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A Study of the use of a manual in the training of operators of Harris Pagination Systems

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A Study of the Use of a Manual in the Training of Operators of Harris Pagination Systems

by

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Master's Thesis

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April 23, 1993

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Abstract

This thesis focuses on the effectiveness of a self-guided training manual for use by beginners of the Harris Page Layout System. The problem was to prove that this manual, titled A Beginner's Guide to Harris Pagination Systems and written in conjunction with this study, is an effective instructional tool.

Two groups of beginning users of the Harris Page Layout System were used for testing the effectiveness of the manual. The members of the control group were taught the system by an instructor, while the members of the experimental group were taught the system by the aforementioned training manual. Both instructor and manual were to teach these new users the same objectives.

An initial survey, the purpose of which was to glean how experienced and comfortable the users were with computers, was given to the entire population of 14 students before any instruction on the Harris system began. Then, the students split up into the two groups and began to learn the system.

The members of both groups were required to complete two projects using the Harris Page Layout System: they were to use the system to compose an advertisement and paginate a news page. The instruction they received was to have taught them how to compose a sample advertisement and a sample news page. Then, they were each to complete an advertisement and page on their own.

After completing the projects, the members of both groups were required to take a general knowledge exam about the Harris system. Also, final surveys were completed by the population. The experimental group was given a more-extensive final survey, so as to gather particular information about the manual.

The final advertisement and page collected from each member were graded on a number of criteria. The total number of mistakes was recorded for each of the two projects. The completed knowledge exams were graded and the scores for them were recorded.

The initial and final surveys were analyzed, and anecdotal information was drawn from them. The data from the final projects were analyzed. The average number of mistakes on the final advertisement was exactly the same from one group to the other. An insufficient number of news pages

were collected from the experimental group, leading to speculations instead of solid conclusions, regarding that group's ability to produce better news pages than the control group. If speculation could be considered, then it could be formulated that the experimental group produced better pages than the control group.

The scores of the knowledge exam, however, showed that the members of the experimental group were markedly more knowledgeable of the Harris Page Layout System than the members of the control group. The least-knowledgeable member of the experimental group matched the test score of the most-knowledgeable member of the control group.

The fact that the average number of mistakes on the advertisement was the same for both the control and experimental group indicates that the manual is at least as good an instructional method as the "traditional," verbal instructional method. Adding to this the fact that the exam scores show the members of the experimental group to be more knowledgeable of the Harris system than the members of the control group, the conclusion must be that A Beginner's Guide to Harris Pagination Systems is an effective instructional tool and possibly a better method of instruction than the traditional method.

Chapter 1

Introduction

The purpose of this thesis is to examine the effectiveness of a previously untested, self-guided training manual titled A Beginners' Guide to Harris Pagination Systems. This manual, which was written in conjunction with this thesis research, attempts to turn a beginner into an adept user of the Harris Page Layout System (PLS), a computerized newspaper pagination system.

A Beginners' Guide to Harris Pagination Systems tries to teach the beginner the essential elements of the Harris PLS. It teaches the basics, then progresses into slightly more-advanced subjects. The main objectives of the manual are to have its users learn how to compose advertisements and paginate news pages on the PLS.

Likewise, it has been the province of the Electronic Composition Systems course at Rochester Institute of Technology's School of Printing Management and Sciences to instruct beginners how to use the Harris to build advertisements and pages. The traditional teaching method of

the Harris system at RIT has been verbal instruction by the professor of the Electronic Composition Systems course.

The objectives of the manual and the "traditional" instructional method are the same. This thesis compares the two methods and attempts to prove that the manual is an effective instructional tool. The thesis goes on to attempt to prove that the manual produces more-proficient users of the Harris than the traditional method.

Images can be imported into the Harris Page Layout System that have been scanned in on an Autokon Laser Graphics System. Brief instruction of the process for scanning images into the Harris are covered by both the self-instructional (manual) method and the external instructional (traditional, verbal) method. This step in the process was considered a minor one and has largely been excluded from this thesis. In addition, technical difficulties with RIT's Harris system have prevented full utilization of the Harris-Autokon interface: users can input images into the Harris but are unable to output them to an imagesetter.

Definitions of Terms

• Pagination – the process by which one electronically composes an entire page, for output all at once; as opposed to outputting columns of text and building the page by hand on a paste-up board. Pagination, in this case, refers to the composition of newspaper pages. The end result of this pagination process would be a wholly complete newspaper page, ready to be sent to the camera room. Output media may be paper, film, or plate material.

• Training – the instructional process by which one learns job-related skills. Criteria of training: recognize the audience, what behavior is desired of the audience, what conditions are in place, and what degree of learning is desired to occur.

• Effectiveness – the ability of something to produce the desired result. The desired result of effectiveness in this study is for the users to be able to learn the Harris system well enough that they can produce accurate advertisements and newspaper pages without assistance beyond the training supplied.

• Self-guided training manual – a training manual that requires no external help in order to teach the learner. The

learner should be able to answer all of his or her questions within the contents of the manual.

• Proficient — Proficient with the Harris Page Layout System equals a combination of skill to produce accurate advertisements and news pages plus knowledge of the system that assists in those production tasks.

Editorial Terms

• Deck — a line of text within a headline. A two-deck headline would be a headline with two lines of text.

• Kicker — a small headline that precedes the main headline.

• Byline — the identifier at the beginning of a story that tells the reader the name and title of the author, when applicable. Sometimes a byline might merely say, "By the Associated Press."

• Cutline — the line(s) of text under a photo or other graphic element on a page that describe the photo or graphic element. Cutlines are also referred to as captions.

• Rule — a line. Rules are typically horizontal or vertical.

• Rule weight — the thickness of a rule.

Chapter 2

A Review of the Literature in the Field

A search for related literature on the effectiveness of training manuals in regards to newspaper technology netted no pertinent resources. While it is not the point of this thesis to critique the design of A Beginner's Guide to Harris Pagination Systems, material regarding the construction of training manuals was located and has been referenced here.

A Beginner's Guide was written without the benefit of extensive research into the preparation of training materials. The author's background in mass communication and experience in teaching others how to use computers were the basis for the manual's contents and presentation style.

After the manual was finished, criticism for it was sought, before and during the thesis testing period. Since this was the first manual written by this author, it was understood that there were bound to be problems with it. This study is the manual's proving grounds. Changes to the manual are to be anticipated as a result of this thesis.

Building a good training manual

There are many ingredients to a successful training manual: quality contents, good organization, effective layout, and good writing style are among them.

Organization

An effective manual should be organized in a manner that directs the reader's attention to necessary details on the subject at hand. Identifying the objectives the reader is to learn in each chapter is helpful to the reader.

"Your objectives need to be really clear. Put them in bullet form at the front of each chapter. List them in steps, rather than in prose."[2]

This was not done in A Beginner's Guide. Chapter objectives were listed in the contents of the opening paragraphs of the chapters. The learner was given the objectives they were expected to learn in the chapter, but those objectives were not listed as bulleted items.

"To help learners remember lengthy or complex information, present it in 'chunks.'"[4]

This approach was partially taken in A Beginner's Guide. Information was organized by chapter. Defined stopping points were not designed within the chapters, per

se, but the reader could stop at any point and pick back up where they left off in the next sitting.

