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**What:** Chapter 5 of *Power of ...  
FrameMaker 4.0 for Windows*  
MIS:Press, 1993

**My Role:** Author

*POWER OF...*

# FRAMEMAKER 4.0



*For Windows*

- Create complex documents from scratch using just one program
- Learn the secrets of professional designers and typesetters
- Move documents across multiple platforms



DAVID B. DOTY



# CHAPTER 5

## Formatting Text

### Introduction

In FrameMaker, the appearance of text is controlled by applying formats. This process is also known as *tagging* text. There are two types of text formats in FrameMaker; paragraph formats and character formats. Paragraph formats affect whole paragraphs, meaning any block or line of text that is terminated with a carriage return (¶). Character formats are applied to smaller blocks of text within paragraphs, for example, individual words, phrases, titles, or the like, or to text lines created with the text tool on the Tools Palette (see Chapter 12). FrameMaker stores both types of formats in *catalogs*, which can be accessed via the paragraph format (¶) and character format (f) buttons on the right border of the document window, as well as by other methods to be described in this chapter.

Every FrameMaker document has some formats in its catalogs, even an empty document that you have just created using the **New** command on the File menu. Documents that are based on FrameMaker templates inherit format catalogs from their templates, and even custom documents begin life with a modest selection of paragraph and character formats. You can build up the catalog for a document by creating formats one by one, as the need arises, or you can import complete catalogs of paragraph and character formats from another document, as described later in this chapter.

Formats make it easy to achieve a consistent appearance throughout a complex document or family of documents. By grouping together different characteristics, such as typeface, point size, line spacing, alignment, word spacing, and many more, paragraph formats allow you to determine all the essential properties of a paragraph or group of paragraphs with the single action of applying the appropriate paragraph tag. There's no chance of making an error or forgetting one of your

paragraph's properties (did I set that last paragraph 10 on 12 or 10 on 11?... and was the letter spacing loose or normal?); all paragraphs tagged with the same format will have the same properties. And if you decide later to change the format, all the tagged paragraphs can be updated with a single action.

## Paragraph Formats

After the design of the basic page layouts, as embodied in the document's master pages, the most important elements of the design will be found in the paragraph formats (what traditional publication designers and typesetters would call the type specs). In FrameMaker, any line or block of text that is terminated with a carriage return is considered a paragraph. Paragraph formats control such text properties as the default font, line spacing, word spacing, alignment, indentation, tab stops, space between paragraphs, and many others that will be described in detail in this chapter.

### *Applying Paragraph Formats*

Applying a format to a paragraph is simple:

1. Open the Paragraph Format Catalog by clicking the ¶ button, pressing **Ctrl+1**, or selecting **Paragraphs>Catalog** from the Format menu.
2. Place the insertion point anywhere in the paragraph you want to format by clicking in it with the mouse. If you want to apply the same format to several successive paragraphs, drag with the mouse or click in the first paragraph, then press and hold **Shift** and click in the last paragraph. (Unfortunately, there is no way to select nonconsecutive paragraphs in FrameMaker.)
3. Click on the name of the format you want to apply in the catalog. The text in the selected paragraph(s) will change as required by the new format and the name of the new format tag will appear in the status area at the lower-left corner of the document window.

In addition to the Paragraph Format Catalog, you can also select paragraph formats from the pop-up menu on the Formatting Bar, or from the submenu under the Format menu. Except for opening the catalog window, this process works exactly as described previously.



For users who prefer command-line style operations to mousing around on the screen, there is an alternate method for applying paragraph formats:

1. Place the insertion point in a paragraph or select a group of paragraphs, as described previously.
2. Press **F9**; a ¶ will appear in the tag area at the lower left corner of the Document Window.
3. Begin typing the name of the tag you want to apply. You probably won't need to type the full name, just enough letters to identify the unique format name. When you have done so, the full name will appear in the tag area.
4. Press **Enter** to apply the format.

You can also apply a paragraph format from within the Paragraph Designer:

1. Click an insertion point in the paragraph, or select a group of contiguous paragraphs.
2. Select the desired format from the pop-up menu at the upper-left corner of the designer.
3. Click the **Apply** button.

## ***Designing Paragraph Formats***

Although applying paragraph formats is simple and quick, designing effective formats takes time and knowledge—knowledge both of how FrameMaker works and of the craft of typography.

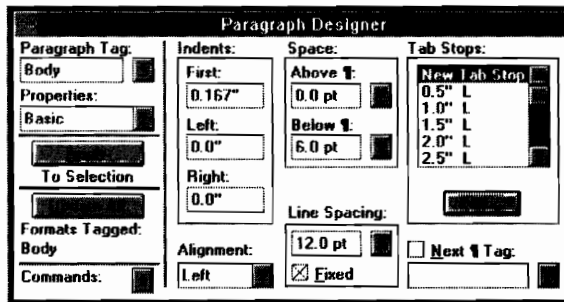
Before undertaking a new project, it's good practice to make a list of all the possible paragraph formats your project will require. If you are working on a novel or a book of short stories, for example, the number of formats you need will be modest—body text, chapter titles, headers or footers, front matter, and perhaps a few others. If, on the other hand, you are designing a scientific textbook or a technical manual or journal, you may require dozens of formats: several levels of headings, bulleted and numbered lists, footnotes, tables, figure, table, and photo captions, quotes and extracted material... the list could go on and on. Magazines, newsletters, brochures, catalogs—each type of publication will require a particular set of paragraph formats. The job of the designer is to choose a format for each element so that they work together as a coherent, logical whole and convey a visual message that is consistent with the editorial content of the publication.

## ***The Paragraph Designer***

You create or edit paragraph formats in the Paragraph Designer (Figure 5.1). (The Paragraph Designer was called the Paragraph Format Window in previous versions

of FrameMaker. This window has not just been renamed, but has been significantly redesigned and has several new features, as will be explained shortly.) To open the designer, open the Format menu and select **Paragraphs**, then select **Designer** from the submenu (or use the keyboard shortcut **Ctrl+M**). If a block of text is currently selected, or if there is an insertion point in a paragraph, the designer will display the format for that block or paragraph. If the selection includes two or more paragraphs with different formats, many of the settings in the window will be blank or set to “As Is.” You can leave the designer open and move to different locations in the document, and the settings in the designer will change to reflect the current location of the insertion point.

**Figure 5.1** The Paragraph Designer



There is more to the Paragraph Designer than initially meets the eye. The designer has six different groups of related paragraph characteristics, which FrameMaker terms *properties*. You access these groups via the Properties list box, in the left-hand column of the designer. Opening this box reveals a list of the six groups: Basic, Default Font, Pagination, Numbering, Advanced, and Table Cell. (Pagination is a new addition in FrameMaker 4.0. The Tabs group that existed in previous versions has been eliminated and its functions incorporated in the Basic group.) Every paragraph will need settings for Basic and Default Font properties. The Advanced properties, which control hyphenation and word spacing, among other factors, are important for achieving legible, professional-looking text. The Pagination properties are mainly concerned with the formats of Side Heads and Run-In Heads, new features of FrameMaker 4.0. Numbering properties are used only in paragraphs with automatic numbering. Table Cell properties are used only for tables, and hence will be discussed in detail in Chapter 20.

## Applying and Storing New or Modified Formats

Below the Paragraph Tags and Properties list boxes on the left side of the Paragraph Designer are the controls you use to apply or store new or modified para-

graph formats: the **Apply** button, the **Update All** button, and the Command pop-up menu. These controls remain in view whenever the designer is open, whereas the rest of the designer changes when you select different properties groups.



**N O T E**

This section of the Paragraph Designer and the corresponding section of the Character Designer differ significantly from the comparable sections in FrameMaker 3.0. Although I cannot really agree that Frame has managed to simplify the operations performed by these controls, they have, at least, reduced the danger of accidentally updating all paragraphs or storing a format in the catalog when all you want to do is apply a modified format to a selection.

The processes of editing a group and of applying it to a selection or storing it in the catalog are distinct; you can make as many changes as you like in a property group, but no changes will occur in your document until you apply it. Applying the group changes the selection, but does not affect the formats in the catalog. Storing the edited group in the catalog is a separate operation, involving one of the options on the Commands menu. There are many options for applying or storing formats (perhaps *too* many—the wealth of options can be a bit confusing). Among the things you can do with an edited properties group are the following:

- Apply it to selected paragraphs.
- Apply it to all of the paragraphs with a particular format tag.
- Apply it to all paragraphs with tags that are included in the selection *and* update the corresponding formats in the catalog.
- Store it in the format catalog under a new or existing format name.
- Apply it to all of the paragraphs in the current document *and* replace all of the formats currently in the catalog.

### Applying the Properties from a Group to a Selection

For safety's sake, it is always a good idea to apply a new or modified format to one or more selected paragraphs to be sure it works satisfactorily before applying it to all of the paragraphs with a particular tag or storing it in the catalog. Use the following procedure:

1. Click an insertion point in a paragraph, or select a group of consecutive paragraphs.
2. Make whatever changes you want in the properties group.
3. Click the **Apply** button.



