact height is not important), and choose Edit > Paste to paste **Braga+Braga** into the text block.

You are ready to apply new type specifications to the pasted text.

**5** With the insertion point still in the pasted text, choose Edit > Select All, and, in the Control palette, type **8** for Size (!T) and **.3** for Kerning (↔W), and click the Apply button (T).

**6** Select the pointer tool, click **Braga+Braga** to select it as a text block, and use the arrow keys or Control palette nudge buttons until the text is vertically centered in the left box.



**7** Choose File > Save.

### Copying, pasting, and formatting the Arquitectos text

You will format and position the word **Arquitectos** in the right box of the double boxes using a similar procedure used to format and position the words **Braga+Braga** in the left box.

- 1 Scroll to view the envelope design.
  - 2 Select the text tool (T), triple-click **Arquitectos** in the right box (of the double boxes) in the envelope design to select it, and choose Edit > Copy.
  - 3 Scroll to view the business card outline.
  - 4 With the text tool selected, drag to define a text block that spans the width of the right box of the double boxes (exact height is not important), and choose Edit > Paste to paste **Arquitectos** into the text block.
- You are ready to apply new type specifications to the pasted text.
- 5 With the insertion point still in the pasted text, choose Edit > Select All to select it, and in the Control palette type **10** for Size (**1T**), and click the Apply button (**T**).
  - 6 In the Control palette, click the Paragraph-view button (**¶**), and type **p10** for both Left Indent (**≡**) and Right Indent (**≡**), and press Enter or Return.
  - 7 Select the pointer tool, click **Arquitectos** to select it as a text block, and use the arrow keys or nudge buttons until the text is vertically centered in the right box.



- 8 Choose File > Save.

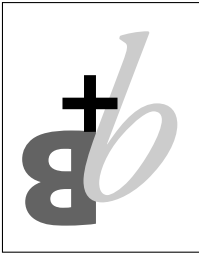
## Applying new type specifications to the B+b logo

After copying and pasting the three text elements in the **B+b** logo design, you will apply new type specifications to each text object, and realign the text objects into the logo design.

- 1 Scroll to view the envelope design, with the pointer tool selected, select the **B+b** logo design in the envelope (hold Shift as you click to select multiple objects).
- 2 Choose Element > Group to group the three text objects, choose Edit > Copy, and then choose Edit > Paste to paste a copy of the grouped **B+b** logo.
- 3 With the pasted group still selected, drag the group to the right of the business card outline.
- 4 With the **B+b** logo still selected, choose Element > Ungroup.
- 5 If necessary, magnify the view of the **B+b** logo.
- 6 Select the text tool (T), and double-click the lowercase **b** to select it.
- 7 In the Control palette, click the Character-view button (**⋈**), type **55** for Size (**1T**), and click the Apply button (**T**).
- 8 Double-click the uppercase **B** to select it, and, in the Control palette, type **32** for Size, and click the Apply button.
- 9 With the text tool still selected, double-click the plus sign to select it, and, in the Control palette, type **25** for Size, and click the Apply button.

Applying new type specifications to the text objects has forced them out of alignment.

**10** Select the pointer tool, and align the three text objects of the **B+b** logo, clicking individual text objects to select them as text blocks, and dragging the text blocks until the **B+b** logo looks like the original logo on the envelope.



**11** With the pointer tool selected, shift-click to select the three **B+b** logo text objects, and choose Element > Group to group the text objects into a single entity.

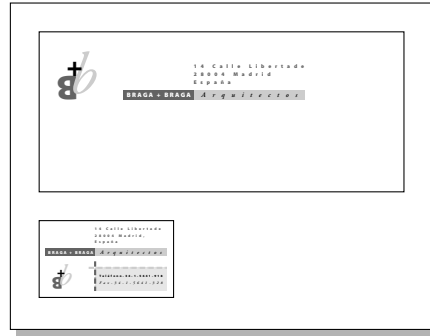
**12** With the group selected, position the pointer on the **B+b** logo group, and drag it until it is positioned in the lower left portion of the business card outline as shown in the illustration below.



You are finished assembling the business card design.

**13** Choose View > Fit in Window.

**14** Choose View > Hide Guides to hide the view of the guides.



**15** Choose File > Save to save the 02WorkB.p65 publication.

## Printing the letterhead

Now that you have assembled all elements for the letterhead (stationery, envelope, and business card), you are ready to prepare these publications to be sent to a service provider. In addition to performing trapping (unless you decide to do it yourself using PageMaker's trapping options) and various prepress tasks, your service provider will create the spot color film separations on an imagesetter that will be delivered to your commercial printer.



## Using the Lock Position command

To prepare the individual letterhead publications (letterhead, envelope, and business card) to be sent to your service provider, you will use the Group command to group all text and graphic elements in each publication into a single entity, and then apply the Lock Position command to each publication to lock all text and graphic elements, protecting your work from any accidental changes.

- 1** With the 02WorkB.p65 publication still activated, choose Edit > Select All to select all text and graphic elements in the publication.
- 2** Choose Element > Group to group all elements into a single entity.
- 3** With the group still selected, choose Element > Lock Position to lock the group.
- 4** Choose File > Save to save the 02WorkB.p65 publication.
- 5** Choose 02WorkA.t65 from the Window menu to activate the template you assembled.
- 6** With the 02WorkA.t65 publication displayed, select the pointer tool in the toolbox. Then choose Edit > Select All.
- 7** Choose Element > Group to group all elements into a single entity.
- 8** With the group still selected, choose Element > Lock Position to lock the group.
- 9** Choose File > Save to save the 02WorkA.t65 template as a PageMaker file.