Content

Knowing what to include in a manual and what to leave out is of great importance. The writer should always keep in mind what goals he or she has set out for the reader to accomplish and not lead them astray of those goals, lest the reader get confused and/or frustrated.

"Manual writers with technical backgrounds are often tempted to include too much theoretical material."[1]

In addition to knowing what to include, the writer must also keep in mind what to leave out, from both a technical standpoint and a from a user-friendliness one.

"Don't distract your reader with meaningless asides, quips, or attempts at familiarity. Go by the philosophy of 'If in doubt, leave it out.' Never lose sight of your reader's immediate needs. If what you include has no bearing on those 'immediate needs,' then leave [it] out."[3]

This was a problem in the construction of the manual. To what extent does one explain something to a beginner? There are possibly places in the manual where the explanations were oversimplified.

"Adult learners will only use what they really think they need."[2]

In other words, they look for the meat of the instruction and skip the rest, including oversimplified bits and perhaps parts that appear to target a learner above or beneath their level of experience.

Explaining what a learner is to do is essential, of course. Making them aware of problems before they encounter them is a good idea.

"To help learners avoid pitfalls, include some examples that point out what not to do."[4]

Layout

The arrangement of items on the pages of a manual also affects the way learners deal with the manual.

"Layout for instructional material should make ample use of white space... or manual users will be overwhelmed (information overload)."[4]

A Beginner's Guide might have turned out better had it used more white space.

Writing style and presentation

Research turned up different opinions on the use of humor in technical writing.

"Humor is good."[2]

In A Beginner's Guide, humor was used with no great degree of frequency, as a teaching aid, to get the learner past some subjects they might have otherwise found uninteresting as well as to attempt to increase the learner's comfort with the manual itself.

"Use humor sparingly and cautiously. What's funny to you may offend someone who doesn't share your point of view."[4]

The humor in A Beginner's Guide consisted of the occasional quip and some sarcasm to set the learner at ease, not a grievous expression of viewpoint.

In addition to humor, a manual writer has other tools at his or her disposal. The quality of the writing itself is very important.

"Tutorial manuals should 'talk' to learners. The tone may be formal or friendly, but the style should always be conversational."[4]

A Beginner's Guide met this approach. In it, the learner is instructed in a casual, conversational tone.

Justification for research

The reason A Beginners' Guide to Harris Pagination Systems was written was because it was felt there was a need for a Harris manual that approached the beginner in a friendly fashion. The manuals the Publishing Systems Division of the Harris Corporation[6] produces are too complex for the beginner to grasp without assistance. The Beginners' Guide, being self-guided, allows the beginner to maintain whatever pace he or she desires in learning the system, and it attempts to present the material in a friendly, easy-to-understand manner.

The manual was given to two professional writers of training manuals for critiquing. One of the writers (Holtz 1993)[3] had the following to say after examining the manual:

"Whether you instruct impersonally or try to 'step into the shoes' of the users, you still have a responsibility to give them *exactly* what they need to do their jobs better — no more or less — and not to waste their time."[3]

The Beginner's Guide scored well with the two writers in writing style but received criticism for its layout and organization. The writing style of tutorial manuals "should always be conversational."[4]

Problems in the layout of the manual included a lack of white space. "Make your layout work for you. Give the reader's eyes a break, often."[3]

It was felt that if more space were inserted per page to accommodate that desire for white space, the manual would become another 20 to 30 pages longer. Large manuals can intimidate users.

Others have felt the need for additional training materials for the Harris Page Layout System. The Syracuse Newspapers, Syracuse, New York, constructed a training manual for teaching their Harris Page Layout System to their employees.[7] They found the manual they produced to be a good supplement to users manuals published by the Harris Corporation. Furthermore, they believe the additional manual is a necessary piece in successfully learning the Harris system.

"Trainers are sometimes challenged to defend the expenditure of time and money for pre-production manual testing. The whole point of a training manual is to help improve manual users' productivity. Testing and validation ensure that a manual can do its job."[4]

This was not a factor in this study, though it could have been. The writer of A Beginner's Guide was not concerned with production costs associated with the manual.

Endnotes for Chapter 2

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[4] "Effective Training Manuals," Info-Line, American Society for Training and Development. Issue #801, January 1988.

[5] Weiss, Edmond H. How to Write a Usable User Manual. Philadelphia: ISI Press, 1985.

[6] Page Layout Systems Users' Guide, for 8300 series, software version 6.5; Page Layout Systems Users' Guide, for 8900 series, software version 6.5; Page Layout Systems Supervisors' Guide, for 8300 and 8900 series, software version 6.5. Harris Corporation, Melbourne, Florida, 1990.

[7] Rea, Jeff. Personal interview by Mark R. Mulik. Syracuse, New York. March 1992.

Chapter 3

The Hypothesis

Is A Beginners' Guide to Harris Pagination Systems an effective instructional tool? How effective is the manual?

These are the main questions that lie behind this thesis research. In order to answer these questions, it was necessary to ask and answer other questions. The hypothesis described later in this chapter is a statement that attempts to recognize the heart of these two questions: the method by which effectiveness may be measured.

Research questions

- How well does a user learn the system employing the manual as opposed to a user without the manual?
- Is the manual a better instructional tool than the "traditional," verbal method of instruction for the Harris?
- Is there any relationship between the number of mistakes a user makes on an advertisement and the score they receive on a knowledge test about the Harris? Is there any relationship between the number of mistakes a user makes on

a news page and the score they receive on a knowledge test about the Harris?

- How will users react to the manual? Will they like the manual?
- Will the users who do not use the manual like the instruction they receive regarding the Harris?
- Is the manual lacking in any areas? Are improvements necessary? Does it tell beginning learners everything they need to know about the system to produce basic advertisements and news pages?

Hypothesis

A beginning learner of a Harris Page Layout System who uses the self-guided training manual A Beginners' Guide to Harris Pagination Systems will become a more-proficient user of the system than someone who receives verbal instruction regarding the Harris system.

Limitations

There were many limiting factors with this research. Problems with equipment and participants involved in the study arose that have some possible bearing on the outcome of this thesis.

Problems with the participants

• Not all of the participants involved in the study completed the projects expected of them. Since the data collected for the news page project were sorely incomplete, the study has lost some of its original value. Data analysis could not be performed on these partial data.

• The participants in this study were students in a class who were required to perform the tasks of building an advertisement and a news page as part of their coursework. Thus, they were not volunteers.

• After the study began, several of the students dropped the course and fell out of the study's population.

• Honesty of the participants was also an uncontrollable part of this research. Honesty in the answers of survey questions asked of the students was a necessity. Some of the answers were questionable but could not be excluded from the research because of speculation. Students handing final projects that were not there own became a problem, too.

Problems with equipment

• Full pagination was not possible, because of equipment limitations. It had been anticipated that full

pagination from the Harris Page Layout System at Rochester Institute of Technology to an appropriate imagesetter would have been possible in time for the research to take place. This was a disappointment, however — not an actual problem.