NOTE

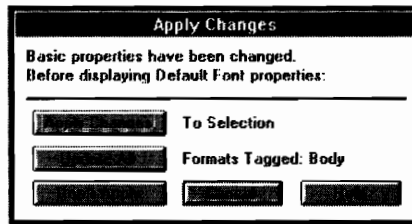
It is important to perform the steps in the order specified above. If you click an insertion point in a new paragraph *after* editing the properties, the properties will revert to those of the selected paragraph.



NOTE

If, after editing one group of properties, you select a different group of properties without first applying your changes, a dialog box like that in Figure 5.2 will appear, asking whether you want to apply your changes from the first group of properties before going to the second group, and offering you the choices of **Apply Changes**, **Update All**, **Don't Apply**, or **Cancel** (return to the first group of properties). Use **Apply Changes** to apply the properties to the selected paragraph(s). Use **Update All** to apply the changes to all the paragraphs with the specified tag. If you choose **Don't Apply**, the changes you made in the first group of properties will be lost.

Figure 5.2 Apply Changes prompt box



### Updating All Paragraphs with a Given Tag

Use this procedure to change the format of *all* the paragraphs in a document with a particular format tag *and* store the edited format in the catalog.

1. Click an insertion point in a paragraph with the tag you wish to update.
2. Make whatever changes you want in the properties group.
3. Confirm that the correct tag name appears below the **Update All** button, then click the button to execute the update.
4. If some of the tagged paragraphs contain format overrides, a dialog box will appear to warn you of that fact, and offer you the options of retaining or removing the overrides or canceling the operation.

**N O T E**

Format Overrides are modifications to the paragraph format that have not been stored in the catalog. They may be the result of changes made via the Formatting Bar, via the text editing buttons on the Quick Access Bar, by applying a Character Format (described later in this chapter) or by applying an edited group of properties but not saving it in the catalog. Paragraphs with format overrides are identified by an asterisk (\*) in front of the tag name in the status bar and on the Formatting Bar.

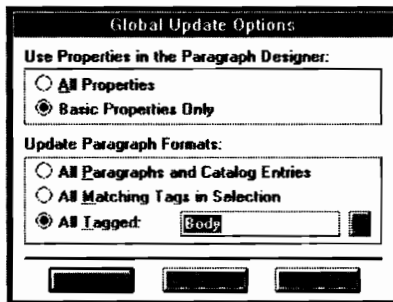
### Replacing All Occurrences of One Tag with a Different Tag

1. Click an insertion point in a paragraph with the tag with which you wish to replace another tag.
2. Make whatever changes you want in the properties group.
3. Open the Command pop-up menu and select **Global Update Options**.
4. In the dialog box, select the **All Tagged** radio button. Open the pop-up menu next to the radio button and select the name of the tag you want to replace.
5. Click the **Update** button to perform the operation. (This command does not affect the formats stored in the catalog.)

### Applying Properties to All Tags that Match Those in the Selection

1. Select two or more consecutive paragraphs with the formats you wish to modify. Keep in mind that this operation will modify *all* paragraphs *anywhere* in the document that have the same tags as those you selected, *not just the selected paragraphs*.
2. Make whatever changes you want in the properties group.
3. Open the Command pop-up menu and select **Global Update Options**.
4. In the dialog box that appears (Figure 5.3), select the **All Matching Tags in Selection** radio button. You can choose to update the specified paragraphs either with just the properties in the currently displayed group, or with *all* the properties of the selected format.

Figure 5.3 Global Update Options dialog box

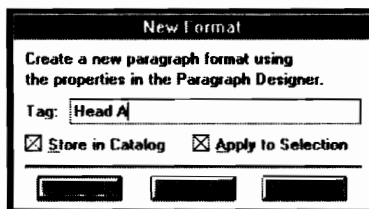


5. Click the **Update** button to apply the format. This operation modifies not just the paragraphs in the document with the selected tags, but also those tags in the format catalog.

### Storing a New Format in the Catalog

1. Make whatever changes you want in the properties group.
2. Select **New Format** from the pop-up Command menu.
3. A dialog box like that in Figure 5.4 will appear. Type the name for the new format in the text box and check the **Store in Catalog** check box. (If you want to apply the new format to the selection at the same time, check that check box also.)

Figure 5.4 New Format dialog box



4. Click **Create** to store the new format in the catalog.
5. An alternate way to store a new format is to type a new format name in the text box at the upper left corner of the designer, then click **Apply**. The dialog box in Figure 5.4 will appear. Proceed as described previously in steps 3 and 4.

### Updating an Existing Format

1. Place the insertion point in a paragraph with the format you wish to modify.
2. Make whatever changes you want in the properties group.
3. Open the Command pop-up menu and select **Global Update Options**.
4. In the dialog box that appears (Figure 5.3), select the **All Tagged:** radio button. Check to be sure the format name in the text box next to the radio button is the one you want to modify. You can choose to update the format either with just the properties in the currently displayed group, or with *all* the properties of the selected format.
5. Click the **Update** button to apply the format. This operation will update all the paragraphs in the document with the specified tag and will also update that format in the catalog.

### Applying a Format to All Paragraphs in a Document and All Entries in the Format Catalog

1. Place the insertion point in a paragraph with the format you wish to apply.
2. Edit the properties if necessary.
3. Open the Command pop-up menu and select **Global Update Options**.
4. In the dialog box that appears (Figure 5.3), select the **All Paragraphs and Catalog Entries** radio button. You can choose to update the paragraphs either with just the properties in the currently displayed group, or with *all* the properties of the selected format.
5. Click the **Update** button to apply the format.
6. This operation cannot be undone. A dialog box will appear and offer you three options: select **Yes** to update all paragraphs and catalog entries. Select **No** to update the formatting of all paragraphs without changing their tag names. Select **Cancel** to return to the designer without updating the paragraphs or catalog.

### Deleting a Format from the Catalog

1. Select **Delete Format** from the pop-up Command menu.
2. Select the format you wish to delete from the list box in the dialog box that appears.
3. Click the **Delete** button to delete the format.



NOTE

When you delete a format from the catalog, paragraphs already tagged with that format do not change. The format name simply disappears from the catalog window and from other menus where it would normally appear. You can restore a deleted format to the catalog by selecting an existing paragraph with the format and storing the format to the catalog as a new format, or by copying the format from another document.

### Restoring the Designer to its Previous Condition

If you have made some changes to a properties group but have not yet applied them to a paragraph, you can restore the properties to those of the selected paragraph by opening the Command menu and selecting the **Reset Window From Selection** command. If you have edited a group of properties and applied it to a paragraph with unsatisfactory results, you can easily restore the paragraph to its previous state, provided you have at least one unmodified paragraph of the type you are working on. (This is one reason you should make a habit of testing a new format on a single paragraph before applying it to all of the formats with the same tag or storing it in the catalog.)

1. Click an insertion point in an unmodified paragraph of the appropriate type.
2. Open the Edit menu and select **Copy Special>Paragraph Format**.
3. Click an insertion point in the paragraph you want to restore.
4. Open the Edit menu and select **Paste** or press **Ctrl+V**.



NOTE

This method can also be used to copy a format between documents.

### Modifying a Few Paragraph Properties While Leaving the Rest Unchanged

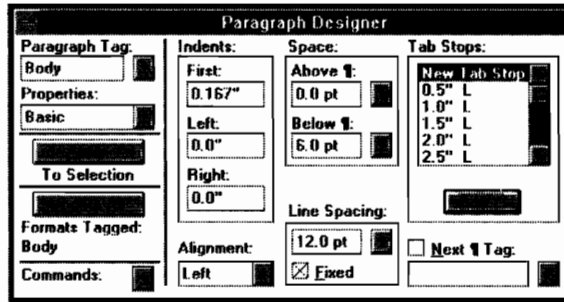
Occasionally, you might want to modify only one or two properties of a group of paragraphs with different formats, while leaving all the other properties as they are. For example, you might want to change the font family of your body paragraphs and related items, such as bulleted and numbered lists, extracts, and figure captions, from Times Roman to Adobe Caslon, leaving all the other paragraph properties unchanged. To do this, set the options in the designer to **As Is** by selecting **Set Window to As Is** from the Command pop-up menu. This will reset *all* the properties groups to **As Is**; optional settings will be blank, settings which must have a value will

display As Is, and check boxes will be shaded gray. Now you can edit the **Font Family** setting in the Default Font group and apply only this property to the paragraphs you choose. Unfortunately, there is no really simple way to apply such a format change to a large group of paragraphs with different tags. If examples of all the different formats exist in one contiguous block that doesn't include any paragraph formats you don't want changed, the process is simple: just use the **All Matching Tags in Selection** settings in the Global Updates dialog box. Otherwise, you may have to repeat the process for several different groups.

## Basic Paragraph Properties

The Basic Properties group (Figure 5.5) is concerned with indents, alignment, line spacing, and tabs. These settings are, for the most part, simple and straightforward.