You are ready to deliver these letterhead publications to your service provider. In addition to verifying the correct trapping specification with the printer, your service provider will expect you to verify the line screen frequency with the printer. For this example, a suitable line screen frequency could range from 80 lpi (lines per inch) to 150 lpi. Knowing the line screen frequency, your service provider will create film separations that range from 1200 dpi (dots per inch) to 2400 dpi. Once the film separations are complete, you are ready to deliver them to your printer.

## Assembling a letter

Using the 02WorkA.t65 template you assembled, you will place and align the letter text, and prepare the letter publication to be printed on a desktop laser printer.

## Using the Non-Printing command

Since the letterhead stationery includes the text and graphics for the letterhead design, you will use the Non-Printing command to designate all text and graphics in the letterhead template to be nonprinting.

- 1** With the 02WorkA.t65 publication activated, choose Edit > Select All to select all text and graphics in the publication.
- 2** Choose Element > Non-Printing if it is not already checked.

All text and graphic elements are still displayed, allowing you to view them as you assemble the letter.

**3** Choose View > Show Guides.

**4** Save the file.

## Opening the letterhead template

Now that all text and graphics in the 02WorkA.t65 template have been designated to be nonprinting, you are ready to open a copy of the template.

**1** With 02WorkA.t65 template activated, click the close box in the title bar to close the letterhead template.

Closing the 02WorkA.t65 template before you reopen it better demonstrates how you would use a custom template.

**2** Choose File > Open, and select the 02WorkA.t65 file in the 02Project folder.

The Open Publication dialog box indicates a copy of the template will be opened. Even though you will open a copy of the template, it is possible to open the original template by clicking the Original button.

**3** In the Open Publications dialog box, click Open (Windows) or OK (Macintosh).

Because you have saved 02WorkA.t65 as a template, PageMaker opens an untitled copy of the template, preserving the contents of the template.

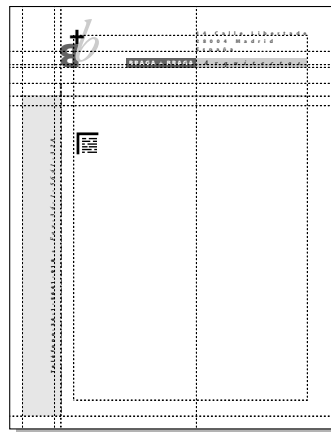
**4** Choose File > Save As, and type 02WorkC.p65 for File Name. Make sure the 02Project folder is selected, and click Save.

## Placing the letter text

After placing the letter text in this single-column publication, you will align it with an existing horizontal ruler guide.

**1** Choose File > Place, and double-click the 02TextB.doc file in the 02Project folder.

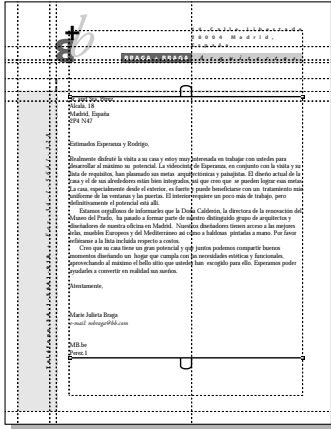
**2** With the loaded text icon displayed, click between the margin guides, below the letterhead design, to place the text.



The left-aligned text flows between the margins of the page. Since the desired type specifications have been applied to the letter text already, you are ready to position the letter text on the page.

**Note:** The empty top and bottom window-shade handles indicate the entire story is displayed.

**3** With the letter text still selected as a text block, drag it until the baseline of the first line of text is aligned with the 15p6 horizontal ruler guide, with the left edge of the text aligned with the left margin guide.



The letter publication is complete.

**4** Choose View > Hide Guides to hide the nonprinting guides.

**5** Choose File > Save to save the 02WorkC.p65 publication.

If the preprinted letterhead stationery were available, you could print the 02WorkC.p65 publication on a desktop laser printer.

**6** Load the letterhead stationery in a 300 dpi desktop printer, choose File > Print, select the desired options in the printing dialog boxes, and click the Print button to print the letter.

**7** Close all open publications, and choose File > Exit (Windows) or File > Quit (Macintosh) to exit the PageMaker application.

## Review questions

- 1 What is the difference between a spot color and a tint?
- 2 What's the difference between opening a normal publication and a template?
- 3 What can you do if an object appears on top of others in an order you don't want?
- 4 What is the easiest way to keep multiple objects together in the same arrangement?
- 5 When dragging an object, how do you ensure that it moves in a straight line?

## Answers

- 1 A spot color is a premixed ink applied to specified areas of the page on a commercial printing press. A tint is a spot color that is lightened by printing a dot pattern instead of the solid color.
- 2 When you open a template, a new, untitled publication is created by default.
- 3 Select the object, and choose Element > Arrange. Then choose one of the commands on the Arrange menu.
- 4 Select the objects and choose Element > Group. If you simply don't want the objects to be moved, select them and choose Element > Lock Position.
- 5 Hold down the Shift key as you drag.