• Full utilization of the Autokon scanner was not possible, because of equipment limitations. Image input was possible, but output of the images scanned in using the Autokon Laser Graphics System requires an imagesetter with graphics capabilities. The imagesetter that was interfaced with the Harris system at the time this research took place was not capable of outputting graphic elements. Since the interface between the Autokon and the Harris was not originally a major consideration of this thesis, this was not truly a problem.

• The length of the manual was possibly too great for the amount of time the users wanted to take on the system. Since they were not volunteers, the participants were only willing to spend a certain number of hours (typically, three hours) per week on the project.

Delimitations

A Beginners' Guide to Harris Pagination Systems was not written merely to be tested in this thesis. It was written

to better teach any first-time user how to use the Harris system.

The beginning learners who were involved in this study were all college students. The level of computer ability of a college student probably differs from the level of computer ability of someone from a lower education bracket.

The manual was written to include *all* of the basics of the Harris Page Layout System. How long it would take to learn the system while using the manual was not always a consideration while the manual was being written.

Chapter 4

Methodology

Experimental design was employed to determine the effectiveness of A Beginner's Guide to Harris Pagination Systems.

The population for this study consisted of 14 students enrolled in a course titled Electronic Composition Systems. The population was split into two groups: the control group and the experimental group. The control group was instructed by a teacher, while the experimental group was instructed by the manual. The group with the teacher was the control group because the traditional method of teaching Harris pagination systems at Rochester Institute of Technology has been instruction only by a teacher.

The control group consisted of six students, while the experimental group was of eight students. Scheduling constraints prevented each group from being of equal size. Each group maintained a separate laboratory time.

The members of the control group received instruction only from the teacher, Professor Emery Schneider. The

members of the experimental group received instruction only from A Beginner's Guide to Harris Pagination Systems.

The study was conducted within the confines of the Electronic Composition Laboratory at Rochester Institute of Technology's School of Printing Management and Sciences, in which is housed all of the elements of the Harris pagination system to be learned.

An initial survey was given to the entire population at the beginning of the study. The point of the initial survey was to establish how experienced and comfortable the users were with computers and by what method they had learned computers. The initial survey was not so much a test, as it was a tool for gathering the students' opinions. A copy of the survey appears in Appendix B.

After the completed initial surveys were collected, the members of both groups began to learn the Harris system.

The following rating scheme was used to label the averages for the numerical data on surveys in this study: a rating of 9-10 = outstanding, 7-8.99 = high, 5-6.99 = moderate, and under 5 = poor.

Members of the experimental group were each given a copy of the guide and told that they would be expected to produce an advertisement and newspaper page using only

skills taught to them by the manual. Since the manual was designed to be a self-guided manual, it was assumed that users of the manual would not be allowed to ask questions of anyone knowledgeable of the Harris system. The manual was written to teach users the Harris in a particular order — an order which was perceived by the manual's author to be the most effective. Also, the students of this group were specifically requested to not ask questions even of one another. They were told they could take the manual with them out of the laboratory for studying elsewhere, though the manual was written to be followed while the user sits at a Harris workstation.

Members of the control group were given instruction by the teacher during two laboratory work sessions. During these sessions and following lab periods, the students of the control group were allowed to ask questions of the instructor and one another, as this was part of the "traditional" teaching process.

It was explained to the participants at the beginning of the study that members of the separate groups were not to discuss the Harris with one another or otherwise help each other with learning the system, so as not to invalidate the study. Learning was to be on an individual basis.

All of the participants in the study were expected to compose an advertisement and paginate a newspaper page, from the instruction they received. The advertisement and the page to be composed were the same for each group. Each group was instructed on how to compose a test advertisement using the various tools of the Harris system. Then, each was given a finished ad that was produced on the Harris and asked to duplicate it as best they could. No hints or instructions were given for the completion of the second ad. Likewise with the newspaper page, the users were shown how to paginate a newspaper page and taught how to employ the system's tools to complete each element of the page. After learning how to paginate the test news page, they were given a "dummy" news page and asked to assemble a page using all of the elements detailed in the dummy.

An earlier version of this study planned to record the amount of time it took each user to finish the ad and the news page. Students were asked to keep a log of the amount of time they spent with each project, from start to finish. At the completion of the data collection portion of this study, the log data would be gathered with the final ad and news page for each student. A learning curve would then be produced for each group.

The students were required to complete the final advertisement and news page as part of the Electronic Composition Systems coursework. When the end of the quarter arrived, the two Harris projects were due. The final advertisement and page were "graded" on certain criteria by the researcher and the teacher, Professor Schneider, together. The number of mistakes were counted for each project and recorded. Then, the number of mistakes on the ad for each group were totaled and analyzed by comparing between the groups the average number of mistakes on a group-wide basis. A t-test was used to compare the averages. The same procedure was followed for the news page.

In order to best understand the criteria for grading each advertisement, the final ad that the users were required to reproduce should be consulted (See Appendix C.).

Criteria for grading ad

Accurate use of the following in six elements of the advertisement:

- Point size
- Style of type (including font, type style, set width)

- Format of the type (including line length, paragraph indents)
- Placement of the elements

The six elements of the ad mentioned above include the "Now Hiring!" head; the subhead: "The RIT Intelligencer, Rochester Institute of Technology's newest newspaper..."; the body copy: "The Intelligencer will be published weekly..."; the "For information..." line; the "We Need You!" line; and the "Sign Up Now!" line.

Further criteria included

- Use of rules (including weight and placement)
- Spacing between the elements
- Overall size of the ad (including width and depth)

For each criteria in which the user failed to make his or her final ad look like the original, a mistake was counted. The number of mistakes were tallied for each individual's ad and recorded.

In order to best explain the criteria for grading each news page, the dummy of the news page that the users were required to reproduce should be consulted (See Appendix D).

Criteria for grading news page

Accurate use of the following:

- Point size of each headline
- Point size of kicker headlines
- Headline format
- Number of decks in each headline
- Headline content
- Bylines (including format and content)
- Cutlines
- Use of boxes (including rule weights)
- Depth and placement of stories

For each error the person made against these criteria, a mistake was counted. The number of mistakes was totaled for each individual. Statistics were then to be performed on the data from each group for comparative purposes.

When the final projects were collected, both groups were given a final survey and a Harris system knowledge exam.

Section 1 of the final survey was given to both groups, while a section pertaining to the manual (Section 2) was also given to the experimental group. Section 1 consisted of

five questions that were meant to gather anecdotal information.

Two questions in Section 1 are identical to two questions from the initial survey. The questions were asked a second time to determine if the opinions of the students on certain subjects had changed during the duration of the study. Section 1 of the final survey appears in Appendix E. Section 2 is in Appendix F.

Section 2 of the final survey, given to only the experimental group, included questions that asked the users' opinions of certain aspects of A Beginner's Guide to Harris Pagination Systems. The various questions of this segment of the survey were aimed to aid the author of the manual in the formulation of recommendations for changes to be made to the manual in the future to make it more effective. The questions attempt to discover the strong and weak points of the manual, in the point of view of the user. It was a secondary point of this survey to determine if the members of the experimental group performed as they were intended by the researcher.

After the final surveys were collected, the data from them were analyzed. Averages per group were determined, then compared. t-tests were performed on the data to compare the

averages. A specific t-test for use with small sample sizes was employed.