**Figure 5.5** The Basic Properties Group in the Paragraph Designer



### Indents

There are three types of indents you can set: First, Left, and Right. Except in the special case of side heads (in the Pagination group, described later), all three are relative to the borders of the text column. The values for these three settings are displayed in the unit selected in the View Options dialog box (see Chapter 2), but remember, you can type new values in whatever units you prefer and FrameMaker will perform the conversion if required.

The indent settings in FrameMaker differ slightly from some other desktop publishing applications with which you may be familiar, in that the first line indent is relative to the column edge, rather than to the left indent. Hence, to produce a hanging indent in FrameMaker, you would use a positive left indent and a zero first-line indent, rather than a negative first-line indent. For example, to set a one pica hanging indent, specify a first indent of 0 and a left indent of 1pica.

You can also change the indents for the current or selected paragraph(s) by dragging the arrowheads that appear on the top ruler in the document window. (You

can do this whether or not the Paragraph Designer is open.) The upper black arrowhead on the left is the first indent, the lower one is the left indent, and the hollow arrowhead on the right is the right indent. If the **Snap Grid** option in the View Options dialog box is checked, you will only be able to drag the arrowheads to locations that match the ruler ticks. Changes made this way take effect immediately, without your having to select the **Apply** button if the dialog box is open. You can apply a set of indents created this way to other tagged paragraphs or save it in the catalog via the Global Update feature.

## Space

There are two settings for this parameter: **Above** and **Below**. These settings control the vertical space between paragraphs. The space between consecutive paragraphs is always the larger of the space below the first paragraph and the space above the second. For example, if the first paragraph has a space below of 6 points and the second paragraph has a space above setting of 12 points, the space between paragraphs will be 12 points. The Above setting is not used when a paragraph occurs at the top of a page or column.

## Line Spacing

This property replaces the one called Leading in FrameMaker 3.0. By default, FrameMaker uses a line spacing that is 120% of the default font height. You can specify a different line spacing in points by typing a new value in the box, or you can select multiples of 1.5 times or double the specified line spacing from the drop-down list box.

If the **Fixed** check box is checked, the line spacing will not change if there are oversized characters in some lines of the paragraph. If the box is not checked, the line spacing will expand if necessary to accommodate taller characters.

## Alignment

There is nothing novel in the alignment options offered by FrameMaker: **As Is**, **Left**, **Center**, **Right**, and **Justified**. **As Is** means leave the alignment of the paragraphs unchanged—handy when you're changing some other aspect of the format of two or more paragraphs with different alignments. The other options are familiar and self-explanatory to every desktop publishing or word processing software user.

## Tab Stops

Use the Tab Stops section of the Basic Properties to set tab stops in the paragraphs that require them. All tab stops in FrameMaker have two properties: position (measured from the left edge of the text column) and alignment. FrameMaker uses the same four standard types of tab stop alignments found in most word processing and desktop publishing applications: left, right, center, and decimal. In addition, a tab can have a leader character (a character that fills the space created by the tab—used mainly in indices, tables of contents, and other tables). The alignment charac-

ter for decimal tabs can also be changed; that is, it need not necessarily be a decimal point.



**NOTE**

Tab stop positions in FrameMaker are absolute. That is, when you press the tab key, the *n*th press of the **Tab** key moves the insertion point to the *n*th tab position. Thus, if the position of the insertion point is between the third and fourth tab stops in a paragraph, and there are no other tabs in the line, you will have to press the tab key four times to move to the fourth tab position.

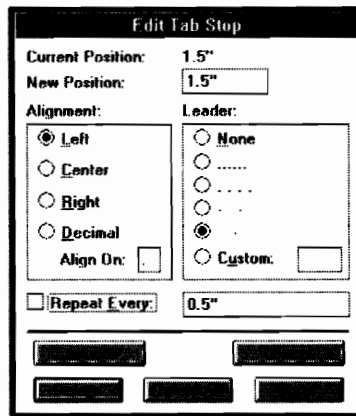
To edit an existing tab stop or create a new tab stop using the designer, select **New Tab Stop** or the position of an existing tab stop from the list box in the designer, then click **Edit**. This opens the Edit Tab Stop dialog box (Figure 5.6—you can also open this dialog box without opening the designer, by double-clicking a tab stop on the top ruler). The current position of the selected tab stop is shown at the top of the dialog box (if you selected **New Tab Stop**, this space will be blank). Below the current position is a box labeled **New Position**. Type a value here if you are creating a new tab stop or changing the position of an existing tab stop. Both the current position and new position are expressed in the display units you selected for the document, but don't forget you can type a value in any of the units supported by FrameMaker and the program will translate as necessary.

In addition to setting the position of the tab, you can also select the alignment (Left, Center, Right, or Decimal) with the radio buttons on the left side of the dialog box. If you select a Decimal tab, you must type an alignment character in the **Align On** box. A decimal point (.) will be appropriate for most uses, but you could use a comma if you are working with European currencies. Use the buttons on the right side of the dialog box to select a leader character. You can select among FrameMaker's predefined leaders or select **Custom** and type one or more characters in the adjacent text box. Some of the more obvious possibilities are the em dash (type \m in the box), the asterisk, or the underscore. Although it is not obvious why you would want to do so, you can use a different leader character for each of the tab stops in a paragraph.

It is now easy to create a series of evenly spaced tab stops in FrameMaker. Just check the **Create Every** check box and type a spacing value in the adjacent text box. Before you do this, you will probably want to clear any existing tab stops from the paragraph by selecting the **Delete All** button at the bottom of the dialog box. You can also delete the single selected tab stop by selecting the **Delete** button.

To save the new tab stops you have created, exit the dialog box by selecting **Continue**. To abandon your changes, select **Cancel**. As with all the properties in the Paragraph Designer, you must apply your edited tab stops to see their effect.

Figure 5.6 The Edit Tab Stops dialog box



NOTE

After you apply an edited tab stop, the selection in the Tab Stops list box will always change to **New Tab Stop**. If you fail to notice this, you may waste some time opening and closing the Edit Tab Stop dialog box when you want to re-edit the same tab stop.

You can also use the ruler and Formatting Bar in conjunction with the designer. You can drag tab stops to new locations, delete tab stops by dragging them off the ruler, or add new tab stops using the buttons on the Formatting Bar. Whatever changes you make will be reflected in the Tab Stops list box in the designer, and can be stored or applied using the various **Update** and **Apply** options described earlier in the chapter.



NOTE

If **Snap** is on when you drag tabs to new positions, you will be able to position the tab stops only at ruler ticks. However, when you type tab positions in the Edit Tab Stop dialog box, you can place tab stops anywhere, regardless of the Snap setting.



NOTE

FrameMaker's sophisticated table editor, described in Chapter 20, largely eliminates the need for complex tab settings.

## Next ¶ Tag

Normally, when typing text in FrameMaker, when you press the **Enter** key to end a paragraph, the next paragraph will automatically inherit the format of the preceding paragraph. In some cases, this is convenient—for example, when typing consecutive paragraphs of body text. In other cases, it isn't—for example, a particular type of heading or subheading will virtually never be followed by another heading or subheading of the same kind. The **Next ¶ Tag** option allows you to specify a different paragraph type to be started when you press **Enter** at the end of the specified paragraph. For example, you might choose to make the paragraph after a heading or subheading a body paragraph.

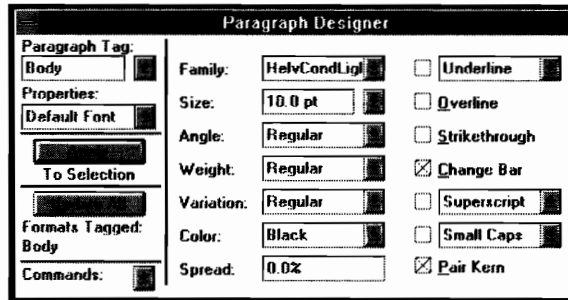


The **Next ¶ Tag** setting has no effect when tagging previously typed or imported text. It works only when you type new text.

## Default Font Properties

The next group in the Paragraph Designer selects the Default Font for the paragraph (see Figure 5.7). This font will be used for all text in the paragraph unless it is overridden by a character format (described later in this chapter).

**Figure 5.7** The Default Font Properties group in the Paragraph Designer



All the controls in the Default Font group are duplicated in the Character Designer (described later in this chapter) and can be applied to individual characters, words, and phrases via Character Formats.

## Font Family

The Font Family menu displays all the font families you have currently installed under Windows. This includes both type 1 PostScript fonts installed via Adobe Type Manager and TrueType fonts supplied with Windows or installed from the Windows Control Panel if both of these options are active.



### WARNING

If you are producing final output on an in-house laser printer, it's okay to freely mix TrueType and PostScript Type 1 fonts as you choose. However, if you're sending files to a service bureau for final output, you may need to limit yourself to Type 1 fonts, since most imagesetters have only PostScript rasterizers. To save yourself some grief, consult your service bureau at the beginning of the design process on what fonts they support.

## Size

Use this box to specify the font size in points. You can either open a pop-up menu and select from a list of the most common sizes or type a value between 2 and 400 in the box (fractional point sizes are supported). (See Chapter 6 for an explanation of point sizes and other typographic measurements.)

Below the Size box are three list boxes from which you select variations within the selected font family: **Angle**, **Weight**, and **Variation**. The options you see in these boxes will depend on the font family you have selected. Angle is usually limited to two choices, Regular and Italic, or Regular and Oblique. Italic and Oblique both mean the same thing in this context: type that slants to the right. The term italic seems to be used more often in reference to serif typefaces whereas oblique is used more frequently in reference to sans serif typefaces. However, there is no uniformity in this matter; the choice of the term seems to be at the whim of the type designer or vendor. Backslanted (left-leaning) type exists, but is extremely uncommon. Some decorative or display typefaces will have only a single (regular) slant.

## Weight

Weight specifies variation in the thickness of the letter forms, the most common being regular (or medium) and bold. Some font families, however, include a greater variety of weights, including light, regular, demi- or semi-bold, bold, and extra-bold or black. As with slant, there are a variety of different terms for describing type weights and little uniformity in their use.

## Variation

This option might more appropriately be called width, as it deals with variations such as narrow, condensed, regular, semi-extended, and extended. Because of the way Windows groups type into families, in most cases you won't find any variations here except Regular and As Is. For example, if you have Helvetica, Helvetica Narrow, Helvetica Condensed, and Helvetica Extended installed on your system, these four typefaces would appear as four different families on the Font Family

menu, rather than as a single family called Helvetica with four different width variations.

### Color

Use this option to select one of eight predefined spot colors, or any new colors you have defined, from a pop-up menu. Obviously, this option is useful only if you are designing a document for a multicolor print job.

### Spread

The final option in the Default Font Properties group is an important one, although it might escape your notice, hiding here under an obscure and unrevealing name. Spread controls what traditional typesetters call letter spacing (the spacing between characters within a word) as distinct from word spacing (the spacing between words). Letter spacing differs from pair kerning (another Default Font property, described later in this section) in that it affects all characters in a word, not just selected pairs. Some other Windows desktop publishing applications use the term *tracking* to designate this property.

The method FrameMaker uses to describe the amount of letter spacing is also unconventional. Normally, letter spacing is specified by general terms such as very loose, loose, normal, tight, and very tight, or more precisely, as fractions of an em to be added or subtracted. FrameMaker specifies letter spacing as a percentage, with zero percent representing normal (no space added or subtracted between characters). A positive value represents looser spacing; a negative value represents tighter spacing. Figure 5.8 shows a paragraph set with several different letter spacings.

### Attribute Settings

On the right side of the Default Font group are seven check boxes for selecting additional variations on the default font: **Underline**, **Overline**, **Strikethrough**, **Change Bar**, **Superscript/Subscript**, **Capitalization**, and **Pair Kern**. These options, previously grouped together under the heading of Style, have undergone some additions and modifications in FrameMaker 4.0. Most of these options are straightforward, and are familiar to experienced Windows word processing and desktop publishing software users. Their effects are shown in Figure 5.9.



**N O T E**

Some of these options are more appropriately applied in Character Formats. (Can you think of a situation in which you would want to set a whole paragraph of superscript, subscript, or overline?)

**Underline** has been changed from previous FrameMaker versions and now offers three choices via a drop-down list box: **Underline** (single), **Double Underline**, and **Numeric Underline**. **Numeric Underline** differs from normal underline in that the

offset and thickness of the line is constant. With the normal underline, the thickness of the line will vary with the size and weight of the underlined type. The thickness and offset of the **Double Underline** are also fixed.

**Figure 5.8** Several paragraphs with different letter spacing ("spread") settings

**Spread -5%**

Congress shall make no law respecting an establishment of religion, or restricting a free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for the redress of grievances.

**Spread -2%**

Congress shall make no law respecting an establishment of religion, or restricting a free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for the redress of grievances.

**Spread -1%**

Congress shall make no law respecting an establishment of religion, or restricting a free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for the redress of grievances.

**Spread 0%**

Congress shall make no law respecting an establishment of religion, or restricting a free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for the redress of grievances.

**Spread 1%**

Congress shall make no law respecting an establishment of religion, or restricting a free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for the redress of grievances.

**Spread 5%**

Congress shall make no law respecting an establishment of religion, or restricting a free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for the redress of grievances.



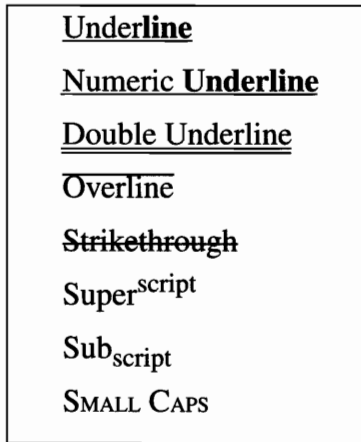
**N O T E**

FrameMaker does not provide the controls for customizing the thickness and offset of underlines found in some other Windows desktop publishing programs.

The **Change Bars** option is specific to FrameMaker and is not really a typeset option at all. Change Bars are vertical bars that appear in the margin next to text that has been edited, as in Figure 5.10. This option is particularly useful when several people have to work together on a document. Change Bars can be turned on

for specific types of paragraphs via the check box in the Paragraph Designer or an analogous check box in the Character Designer (described later in this chapter) or they can be turned on globally for the entire document by selecting the **Change Bars** option on the Format menu and checking the **Automatic Change Bars** box in the Change Bars dialog box (Figure 5.11). The other settings in the dialog box control the position and appearance of the bars and allow you to clear all the change bars in a document.

**Figure 5.9** The effects of the attribute settings in the Default Font group



**Figure 5.10** A document with change bars

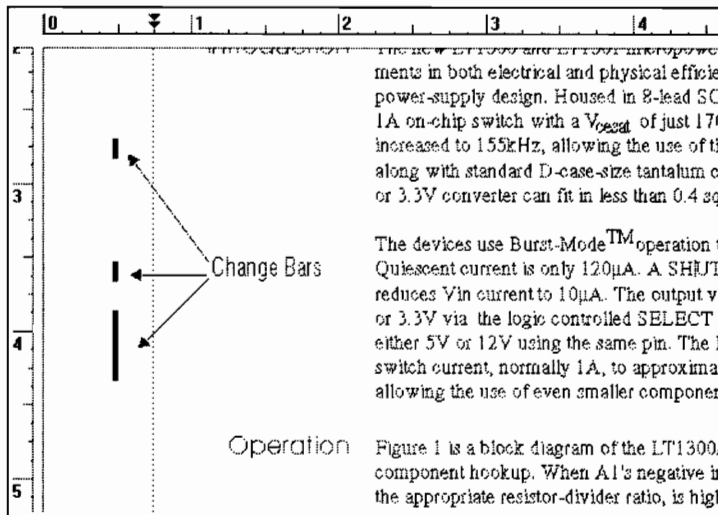
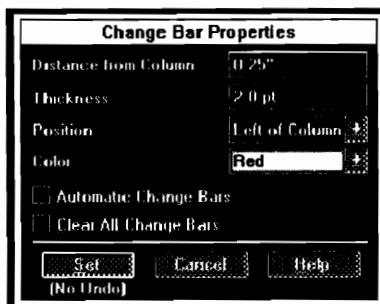


Figure 5.11 The Change Bars dialog box

**NOTE**

The settings in the Change Bars dialog box will allow you to position change bars beyond the margins of your physical page. It may also fail to display the change bars at some screen magnifications if you make the bars too thin. If you are going to use change bars, it is up to you to select settings that work in your document and on your screen.

Superscript/Subscript, which were two separate check boxes in FrameMaker 3.0, have been combined into a single drop-down list box. You can now set the offset and size of superscripted and subscripted characters in the Document Properties dialog box (select **Document** from the Format menu). Unfortunately, these settings are global for the document, which is really not satisfactory. Fine typography requires that superscript and subscript sizes and positions be selected in relation to the font in which they are used. Factors such as x-height, cap height, and ascender and descender heights should be taken into consideration. If you need superscripts and subscripts in your documents, it is probably best to set the size and offset for the text format in which you use them most frequently, for example, body text or figure captions. If these settings are not satisfactory for other text formats, you will have to shift them manually with the Control and arrow keys.

**Capitalization** is a new option in FrameMaker 4.0. There are three options in this drop-down list box: **Small Caps**, **Lowercase**, and **Uppercase**. **Lowercase** and **Uppercase** are straightforward, if not terribly useful: they set all of the text in the selection to either lowercase or uppercase. The **Uppercase** setting may occasionally be useful for headings, i.e., when you want to change a group of headings that were typed caps/lowercase to all caps.