When the surveys were finished, a Harris knowledge exam (See Appendix G.) was given to both groups. This written exam consisted of 30 questions that pertained to general knowledge taught to the members of both groups. The purpose of the test was to glean the level of knowledge about the Harris system from each user. A total score of 40 points was possible on the exam.

Some modifications were made from an original exam: the number of questions was reduced from 45 to 30 and some questions that were deemed unfair were eliminated. Before it was administered, the exam was approved by the teacher of the control group as being a fair test for all of the participants.

The exams were later collected and scored. The scores were recorded for each group, and averages were calculated. The data were then compared between groups and analyzed. A t-test was used to compare the averages.

To determine if there was a relationship between the users' knowledge test scores and the number of mistakes they made on the projects, a correlation coefficient was calculated.

Chapter 5

The Results

The data were gathered for the initial survey, both sections of the final survey, the knowledge exam, and the final projects. The collected data is contained within this chapter. The examination of that data, which takes on the form of basic statistical analysis followed by discussion, is also included.

Four of the original 14 members of the population, three from the experimental group and one from the control group, were dropped from the population because they did not take the knowledge test. Without complete data from those four members, it was deemed that they be rejected from the population. Also, two of those three rejected experimental group members handed in the exact same advertisement project as their own. So as to not introduce false or flawed data into the study, it was decided to expel both of them and all of the data collected from them for this study.

TABLE 1

DATA COLLECTED FROM INITIAL SURVEY:
CONTROL GROUP

PARTICIPANTS

	A	B	C	D	E
1. Comfort w/ computers	5	5	9	10	6
2. Experience w/ computers	4	4	9	9	5
3. Which platforms?	Mac,PC	Mac	Mac,PC,VAX	Mac,PC,VAX	Mac,PC,VAX
4. Length of computer experience	3 years	4 years	> 1 year	11 years	3 years
5. Taught by what methods?*	d	a,c	a,d	a,b,d	a,d
6. Ever used a Harris?	No	No	No	No	No
7. Other composition equipment you know	Compugraphic MCS10 and MCS100, Lintoype	None	None	None	None

* a=Self-taught, b=Used training manual, c=Learned from friend, d=Taught by instructor in classroom setting, e=Taught by professional trainer.

TABLE 2

DATA COLLECTED FROM INITIAL SURVEY:
EXPERIMENTAL GROUP

PARTICIPANTS

	A	B	C	D	E
1. Comfort w/ computers	8	8	6	5	9
2. Experience w/	5	7	6	4	7
3. Which platforms?	Mac,VAX	Mac,PC,VAX	Mac,PC,VAX	Mac,PC,VAX	Mac,PC,VAX
4. Length of computer experience	3-4 years	5 years	7 years	2 years	7 years
5. Taught by what methods?*	a,c	a,b,c,d	a,b,c,d	a,c,d	a,b,c,d,e
6. Ever used a Harris?	No	No	No	No	No
7. Other composition equipment you know	None	None	None	None	None

* a=Self-taught, b=Used training manual, c=Learned from friend, d=Taught by instructor in classroom setting, e=Taught by professional trainer.

Initial survey data

Tables 1 and 2 contain the control and experimental group's answers to the initial survey questions. The questions appear with in the tables in shortened form. The entire survey appears in Appendix B.

Initial survey data analysis

A t-test for small sample sizes[1] was done on the data to compare the averages. The following results were obtained.

t-Test Data, Question #1

	n	$\bar{y}$	S
Control (Y_1)	5	7.00	2.35
Experimental (Y_2)	5	7.20	1.64

(n = sample size, $\bar{y}$ = Mean, S = standard deviation)

For question #1, the calculated value for t is 0.16. With 7 adjusted degrees of freedom[1] and an alpha level of 0.05, the critical value for t is 1.895. Since the calculated value for t is less than the critical value, the two means are not significantly different.

t-Test Data, Question #2

	n	$\bar{y}$	S
Control	5	6.20	2.59
Experimental	5	5.80	1.30

For question #2, the calculated value for t is 0.31. With 6 adjusted degrees of freedom and an alpha level of 0.05, the critical value for t is 2.015. Since the calculated value is smaller than the critical value, the means of the two groups are not significantly different.

Initial survey data discussion

Using the rating scheme as discussed in Chapter 4, with a rating of 9-10 being outstanding, 7-8.99 being high, 5-6.99 being moderate, and under 5 being poor, it can be said that members of both groups are "highly" comfortable using computers.

Per the average answer for question #2 of the initial survey, members of the control group are apparently more experienced with computers than the members of the experimental group.

Knowledge test data analysis

Table 3 contains the participants' scores on the Harris general knowledge examination.

TABLE 3

HARRIS KNOWLEDGE EXAM SCORES

Control	Score	Experimental	Score
Fred*	8	Alex	25
Bruce	6	Joe	12
Steve	12	Hank	14
Brian	9	Laura	20
Sally	8	James	18
Average	8.6	Average	19.8

* Names used are pseudonyms

A t-test was used to compare the average test score of each group.

t-Test Data, Exam Scores

	n	$\bar{y}$	S
Control	5	8.60	0.98
Experimental	5	19.80	5.22

The calculated value for t is 4.43. With 4 adjusted degrees of freedom and an alpha level of 0.05, the critical value for t is 2.132. Since the calculated value for t is

greater than the critical value, the two means are significantly different.

Knowledge test data discussion

In comparing the average test score for each group, the experimental group scored substantially higher than the control group. In addition, the lowest test score in the experimental group is equal to the highest score in the control group. These findings indicate that those users who learned the Harris Page Layout System from the manual — the members of the experimental group — are much more knowledgeable of the system than those without the manual — the control group.

Members of experimental group, according to analysis of the data from the initial survey, were not substantially different from the members of the control group, in their level of ability with computers.

Final project data

The final advertisement and news page projects were graded and the number of mistakes on each project were recorded. The data are displayed in Table 4.

TABLE 4

FINAL PROJECT RESULTS: NUMBER OF MISTAKES

	# of Mistakes			# of Mistakes	
Control	Ad	Page	Experimental	Ad	Page
Fred	7	13	Alex	1	5
Bruce	5	15	Joe	7	†
Steve	3	10	Hank	11	4
Brian	7	18	Laura	6	†
Sally	5	†	James	2	†
Average	5.4	14	Average	5.4	4.5

† Denotes unfinished project

Final project data analysis

The number of finished final news pages in the experimental group limited the amount of statistical analysis that can be accurately conducted upon the data for number of mistakes on the news page.

A t-test was performed on the final advertisement project data, yielding the following data.

t-Test Data, Final Advertisement

	n	$\bar{y}$	S
Control	5	5.40	1.67
Experimental	5	5.40	4.04

The calculated value for t is 0.00. With 5 adjusted

degrees of freedom and an alpha level of 0.05, the critical value for t is 2.015. Since the calculated value for t is less than the critical value, the two means are not significantly different.

Final project data discussion

The data analysis of the final advertisement indicates no difference between in the level of ability of the experimental group and the control group. The exact average number of mistakes on the advertisement does solidly indicate that the members of the experimental group are as proficient users of the Harris Page Layout System as members of the control group.

Examining the data for the number of mistakes on the news page for each group, the two members of the experimental group who completed the news page performed much better than any members of the control group. (These two members also scored highest on the knowledge exam, with scores of 24 and 25.) This, in itself, is an indication that the experimental group as a whole probably would have scored better on the news page than the control group as a whole. However, since the data for the experimental group for the final news page is limited to two members, it cannot

conclusively be determined that this is actually the case. Also, the sample size of the control group is only at four for the news page data. With the average number of mistakes for the experimental group at 4.5 and the average number of mistakes for the control group at 14 but without a large enough sample size to support these averages, it can only be speculated that the experimental group's level of performance on the news page was substantially greater than that of the control group.

Further analysis

The knowledge exam scores were correlated against the final advertisement project results, to determine if there was any relationship between the exam scores and the number of mistakes on the advertisement project. The amount of news page data were not sufficient, therefore they were not included in the study. See Table 5.

TABLE 5

DATA FOR CORRELATION BETWEEN NUMBER OF MISTAKES ON ADVERTISEMENT AND KNOWLEDGE EXAM SCORES

Control	# of Mistakes	Score	Expmntl	# of Mistakes	Score
Fred	7	8	Alex	1	25
Bruce	5	6	Joe	7	12
Steve	3	12	Hank	11	24
Brian	7	9	Laura	6	20
Sally	5	8	James	2	18
Average	5.4	8.6	Average	5.4	19.8

A correlation between the exam score and the number of mistakes on the advertisement project was done for each group. The correlation coefficient for the experimental group is -0.066. This shows no solid relationship between the number of mistakes made and the test score for that group.

The correlation coefficient for the control group is -0.491. This shows a weak correlation. As the number of mistakes on the ad increases, the test score decreases. Squaring the correlation coefficient gives us a percentage for the amount of change in number of mistakes attributable to the test score: 24.1 percent. This leaves 75.9 percent of the mistakes as apparently unrelated to the test scores.

TABLE 6

RESULTS: FINAL SURVEY, SECTION 1

	Control Group Responses					Experimental Group Responses				
1. How well prepared to use a Harris in the future?	5	5	7	3.5	4	8	5	4	8	5
2. Feelings about using a Harris in the future?	N/A	1	3	3	2	7	7	1	8	3
3. Comfort w/ computers	7	8	9	4	5	10	N/A	6	8	5
4. Experience w/ computers	7	7	8	4	4	7	N/A	6	8	5
5. Finish the projects?	Y	Y	Y	Y	N	Y	N	N	Y	N

Final survey, section 1, data

Table 6 contains the questions (in shortened form) and answers to section 1 of the final survey for both groups. Section 1 of the final survey in its entirety may be found in Appendix E.

Final survey, section 1, data analysis

Performing a t-test on the data to compare the averages, the following data were obtained for question #1 of section 1 of the final survey.

t-Test Data, Question #1

	n	$\bar{y}$	S
Control	5	4.90	1.34
Experimental	5	6.00	1.87

The calculated value for t is 1.07. With 7 degrees of freedom and an alpha level of 0.05, the critical value for t is 1.895. Since the calculated value for t is less than the critical value, the two means are not significantly different.

Performing a t-test on the data to compare the averages, the following data were obtained for question #2 of section 1 of the final survey.

t-Test Data, Question #2

	n	$\bar{y}$	S
Control	4	2.25	0.95
Experimental	5	5.20	3.03

The calculated value for t is 2.05. With 4 degrees of freedom and an alpha level of 0.05, the critical value for t is 2.132. Since the calculated value for t is less than the critical value, the two means are not significantly different.

Performing a t-test on the data to compare the averages, the following data were obtained for question #3 of section 1 of the final survey.

t-Test Data, Question #3

	n	$\bar{y}$	S
Control	5	6.60	2.07
Experimental	4	7.25	2.22

The calculated value for t is 0.45. With 6 degrees of freedom and an alpha level of 0.05, the critical value for t is 1.943. Since the calculated value for t is less than the critical value, the two means are not significantly different.

Performing a t-test on the data to compare the averages, the following data were obtained for question #4 of section 1 of the final survey.

t-Test Data, Question #4

	n	$\bar{y}$	S
Control	5	6.00	1.87
Experimental	4	6.75	1.50

The calculated value for t is 0.67. With 7 adjusted degrees of freedom and an alpha level of 0.05, the critical value for t is 1.895. Since the calculated value for t is less than the critical value, the two means are not significantly different.

Final survey, section 1, discussion

Upon examining the data, more-positive reactions are obtained from the experimental group than the control group.

The experimental group members feel moderately prepared to use Harris equipment in the future, while the control group members feel poorly prepared. The experimental group members feel a moderate like toward the idea of being given the opportunity to use a Harris PLS in the future, while the control group members feel a strong dislike for the idea. However, as demonstrated in the results of the t-tests conducted for questions #1 and 2, these differences between the groups are not significant.

Furthermore, the members of the experimental group feel highly comfortable with computers, while the members of the control group feel moderately comfortable with them (.65 less comfortable than the experimental group). Both groups' averages indicated a moderate level of experience with computers, with the experimental group at .75 more experienced. Again, these differences were not significant, as shown in the t-tests for questions #3 and 4.

As questions #1 and 2 of the initial survey reappeared, respectively, as questions #3 and 4 in the final survey (section 1), additional analysis could be performed on the two means (control and experimental) for each survey for both questions. Those means follow in Tables 7 and 8, but other than a simple comparison, no further tests were

performed on them, as the survey data were gathered for anecdotal purposes only.

TABLE 7

COMPARISON OF RESPONSES TO QUESTION #1 OF INITIAL SURVEY AND QUESTION #3 OF FINAL SURVEY, SECTION 1

	Mean, Q #1	Mean, Q #3
Control	7.00	6.60
Experimental	7.20	7.25

TABLE 8

COMPARISON OF RESPONSES TO QUESTION #2 OF INITIAL SURVEY AND QUESTION #4 OF FINAL SURVEY, SECTION 1

	Mean, Q #2	Mean, Q #4
Control	6.20	6.00
Experimental	5.80	6.75

This data indicate a slight decrease in the level of comfort of the control group and a very slight increase in the level of comfort for the experimental group. The level of experience felt by the control group dropped slightly from the initial survey to the final survey, while that of the experimental group increased markedly.

While these data are all anecdotal for this thesis, the results are still of some interest, since the users responded differently at the beginning and end of the study.

Final survey, section 2, data

Section 2 of the final survey was given only to members of the experimental group. Table 9 contains the questions (in shortened form) and responses for section 2 of the final survey. Appendix F contains section 2 of the final survey in its entirety. For Questions 1a through 1e and 1g through 1h , the users were asked to evaluate the training manual using a rating system of 1 through 10, with 1 equaling very poor and 10 equaling excellent. Ratings of 9-10 equaled "outstanding," 7-8.9 equaled "high," 5-6.9 equaled "moderate," and ratings of less than 5 were considered "poor."

Final survey, section 2, data analysis

The only statistical analysis performed upon this set of data was the averaging of the total scores from the questions in the survey with numerical answers. These averages appear in the listing of the data in Table 9.