The **Small Caps** setting requires some additional explanation. This setting formats regular caps/lowercase type as full-size caps/reduced caps. The height of the reduced caps is set, as a percentage of the normal cap height, in the Document Properties dialog box (Format>**Document**). This feature might better be called simulated small caps or reduced caps; the result is not the same as true small capitals.

The last check box, **Pair Kern**, adjusts the spacing of certain pairs of characters so that their bodies overlap. Which pairs of characters are adjusted depends on the design of the font and is based on kerning tables that are part of the font files. Some character pairs that are normally kerned are shown in Figure 5.12. Good kerning is particularly important for large display type. You can also apply pair kerning to selected pairs of characters via the Character Designer, described later in this chapter.

**Figure 5.12** Kerned vs. unkerne d character pairs

Not Kerned	Kerned
AT AY AV AW Ay Av Aw A' FA F. F, TO TA Ta Te To Ti Tr Tu Ty Tw Ts Tc T. T, T; T; T- LT LY LV LW Ly L' PA P. P, VA Va Ve Vi Vo Vr Vu Vy V. V, V: V; V- RT RV RW RY Ry ff WA Wa We Wo Wi Wr Wu Wy W. W, W: W; W- YA Ya Ye Yo Yp Yq Yu Yv Y. Y, Y: Y; Y- r. r, r- y. y, v. v, w. w,	AT AY AV AW Ay Av Aw A' FA F. F, TO TA Ta Te To Ti Tr Tu Ty Tw Ts Tc T. T, T: T; T- LT LY LV LW Ly L' PA P. P, VA Va Ve Vi Vo Vr Vu Vy V. V, V: V; V- RT RV RW RY Ry ff WA Wa We Wo Wi Wr Wu Wy W. W, W: W; W- YA Ya Ye Yo Yi Yp Yq Yu Yv Y. Y, Y: Y; Y- r. r, r- y. y, v. v, w. w,

### Manual Kerning and Shifting

In addition to using the **Pair Kern** option in the Default Font Properties group, you can manually shift the position of selected characters either horizontally or vertically by pressing and holding the **Alt** key and pressing one of the arrow keys on the numeric keypad. The increment which the characters are shifted depends on the screen magnification—the higher the magnification, the finer the movement. Unfortunately, there is no way to store the shift as part of a format. Hence, if you want to use the same shift consistently (for example, to do a manual superscript or subscript), you'll just have to remember how many keystrokes to use.



**N O T E**

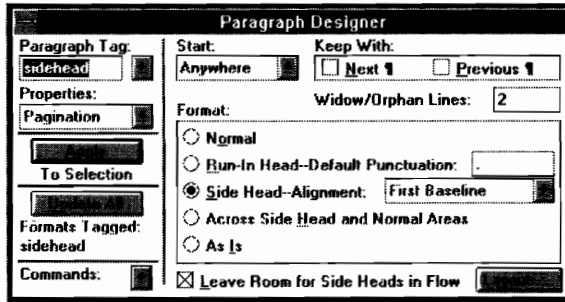
You can also use the **Spread** option in the Character Designer to adjust the horizontal spacing of selected characters.

### Pagination Properties

The Pagination Properties group (Figure 5.13) is new in FrameMaker 4.0. It combines three options that were parts of other groups in FrameMaker 3.0, **Start, Keep With,** and **Widow/Orphan Lines,** with controls for two types of heads that are new

in FrameMaker 4.0: **Run-In Heads**, which appear as part of the first lines of other paragraphs, and **Side Heads**, which “hang” in the margin outside of text columns.

**Figure 5.13** The Pagination Properties group in the Paragraph Designer



### Start

This option can be used to restrict the placement of certain types of paragraphs. The options are **As Is**, **Anywhere**, **Top of Column**, **Top of Page**, **Top of Left Page**, and **Top of Right Page**. For example, you would probably allow body paragraphs to start at any location on the page where the text flow happens to put them, but you might want to restrict the placement of your highest level of heading to the top of the column or the top of the page. If you want each new chapter of a publication to start on a right-hand page, you could format your chapter titles or chapter numbers to start at the top of the right page.

### Keep With

This option also affects the placement of paragraphs on the page by allowing you to force two consecutive paragraphs to stay on the same page or move to the next page together. The options are **Next ¶**, meaning keep the tagged paragraph on the same page as the following paragraph, and **Previous ¶**, meaning keep the tagged paragraph on the same page as the previous paragraph. For example, you would not want a subhead to appear at the bottom of a column or page, so you would format your subheads keep with **Next ¶**. This way, a subhead that would otherwise appear at the bottom of a column or page would be forced to the top of the next column or page in order to stay with the body paragraph to which it refers.

### Widow/Orphan Lines

The term *widow* has two different meanings in typography. Traditionally, it meant a single word or hyphenated syllable forming the last line of a paragraph. In FrameMaker and other desktop publishing applications, a widow is the first line of a new paragraph that occurs at the bottom of a text column, with the remainder of the paragraph occurring at the top of the next column or page. An orphan

is the last line of a paragraph occurring at the top of a text column. The **Widow/Orphan Lines** value in the paragraph format specifies the minimum number of lines from the paragraph that must be kept together at the top or bottom of a text column. Be aware that, in multiple column formats, a widow/orphan setting greater than one may make it difficult to achieve even columns at the bottom of the page. However, you may be able to compensate for this with the **Feathering** feature (see Chapter 7).

### Run-In Heads

A run-in head is a head that appears as part or all of the first line of a text paragraph, such as that in Figure 5.14. It is distinguished from the rest of the paragraph by having a different character format, for example a different type family, weight, or angle. In FrameMaker 3.0, you could create the appearance of a run-in head by applying a different character format, but the run-in head remained part of the text paragraph, and hence could not be included in a table of contents or other generated list, used as the target of a cross-reference, or mirrored in a header or footer. Nor was it easy to transform freestanding heads to run-in heads or vice versa. Either operation required considerable manual editing. FrameMaker 4.0 corrects this shortcoming.

**Figure 5.14** A Run-in head

**Article V**—The Congress, whenever two thirds of both houses shall deem it necessary, shall propose Amendments to this constitution, or, on application of the Legislatures of two thirds of the several States, shall call a Convention for proposing Amendmendments, which, in either case, shall be valid to all Intents and Purposes as part of this Constitution, when ratified by the

To transform another paragraph, such as a freestanding head, to a run-in head, click an insertion point in the paragraph, then select the **Run-In Head** radio button. You may optionally specify a space and/or punctuation mark to separate the run-in head from the rest of the paragraph by typing it in the adjacent text box. If you want to use a special character, type its symbolic code (for example, \m for an em dash). Apply the run-in head properties to the selection like any other paragraph properties and the run-in head will move to the appropriate position in the following paragraph. If necessary, switch to the Default Font properties group to change the format of the run-in head to distinguish it from the text paragraph it runs into.

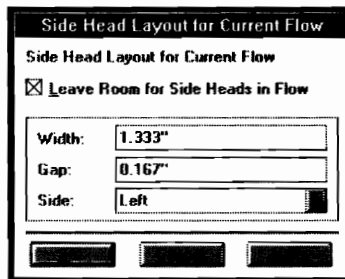
## Side Heads

Side heads are headings that appear to hang in the margins, outside the text columns of a document. Actually the heads are *in* the text columns, but the columns have been divided into two areas, one for regular body paragraphs and another for the heads. Hence, side heads require a bit more planning than most other paragraph format options (though, of course, you should carefully plan *all* aspects of a publication design). You must design the text columns of your document (see Chapter 4) to allow room for both the regular text area and the heads. This entails making the text columns wider than normal, extending them into what would normally be the margins.

Having designed a page layout with text columns of appropriate dimensions, use the following procedure to create a Side Head format:

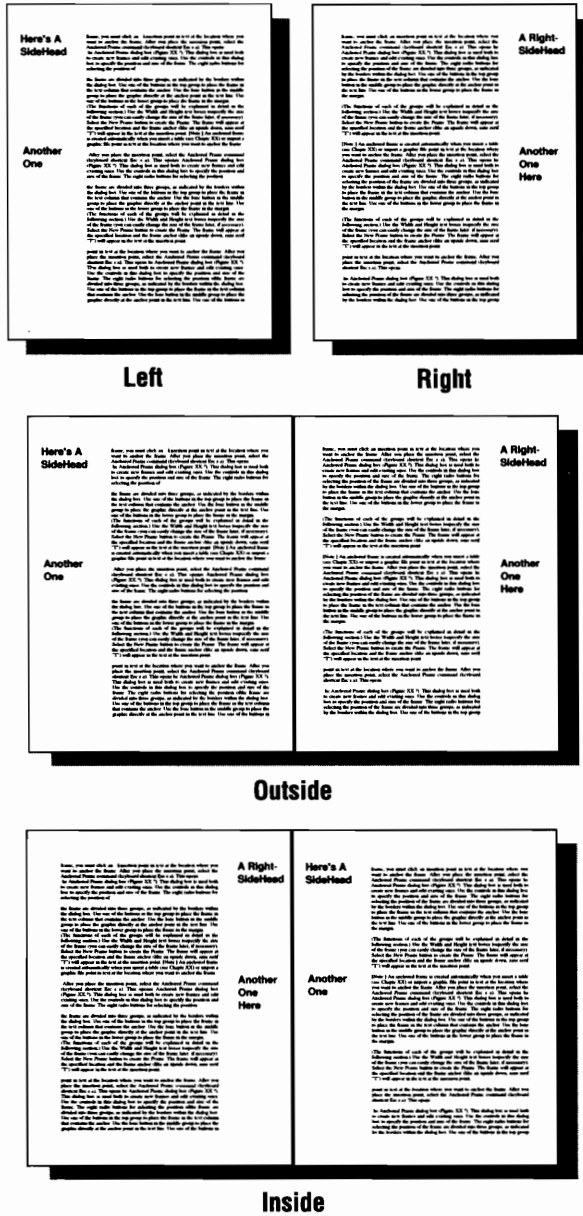
1. Place an insertion point in the text flow where you want to use the format. (Unlike other paragraph format properties, a side head format affects all of the text in the flow—all paragraphs that are *not* formatted as side heads are indented to make room for the heads.)
2. Select the **Layout** button in the lower-left corner of the designer. The dialog box in Figure 5.15 will appear.