TABLE 9

DATA COLLECTED FROM FINAL SURVEY, SECTION 2 (EXPERIMENTAL GROUP ONLY)

	Participants						
Evaluation of the manual	A	B	C	D	E	Average	Conclusion
1a. Method of explanation	8	7	8	8	6	7.4	High
1b. Layout/design	9	9	9	10	3	8.0	High
1c. Ease to follow	6	7	5	8	5	6.2	Mod.
1d. User friendliness	5	7	4	8	7	6.2	Mod.
1e. Length	4	9	1	6	N/A	5.0	Mod.
1f. Length*	a	b	a	a	a		
1g. Prepared you to build ad?	8	N/A	7	8	10	8.25	High
1h. Prepared you to build page?	9	N/A	7	N/A	4	6.67	Mod.
2. Read the entire manual?	Y	N	Y	Y	Y		
3. Follow manual in correct order?	Y	Y	Y	Y	Y[1]		
4. Skip any sections?	N	N	N	N	N		
5. Anything overexplained?	N	N	N	N	N		
6. Anything underexplained?	Y[2]	N/A	N/A	N	N/A		
7. Lacking in illustrations?	N	N	N/A	Y[3]	Y[4]		
8. Try to use just info boxes?	N	-[5]	N	N	N		
9. Problems with numbering scheme?	Y	N	N	N	N		
10. Use index?	Y	Y	N	Y	N		
10a. How frequently?**	3	4	N/A	8	N/A	5.0	Mod.
10b. Use index as short cut?	N	Y	N/A	N	N/A		
10c. Was index helpful?	Y	Y	N/A	Y[6]	N/A		
11. Like to use manual like this one in the future?***	6	8	1	8	1	4.8	Poor

Notes: * a = too long, b = just right, c = too brief

** Rate from 1 to 10, with 1 = very infrequently and 10 = very frequently.

*** Rate from 1 to 10, with 1 = strong dislike for idea and 10 = strong like for it.

[1] "Yes, for the most part." [2] No example listed [3] "Chapter One."

[4] No example listed [5] "Sometimes." [6] "Yes, most of the time."

Upon examining the averages, the manual has been rated with high marks in its method of explanation, layout and design, and its ability to prepare the user to compose the final advertisement. It received moderate ratings in its user friendliness, ease of being followed, and its ability to prepare the user to compose the final news page.

From the live reactions of the members of the experimental group, it was gathered that the manual was believed to be too lengthy. The response of the experimental group to question #1F of section 2 of the final survey indicates this opinion to be the case, as well. However, the responses to question #1E of section 2 of the final survey indicate that the manual's length is "moderately" appropriate.

Remove the individual from the experimental group who responded with outstanding marks on #1E and an answer of "b" (Just right) to #1F, and then look at the data. The remaining three who responded to #1F have an average score of 3.67 — "poor" — for the length of the manual.

All members of the experimental group stated they followed the manual in the order the chapters were arranged, not skipping over any sections they thought were unnecessary. None of them indicated that they found the

manual to be too basic or overexplained. There were no conclusive data in the responses from questions #6 and 7. That there were both positive and negative responses to each of these questions indicates that the areas described in those questions regarding the manual could use some additional work.

Throughout A Beginners' Guide to Harris Pagination Systems, the reader is asked to direct his or her attention to an illustration called an "info box." The body of the text references the info box, and the info box attempts to demonstrate how a particular function is accessed. Question #8 of section 2 of the final survey asked if the user attempted to use only the info boxes to figure out how to use certain functions without reading the body of the text that introduced them. Four out of the five members of the experimental group responded that they did not attempt to use the info boxes alone, while the fifth stated that they did so only "sometimes."

The numbering scheme of the pages, tables, figures, and info boxes was problematic for but one of the five. The pages were numbered like this: 5-12, for Chapter Five, Page 12; the tables were numbered like this: Table 7.B, for Chapter Seven, Table B; the figures were numbered in similar

fashion: Figure 7.A; while the info boxes were numbered in the following fashion: Info Box 5.22, for Chapter Five, Info Box 22.

Those who used the manual's index, three of the five, successfully used the index to locate the information they desired. Only one of them attempted to use the index as a "short cut."

The average rating of 4.8 for question #11, which asked how likely the user would be use a self-guided training manual in the future, because of their experience with A Beginners' Guide to Harris Pagination Systems, indicates a mild dislike for the idea.

Additional discussion

During the study, it was not possible to observe the students at all times that they worked to learn the system and produce the ad and page, especially since members of the control group were allowed to take the guide out of the lab and read it without supervision. The students were requested to keep their own logs because of this constraint. However, at the end of the data collection period, it was discovered that less than one third of the population had been keeping

the requested time log. Thus, this portion of the study, with the learning curves, was dropped from the thesis.

Endnotes for Chapter 5

[1] Dowdy, Shirley and Stanley Wearden. Statistics for Research, 2nd ed., John Wiley & Sons, Inc., New York, 1991. p. 215.

[2] Ibid., p. 555.

[3] Ibid., p. 257-270.

Chapter 6

Summary and Conclusion

The hypothesis which states, "A beginning learner of a Harris Page Layout System who uses the self-guided training manual A Beginners' Guide to Harris Pagination Systems will become a more-proficient user of the system than someone who receives verbal instruction regarding the Harris system," has not been wholly proven to be true, throughout the course of this thesis.

However, as *proficient* has been defined in this thesis, the users of the manual are more proficient where knowledge of the system is concerned and equally proficient with the members of the control group where skill to produce advertisements are concerned. Since the members of the experimental group were not proven to be more proficient than members of the control group on both counts (skill and knowledge), the hypothesis has not been entirely supported and cannot be accepted as true.

The lack of the news page data wounded this study. It could be speculated that the manual users as a group would probably have had fewer mistakes on the news page, considering that the two members of the experimental group who completed the news page had markedly fewer mistakes on the page than the members of the control group as a whole. Speculation cannot be considered evidence and, thus, cannot be used to support the hypothesis.

The study was not a failure, however. The analysis of the data from the Harris knowledge exam is the most-conclusive evidence that the manual has a positive effect on the learners who use it. That the least-knowledgeable member of the experimental group knew as much about the Harris system as the most-knowledgeable member of the control group demonstrates that the manual teaches in an effective manner. The most-knowledgeable member of the experimental group scored more than twice as many points on the knowledge exam as the most-knowledgeable member of the control group. This also speaks highly of the manual's ability to convey knowledge to its users.

That the average number of mistakes on the advertisement was the exact same for each group is evidence that the manual is *at least as effective* an instructional

method as the traditional, verbal method. If it cannot be considered to be entirely *more effective* than the traditional method, the manual, being *as effective*, has advantages that should be considered:

- The manual is more accessible than instructors who know the Harris system.
- Instruction can be obtained from the manual at whatever pace the learner desires. If multiple learners are being trained, this advantage of the manual is very helpful, as it is accommodating to the needs of the learners. With the manual, users who learn the system quickly are not required to wait on those who require extra time, while the slower learners are not forced to try to learn faster than they are able.
- The manual is transportable and can be taken out of the workplace for study elsewhere.
- The manual is *probably* a less-expensive training method than an instructor. Compare an instructor's fees, travel, hotel, and food expenses to the cost of a manual, and the manual must be less expensive. Whether a learner hires an instructor to come in to the workplace or the learner goes to another site to be taught, the costs involved would be considerable. (Since it was not a

consideration of this thesis research to study the cost-effectiveness of training, this can only be speculation, as well.)