**Figure 5.15** Side Head Layout for Current Flow dialog box



3. Check the **Leave Room for Side Heads in Flow** box.
4. Specify the Width of the side head column and the Gap between the side head column and the regular text column. The sum of these spaces will be subtracted from the text column.
5. Select the position of the side heads from the pull-down list box. The options are **Left**, **Right**, **Inside**, and **Outside** (see Figure 5.16).

Figure 5.16 The four side head positions



6. Select **Set** to apply the format to the flow. Any text paragraphs *not* tagged as side heads will move out of the area reserved for the heads.

Having prepared the columns for the heads, you can design the heads themselves:

1. Click an insertion point in a paragraph that you want to format as a side head.
2. Select the **Side Head** radio button.
3. Select one of the three alignment options: **First Baseline**, **Top Edge**, or **Last Baseline**. **First Baseline** aligns the first baseline of the body paragraph with the first baseline of the side head. **Top Edge** aligns the top edge of the first line of the body paragraph with the top edge of the first line of the side head. **Last Baseline** aligns the baseline of the first line of the body paragraph with the baseline of the *last* line of the side head. (For side heads with a single line, there is no difference between **First Baseline** and **Last Baseline** alignment.)
4. Apply the format to your selection and/or store it in the catalog.
5. Create whatever other properties your side heads require (for example, font family, weight, alignment, and so on), as you would for any other paragraph.



When you use a side head format, all indents and tab stops in non-side head paragraphs are measured from the edge of the normal text area, rather than from the edge of the larger text column.



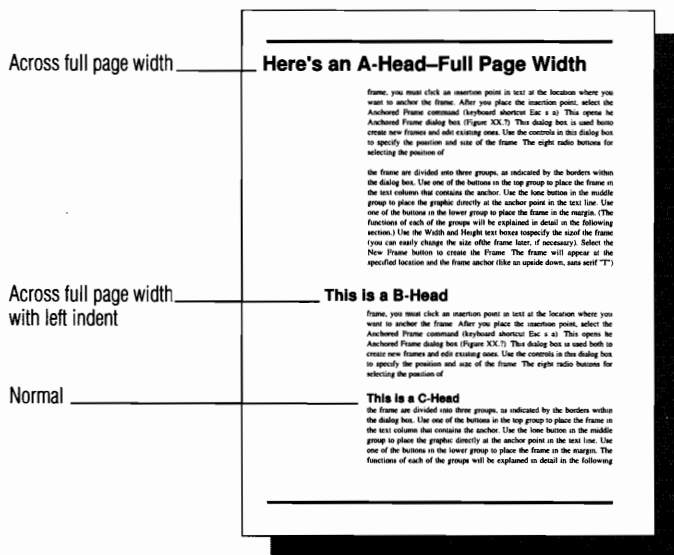
When you change the vertical alignment of side heads, the heads remain stationary and the body paragraphs are shifted up or down to make the alignment. Hence, choosing **Last Baseline** for multi-line side heads can result in significant extra space being inserted between body paragraphs.

### Positioning Heads Across the Full Page Width

There is one other head-formatting option in the Pagination Properties group, represented by the **Across Side Head and Normal Areas** radio button. Applying this option causes a head to occupy both the side-head column and the regular text column. You could use this setting for major, top-of-page headings or chapter titles in a publication that uses side heads for minor headings. Or you could use it in conjunction with various left indents to create staggered headings that begin in the

margin and overlap the body text columns (Figure 5.17), a popular format in technical books and manuals at present.

**Figure 5.17** Staggered headings (created with the “Across Side Head and Normal Areas” option)



## Numbering Properties

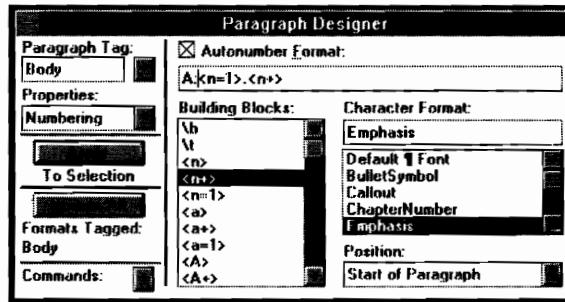
The fourth group in the Paragraph Designer is used to create autonumbered paragraphs. Autonumbering is a powerful feature of FrameMaker that allows you to create numbered series of paragraphs, such as steps in a process, series of equations, numbered headings, figure and table captions, or topics in an outline. When you add or delete items in an autonumbered series, FrameMaker automatically adjusts the numbering.

The principal action to be performed in the Numbering Properties group (see Figure 5.18) is the design of the autonumbering format for the selected paragraph type. An autonumbering format can include the following items (see Figure 5.19): A series label, one or more counters, text and punctuation (which can occur both before and after the counter), and special characters such as bullets or tabs. If you want the numbering to use a different typestyle than the default for the paragraph, you can include a character format.

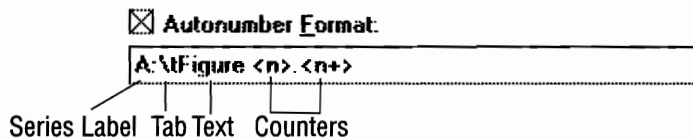
To create a numbering format, turn autonumbering on by checking the check box. Next, select a counter from the building blocks displayed in the list box. You can

type the building blocks in the text box below the autonumbering check box, or you can add building blocks to the format by clicking on them in the list box. The principal building blocks are described in Table 5.1.

**Figure 5.18** The Numbering Properties group in the Paragraph Designer



**Figure 5.19** Anatomy of a numbering format



**Table 5.1** Numbering format building blocks

<b>Code</b>	<b>Meaning</b>	<b>Example</b>
n	Arabic numeral	1, 2, 3, ...
a	lowercase alphabet	a, b, c, ...
A	uppercase alphabet	A, B, C, ...
r	lowercase Roman numeral	i, ii, iii, ...
R	uppercase Roman numeral	I, II, III, ...

The counter portion of the format is placed between angle brackets (<>). Other items, such as text, punctuation, or tabs, are placed outside the brackets. The additional symbols + and = are used inside the brackets to control how the numbering is updated: + means update the counter by 1, and = means set the counter to the value that follows the = sign. For example, <n+> means use Arabic numerals and update the counter for each paragraph with the tag; <n=1> means use the number 1 for each paragraph with the tag. A numbering symbol without a + or = sign, such as <n>, means don't update the counter value (use the value from the previous numbered paragraph).

FrameMaker 4.0 includes two new symbols for controlling the counter: < > means keep the counter value the same, but don't display it, and < =0> means reset the counter to zero but don't display it. These symbols are useful as place holders in complex formats using multiple counters, as will be demonstrated shortly.

The easiest format to create is a simple numbered list. The only format code this requires is <n+>. ; this means use Arabic numerals followed by a period and a space and increment the value with each new paragraph. We'll call this format "List Item." This produces a result such as that in Figure 5.20. You could use Roman numerals or alphabetic characters instead of Arabic numerals by substituting their codes for the n, but the basic principle remains the same. Suppose, however, that you want to create a second numbered list in the same document or chapter using the same format. If you just tag the paragraphs in the second list with the List Item format, the second list will pick up the numbering where the first list left off. You could create a different format for the second list, and for each subsequent list in the document, but fortunately, there is a more efficient approach. You need only create a new tag for the first item in the list (we'll call it, imaginatively, "First Item") with the code <n=1>. . This format resets the number to one. Apply this format to the first item in each subsequent list and apply the List Item tag to all the remaining items in the list. You can create as many simple lists in a document as you wish, using only these two formats.