Via the review of the literature, some points for improving the manual were learned:

• More white space in the layout of A Beginner's Guide might have resulted in a more-pleasing presentation of the contents.

• In addition to having more frequent use of white space in the layout, the objectives in each chapter might have been more clear, had they appeared in bullet form at the beginning of each chapter, rather than included in the text of the opening paragraphs, as they were.

• A plus for the manual was its user-friendly, conversational tone.

• The manual writer could have included a list of pitfalls for the learner to avoid, in addition to listing the steps toward meeting the objectives of the chapters.

Conclusion

Considering these advantages that manuals have over instructors, A Beginners' Guide to Harris Pagination Systems is potentially a better training method than the traditional

method. Add to this the evidence the manual is as effective as verbal instruction in some ways and more effective than it in others, this manual must be considered the better training method.

Recommendations for Further Investigation

Since the hypothesis was not proven to be true, it is conceivable that the study could be conducted again, but with changes, in an attempt to prove the same hypothesis. If the study were tried again, the following recommendations should be considered:

- Conduct the testing again with a larger sample size in both the experimental and control group. The t-test used in this thesis was designed for use with small sample sizes. The results were inconclusive. The use of a standard t-test with large sample sizes would produce more-conclusive results.

- Keep an accurate record of the amount of time each user spends learning the system. Users cannot be relied upon to keep their own time logs. It was not revealed until the end of the data collection period that the majority of the participants had not kept the requested logs.

- Remind the participants each time they meet in the laboratory what is expected of them. Try to head off problems before they start. In this study, it was not considered ahead of time how many users would procrastinate and/or not attempt to finish the projects.

- A larger sample size in the control and experimental groups would have been helpful.

- Recruit volunteer participants. This was not done in this study because it was not feasible for outside volunteers to be using the Harris system at the same time as the Electronic Composition Systems class, due to laboratory time constraints. Any volunteers must not have taken the Electronic Composition Systems course and must not have prior experience with Harris pagination equipment to be considered beginning users and, thus, be suitable participants in the study. It may not be reasonable to find volunteers that are both beginners and willing to work in the laboratory at times when it is not in use by classes, such as during the summer or on breaks between quarters. Laboratory time for volunteers could be scheduled around the times that the Electronic Composition Systems course requires to use the lab.

Additional research questions

In addition to these recommendations that could be considered in a second study of the effectiveness of the manual, there are a number of questions that could be answered in future research. Several questions arose during the course of this study that have gone without answers. As the study progressed, it was necessary to contain its growth by not seeking the answer to every related question encountered. Many of these questions follow:

- How long would it take for users to produce mistake-free advertisements and news pages?
- Could the lack of overwhelming success of the manual (with all evidence proving the hypothesis to be true) be attributed to a general lack of enthusiasm toward self-guided training manuals as a training technique?
- How do training manuals compare with multi-media training methods, such as interactive video and interactive computer instruction? Would an interactive video or computer training technique be an effective method for learning the Harris system?
- Is the manual more effective than verbal instruction for conveying knowledge to the user because of the way it presented information or because of some sort of human

behavior that responds better to the written word than the spoken word?

- Was it something about this particular manual or the nature of training manuals that helped the users gain the knowledge they needed to learn?

- All things considered, how expensive, on the average, is it to produce a training manual? All things considered, how expensive, on the average, is it to receive training from a professional instructor? Study the cost-effectiveness of the manual with that of verbal instruction.

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Appendix A

A Beginner's Guide to Harris Pagination Systems

By Mark R. Mulik

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Without the assistance of Professor Emery Schneider regarding RIT's Harris equipment, I would have been in many a bind.

Also at RIT, I must thank Ruth Oppenheimer and Joshua Hadley for their efforts which helped me complete this manual which had, long ago, grown out of its britches.

INTRODUCTION

The Harris 8000 Page Layout System is a prepress production tool that is used in the newspaper industry for the *pagination* of newspaper pages. It is both a useful and productive system.

In this manual, you will learn the basics of learning this system, from powering it up and down, to using it for text editing, advertisement composition, and finally pagination itself. *Pagination* is the act of building, or composing, entire pages on computer.

By the time you finish using this manual, you should be an adept user of the system. If you go on to become an advanced user of the Harris, you may look back at this manual and think that it left out a lot of what you needed to know. The purpose of this manual is to cover only the very basics. There are places throughout this guide where I may digress and go deeper into some subjects, if only to explain why something works the way it does, or to give the user a bit of insight on something. For more-advanced learning of the system, operators should consult the users' manuals produced by the Harris Corporation.

In this manual, if you are instructed to type something, it will typically appear within quotation marks. Do not type the quotation marks when making the requested entry.

When you use the manual, you should read at least one paragraph ahead before performing the functions it is trying to teach you. Feel free to page back through the text as you go through the manual, if you feel the need to refresh your memory on certain subjects. I advise that you not skip any sections as you follow along, however. This guide is tailored to tell you things in the proper order and perspective.

The assorted *info boxes*, figures, and tables scattered throughout the chapters should be helpful for getting to know how to perform the various functions of the system.

While this manual has been constructed for use with the Harris equipment in Rochester Institute of Technology's School of Printing Management and Sciences, its contents are not wholly specific to that particular equipment. The majority of that which is covered in this manual could be put to use in any Harris pagination environment.

This manual is not meant to be a replacement for existing Harris manuals, but rather it is a supplement to them. The existing manuals are not oriented to be used by beginners. This manual, as its name implies, is meant to be used by first-time users of Harris equipment.

Getting to know any computer system presents an often-difficult task. It is my sincere hope that this guide will make the job of learning Harris pagination systems a relatively easy thing.

Note: This manual was written for use with software version 7.5.

— Mark R. Mulik • January 1993

CHAPTER ONE

START-UP AND SHUT-DOWN PROCEDURES

Let's begin at the beginning: system start-up. Before we can truly commence to talk about and demonstrate all of the things you can do using a Harris Page Layout System, we need to fire it up. While it's not something you'll have to do frequently, it's a good idea for all users to know how to start up or shut down the system.

Boot-up Procedures

Booting up a Harris pagination system differs, dependent upon what series of system you are dealing with. In this manual, boot-up procedures will be listed for the 8300 and 8900 series systems, since those are the two systems resident at RIT. (*Nodes A and B are of the 8300 series, while Nodes C and D are of the 8900 series.*) Boot-up and shut-down are things you will likely do only once per day. If someone has already booted the system, then you obviously won't have to do it. You should familiarize yourself with the procedures involved, in the event that *you* will be required to perform the functions.

8300 Start-Up

Booting up the Harris 8300 system consists of four basic steps. First, you turn on the disk drive unit (*shown in Figure 1.A, Page 1-2*). The switch is on the left side of the unit, near the front. Flip it up to turn it on. The switch will become illuminated when the unit is on. Next, turn on the console terminal, which sits atop the disk drives (*also shown in Figure 1.A*). Depress the button on the right side of the console terminal's monitor. A light on the front of the unit, at the lower left corner of the monitor, will be lit when the unit is on. Next, go to the workstations you will be using and turn them on. The power switch on a workstation is at the back, on the left side, next to where the power cord connects to the terminal. Flip it down to turn it on. It may take a little getting used to to remember that down is on, up is off, where the Harris workstations are concerned.