**Figure 5.20** A simple autonumbered list

1. Open both the document with the format you want to copy (the source) and the document in which you want to use the copied format (the destination).
2. Click an insertion point in the source document paragraph (paragraph format) or select a text block (character format) with the format you want to copy.
3. Open the Edit Menu and select **Copy Special>Character Format** or **Copy Special>Paragraph Format**, as appropriate.
4. If you are copying a paragraph format, click an insertion point in the paragraph in the destination document where you want to apply the format; if you are copying a character format, highlight the block of text in the destination document to which you want to apply the format.
5. Open the Edit menu and select **Paste** to apply the format.



You can use the **Next ¶** setting in the Basic Properties group to ensure that a First Item paragraph is always followed by a List Item paragraph.

### Using Series Labels

The formats described above will work well for a series of non-overlapping lists, such as the steps in a series of procedures to be performed in succession in a service manual or instructional book. However, it will not work for numbered lists that overlap. For this situation, you need to use a *series label*. A series label can be any printing character followed by a colon. If it is included, the series label must be the first item in the format. The purpose of the series label is to distinguish among different overlapping series in the same text flow. For example, you might want to number figures, tables, and photographs in the same chapter or publication, with the numbered items being freely interspersed in the layout, using formats such as Figure <n+>, Table <n+>, and Photo <n+>. If you don't use series labels, FrameMaker will simply update the counter once for each numbered item it finds, producing a single continuous series of numbers for figures, tables, and photos combined. However, if you use series labels, such as F:Figure <n+>, T:Table <n+>, and P:Photo <n+>, FrameMaker will distinguish among the three formats and maintain three separate numbered series.

A more complex task is to create the numbering formats for a standard outline. The codes for the first four levels of a standard outline are shown in Table 5.2. An outline must have formats for each level in the hierarchy, and the counters for each level must be updated only when appropriate. This means that FrameMaker must keep track of several different counters, updating the one that is currently displayed, while maintaining all the others. Here, the < > symbol is used to keep the counters for the higher levels from being updated while the lower level is updated and displayed. Hence, each level has one < > for each higher level. If the < > were not included, FrameMaker would assume that all the formats belonged to a single list, and the first three items would be I, B, and 3, rather than I, A, and 1.

**Table 5.2** Numbering codes for a standard outline format

<b>Code</b>	<b>Function</b>	<b>Example</b>
<R+>.	First level	I.
\t< ><A+>.	Second level	A.
\t\t< >< ><n+>.	Third level	1.
\t\t\t< >< >< ><a+>.	Fourth level	a.

**NOTE**

Placing the tab codes in a numeric format does not create the necessary tab stops. They must be created using the **Tab Stops** option in the Basic Properties group or the tab buttons on the Formatting Bar. You could also use different left indents rather than tabs to align the different levels of an outline.

A slightly different format is used for a legal or numeric outline, which attaches the number from the higher hierarchical level to its subtopics (for example, 1., 1.1., 1.1.1., and so on.) The codes for this format are shown in Table 5.3. This format is also used to number headings, figures, and tables in some technical publications. For additional examples of numbering formats, examine FrameMaker's outline templates.

**Table 5.3** Formatting codes for a legal or numeric outline

<b>Code</b>	<b>Function</b>	<b>Example</b>
<code>&lt;n+&gt; . &lt;n=0&gt;</code>	First level	1.0
<code>&lt;n&gt; . &lt;n+&gt;</code>	Second level	1.1
<code>&lt;n&gt; . &lt;n&gt; . &lt;n+&gt;</code>	Third level	1.1.1
<code>&lt;n&gt; . &lt;n&gt; . &lt;n&gt; . &lt;n+&gt;</code>	Fourth level	1.1.1.1

### Bulleted Lists

You can use an autonumbering format to create a bulleted list. You can also create bulleted items by manually typing the bullet character and a tab, but using an autonumbering format offers the advantages of being able to quickly change the bullet style or other aspects of the format, and to transform numbered lists or other formats into bulleted lists and vice versa.

This simplest method for creating a bulleted list is to define a paragraph tag with a numbering format that consists of just the bullet character code and the tab code (`\b\t`). To create a paragraph that “hangs” from the bullet, you must also use the Basic Properties group to set a first line indent of zero and a positive left indent. Set the first tab stop in the paragraph to the same position as the left indent. (Use this same procedure for numbered lists that hang.) If you are going to mix bulleted lists with body paragraphs that use a first-line indent, it is a good idea, design-wise, to use the same figure for the left indent of bullet paragraphs and the first-line indent of body paragraphs. In many cases, a one-em indent makes a good starting point. If you're using a side head format, (described earlier in this chapter) you can create bullet lists with bullets that hang in the left margin by making the bullet list items side heads with wide left indents.

If you don't want to use the predefined bullet character, you can substitute any other character that is available on your system. The Zapf Dingbats font offers many good

choices, as do other decorative fonts. To use a character from one of these fonts as a bullet, you must create a Character Format (described later in this chapter) with the appropriate font and size. The format will appear in the Character Format list in the Numbering Properties group. Type the character you want to use as part of the numbering format, then select the Character Format from the list box. The selected character format will appear in the text box above the list. For example to use the shaded box character from the Zapf Dingbats font (☐), followed by a tab, type o\t in the numbering format box, then select the Zapf Dingbats character format.

## Advanced Properties

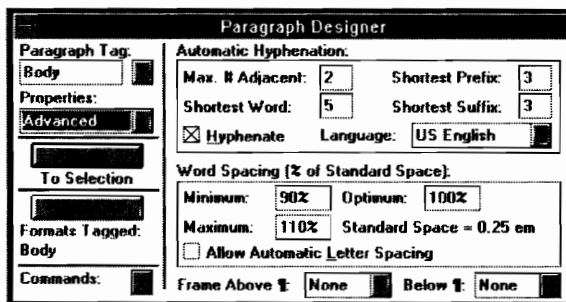
Don't be put off by the name if you don't consider yourself an "advanced" user—this group of properties controls paragraph characteristics that are important to the overall appearance and legibility of body type, namely hyphenation and word spacing. It is essential to understand the effect of these characteristics and use them correctly to obtain consistent, professional results.

### Hyphenation

FrameMaker uses a combination of dictionary-based and rule-based hyphenation. When it encounters a word that needs to be hyphenated, FrameMaker first looks up the word in the spell-checker dictionaries. If the word is listed in one of the dictionaries, FrameMaker uses one of the hyphenation points stored there. If the word is not listed, FrameMaker applies a series of rules to select a hyphenation point. You can also manually control hyphenation of selected words by inserting discretionary hyphens and nonbreaking hyphens while you type (see Chapter 3), by suppressing the hyphenation of selected words, or by altering the hyphenation points of words in the spell-checker dictionaries (see Chapter 11).

In the Automatic Hyphenation area of the Advanced Properties dialog box (Figure 5.21), you can set the following hyphenation properties, in addition to turning hyphenation on or off:

Figure 5.21 The Advanced Properties dialog box



**Max # Adjacent**—selects the number of consecutive lines that can end in a hyphen. Fewer hyphenated lines make body text easier to read, but may result in more loose lines in justified text or a more ragged edge in left-, right-, or center-aligned text. The narrower the column for a given type size, the more consecutive hyphens will be needed to avoid loose or ragged lines. For reasonably sized columns of body type, a maximum of two consecutive hyphens is a good rule of thumb.

**NOTE**

You may be used to a program, such as PageMaker or Ventura, that can automatically flag loose lines. FrameMaker does not offer this feature, so you will have to keep an eye open for them. Look for lines that stand out visually from the flow of body text because of excessive white space between words.

**Shortest Word**—designates the shortest word length that can be hyphenated. The higher the value, the fewer the words that may be hyphenated and hence the greater the possibility of loose or ragged lines.

**Shortest Prefix/Shortest Suffix**—these two settings control the length of the shortest syllable that can occur before and after a hyphen. As with the **Shortest Word** option, increasing the value of either of these settings will tend to reduce the number of hyphens and increase the likelihood of loose lines or excessively ragged line ends.

**Language**

This selection determines which dictionary FrameMaker uses to look up hyphenation points. If you create documents that mix different languages and have the appropriate foreign language dictionaries installed, you can select the appropriate language to use in hyphenating any given paragraph. The Language setting is also used by the spelling-checker for selecting the appropriate dictionaries when checking multilingual documents.

**Word Spacing**

Word spacing, not surprisingly, is the space between consecutive words (here FrameMaker has retained the conventional term). There are three settings here which, in conjunction with the letter spacing (Spread) and hyphenation settings, have a considerable effect on the spacing and overall appearance of paragraphs, especially body text. The three settings—**Minimum**, **Maximum**, and **Optimum**—are expressed as percentages of the standard spacing for the default font, which also appears in the dialog box. The latter figure is a feature of the font and cannot be easily altered by the user.

FrameMaker uses the **Minimum**, **Maximum**, and **Optimum** values in adjusting the spaces between words in each line. The greater the range of values you give it, the more flexibility it will have. How this is manifest depends on the type of alignment

you have selected for the paragraph. In left-, right-, and center-aligned paragraphs, a wider range results in less ragged line ends, whereas in justified paragraphs a wider range results in tighter spacing and fewer loose lines (see Figure 5.22). An additional setting, **Allow Automatic Letter Spacing**, affects only justified paragraphs. When on, this setting allows FrameMaker to adjust the spacing between characters in order to keep the spaces between words within the limits specified by the **Minimum** and **Maximum** settings.

**Figure 5.22** A paragraph set with several different word spacings

**Justified—50/100/150**

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched and the persons or objects to be siezed.

**Justified—100/100/100**

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched and the persons or objects to be siezed.

**Left Aligned—50/100/150**

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched and the persons or objects to be siezed.

**Left Aligned—100/100/100**

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched and the persons or objects to be siezed.

### Frame Above ¶/Below ¶

This option is used to attach reference frames to selected paragraphs. Reference frames contain frequently used graphic or textual elements, such as rules, icons, ornaments, or special headings, that are stored on reference pages. The available reference frames for the document can be selected from pop-up menus and attached either above or below the selected paragraphs. For information on creating reference frames, see Chapter 4.

## Table Cell Properties

The final group in the Paragraph Designer, Table Cell Properties, applies only to tables, and will therefore be reserved for Chapter 20.

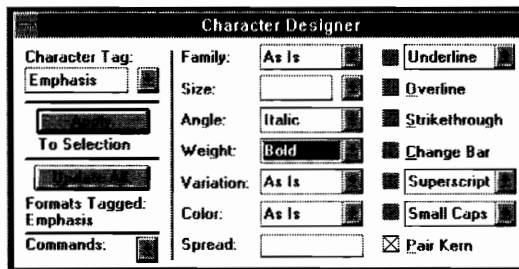
## Character Formats

Character formats behave similarly to paragraph formats, except that they are applied to individual characters, words, or phrases, rather than to entire paragraphs. The most obvious uses of character formats are to emphasize selected words with type variations such as boldface or italics and to apply attributes such as superscript, subscript, or underline. You can also use a character format to apply a special font such as Symbol, Zapf Dingbats, or a decorative or technical Pi font.

### *The Character Designer*

The Character Designer (Figure 5.23) has also been renamed and redesigned in FrameMaker 4.0. It is much simpler than the Paragraph Designer, consisting of only one group. In fact, the Character Designer is identical to the Default Font group in the Paragraph Designer, and all of the options perform in exactly the same manner as described above, so we won't duplicate that information here. Similarly, the Apply and Update All buttons and the Command menu work the same way as those in the Paragraph Designer.

Figure 5.23 The Character Designer



### Creating Flexible Character Formats

If you want a character format to change only one or two aspects of the text that it is applied to (as is usually the case), set the Character Designer to As Is using the

option on the Command menu, then set only the characteristics you want the format to change. This way, you won't have to revise your character formats whenever you change some property of the paragraphs they reside in. It will also allow you to use your character formats on a variety of different types of paragraphs, rather than having to create lots of different formats for use in special cases.

Suppose, for example, that your body text font is 11-point Times Roman. If you wanted to use boldface for emphasis, it would seem logical to define the Emphasis character format as 11-point Times bold. This would be okay, provided you intend to use the format only in body paragraphs and you never decide to change the family or size of your body type. But suppose you decide later to change your body type to 12-point Adobe Garamond. When you apply the new paragraph format to your body paragraphs, you will be asked whether to remove or retain overrides. Since you don't want to lose your emphasized characters and other character formats, you choose to retain your overrides. The result is that you now have body text in 12-point Adobe Garamond regular, with emphases in 11-point Times bold. Not what you want. Now you have to go back and redefine your Emphasis format as 12-point Adobe Garamond bold (you can't change it to As Is at this point, because that would just cause it to remain 11-point Times). And you will have to re-edit the format (and any others you defined along the same lines) *every time* you change the Body paragraph format.

If you use the As Is setting when you first create the Emphasis format, then all the other characteristics of the emphasized characters will change appropriately when you change the Body paragraph format. This works even when the font family uses a different name for boldface, though, of course, it will not work if you don't have a boldface version of the font installed on your system. Use the same technique for any other character format you use to apply a single variation, such as subscript, superscript, italic, small caps, or the like, and you'll spend far less time fooling with character formats. This not only allows you to change paragraphs that have character format overrides and have the formatted characters change appropriately, it also allows you to use the same character formats in paragraphs with different typefaces or sizes.

**N O T E**

Using a character format to select a non-text font, such as Symbol or Zapf Dingbats, is a bit tricky if the characters to which you are applying the format have ANSI codes higher than 0126 (see Appendix 1 for a complete listing of characters and their ANSI codes). If you type the character(s) first and then apply the format, the wrong characters will appear and frustration will likely ensue. To get the right characters, you must apply the character format at the insertion point first, and then type the ANSI codes.

**NOTE**

If you select all the text in a paragraph, *including the paragraph mark (¶) at the end* and apply a character format, you will change the Default Font properties of the paragraph format to match those of the of the character format. To change the character format of an entire paragraph *without* changing the paragraph format, select all the characters in the paragraph *except the paragraph mark*.

## Using Formats from Other Documents

In addition to using the formats that you have created in a particular document or inherited from one of FrameMaker's templates, you can borrow a few formats or even a whole catalog from another FrameMaker document. This applies equally to Paragraph Formats and Character Formats.

If you want to use only a few formats from another document, the easiest approach is to copy the format from one document and paste it in the other:

1. Open both the document with the format you want to copy (the source) and the document in which you want to use the copied format (the destination).
2. Click an insertion point in the source document paragraph (paragraph format) or select a text block (character format) with the format you want to copy.
3. Open the Edit Menu and select **Copy Special>Character Format** or **Copy Special>Paragraph Format**, as appropriate.
4. If you are copying a paragraph format, click an insertion point in the paragraph in the destination document where you want to apply the format; if you are copying a character format, highlight the block of text in the destination document to which you want to apply the format.
5. Open the Edit menu and select **Paste** to apply the format.

**NOTE**

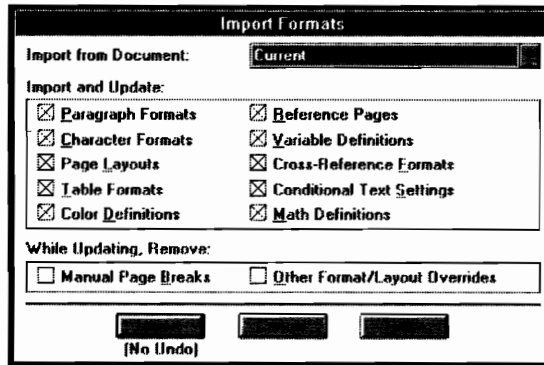
Copying a single paragraph or character format into a document doesn't automatically add that format to the catalog in the destination document. If you want to add the new format to the catalog, you must open the Paragraph Designer or Character Designer, as appropriate, and follow the procedure described earlier in this chapter for storing a new format in the catalog.

You can also import all the Paragraph and/or Character formats from another document or template, along with many other characteristics:



1. Select the **Import>Formats** option from the File menu.
2. A dialog box like that in Figure 5.24 will appear. Check the aspects of the document you want to import, that is, paragraph formats and/or character formats. Be sure to check *only* the appropriate characteristics; otherwise, you might drastically revise every aspect of your document in one fell swoop.

**Figure 5.24** The Import Formats dialog box



3. Open the list box that says “Current,” meaning the document that’s currently active, and select the document from which to import the formats (you can only select a document that’s currently open).
4. Click the **Import** button to import the selected formats from the source document into the catalog(s) of the destination document, where they will be added to the existing formats.



**NOTE**







The formats from the source catalog will replace formats in the destination catalog with the same name. If you’re not careful, this might cause unforeseen results where formats of the same name exist in both catalogs. Since the operation of importing the formats is not undoable, it’s a good idea to save your document immediately before performing this operation, so you can revert to the saved version if something goes awry.

## Formatting Characters on the Fly

In addition to creating and applying character and paragraph formats, FrameMaker allows you to perform limited text formatting using three commands on the Format menu: **Font**, **Size**, and **Style**. The **Style** option duplicates several of the

choices found in the Character Designer and the Default Font Properties group in the Paragraph Designer: **Plain**, **Bold**, **Italic**, **Underline**, **Double Underline**, **Strikethrough**, **Overline**, **Change Bar**, **Superscript**, and **Subscript**. To use these commands, a block of text must be highlighted.

Six of the buttons in the Text Editing group on the Quick Access Bar affect text formatting:

-  Plain text (the default font for the paragraph)
-  Bold text
-  Underlined text
-  Italic text
-  Increase type size by one point
-  Decrease type size by one point

You can also set paragraph alignment, tab stops, and line spacing with the buttons on the Formatting Bar.

Use these formatting methods for occasional, one-of-a-kind format changes. In most cases, it is preferable to use paragraph and character formats, as they ensure consistency throughout a document or family of documents and make it easy to change all occurrences of a particular format.