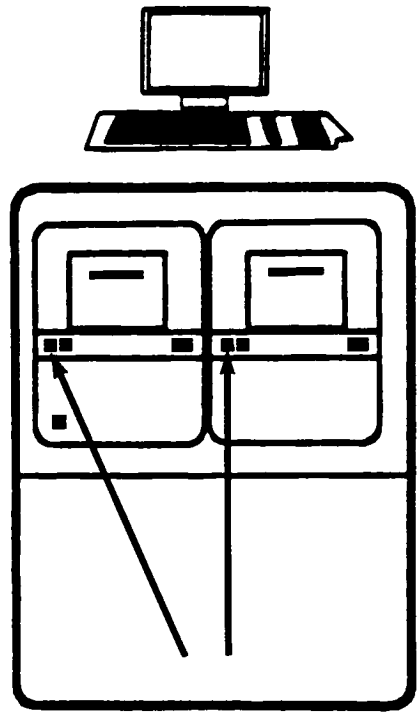
Once you've turned on the drive unit, the console unit, and the workstation(s), your next step will be to "spin up" the drives. Before you do this, however, you must check to see if the drives are ready. When you first turn on the drive unit, lights within the two START/STOP buttons (*See Figure 1.A.*) on the front of the drive unit will be winking on and off. As soon as both of these lights quit flashing,

depress the START/STOP buttons. Once you've done this, this system should boot up. While the system is booting, you may see a message appear on the screen that reads, "Please Strike Execute To Become The Console Terminal." IGNORE THIS MESSAGE, and the system will start up automatically. The whole start-up process, from power up to the moment that the workstations are ready for use, takes about four and a half minutes. Start-up times for Nodes C and D range between two and a half and three minutes.

If you hit Execute (the EXEC key), when it asks you to strike Execute to become the console terminal, you will have to go through some additional steps. (*You will save yourself some hassle, if you don't hit Execute when it asks you to do so.*) If you hit Execute as it's booting, here's what you'll have to do to continue the boot-up process: When it asks you to enter a password, tell it "harris" and hit Execute. (*The password on Nodes C and D is "secret".*) Next, it will give you a choice of "_ Start Up", "_ Utility", and "_ Debug". Make sure "_ Start Up" is selected, by using your arrow keys to place the cursor in front of "_ Start Up", then hitting Execute. At this point, the system will load the start-up program.

You may note that the lights in the START/STOP buttons cease flashing and stay on when the system is fully booted. (*By the way, these lights will flash at other times when the system is reading from or writing to the drives.*)

Figure 1.A



Illustrated here is the drive unit, and console terminal (on top) for a Harris 8300 PLS system. This configuration is identical to the way RIT's Node A is set up. Indicated are the locations of the START/ STOP buttons.

In the event that the 8300 fails to boot, after you have followed these steps, you have two choices: 1) Follow the shut-down procedures as described later in this chapter, then start over with the boot-up procedures you've followed thus far; or 2) Have the *System Supervisor* reboot the system with a key, which is inserted into a keyhole on the front of the drive and turned. (*System Supervisor* is the term Harris gives to the person who maintains the system software and makes sure things work the way they're supposed to.) Either method should work, with similar results. (*Note: The System Supervisor's key will do the job much quicker.*))

8900 Start-Up

To start up a Harris 8900, all you need to do is turn on both the PC (*It's actually a WYSE PC clone, but I'll be calling it a "PC" from this point forward.*) and the Harris workstation and wait for them to boot up. The on/off switch for the PC is on the back of the unit, on the right side. Flip it up to turn it on. Again, to turn on a Harris workstation, flip the on/off switch into the down position. The PC monitor will display a series of boot procedures and diagnostics. At one point, both the PC's screen and the Harris' screen will give you to message, "Please Strike Execute To Become The Console Terminal." If you hit Execute, to become the "console terminal," then you'll be required to follow the additional start-up procedures (*as described on Page 1-2*).

If start-up procedures fail with an 8900, you can do what's called a "soft reboot" from the PC keyboard. Hold the Ctrl, Alt, and Del keys simultaneously, then let them up. (*All of these keys are located on the bottom row of the PC keyboard.*) The 8900 system will then reboot.

In RIT's Electronic Composition Lab, if you are booting up the 8900 which interfaces with the Autokon 1000/DE, and you want to scan images on the Autokon from the Harris, there are some extra steps. This 8900, which is referred to as "Node D," or "D System," is connected to a SCSI buffer (The unit is a tall, gray box with a black panel on the front.) which sits on the floor to the right of the Autokon scanner. Follow the procedures for booting the 8900 (*as described a few moments ago*); then, without waiting for the 8900 to come up, go ahead and turn on the scanner and the buffer. To turn on the Autokon, turn the key on the right side of the machine. The scanner will begin to hum when it's powered up. To turn on the buffer, flip the red switch that's toward the top on the front of the unit. A yellowish light near the switch will commence flashing rapidly when you turn the buffer on. When all of the units are finished booting, you should see a message on the Autokon's console read, "PLS Online," and the scanner will beep once. Once you see this message, you're ready to go to work. *(Use of the Autokon-Harris interface is more fully described in Chapter Six.)*

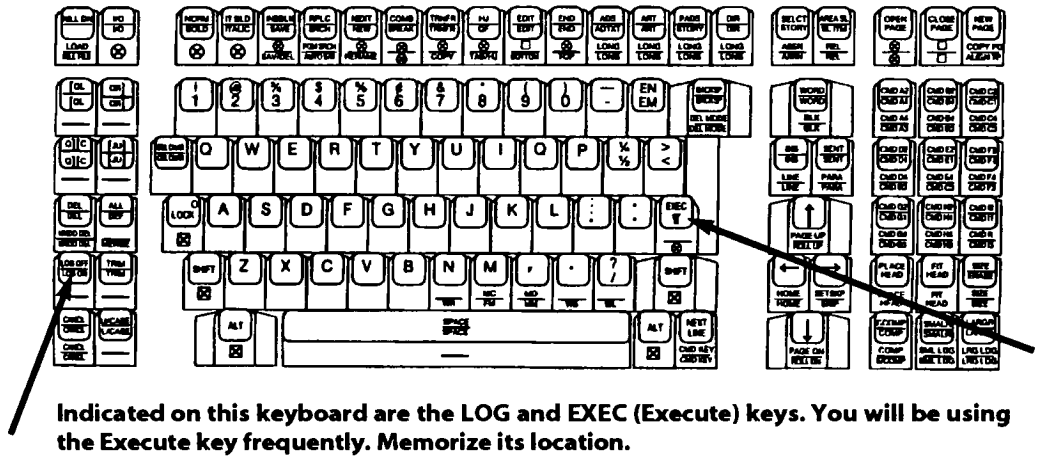
Typesetter Start-Up

If the Agfa-Compugraphic 8600 typesetter — our output device — is not turned on, flip the on/off switch (*which is located just beneath the control panel, on the front of the unit*) into the on position. The machine will hum and make some awful squealing and beeping noises. The Status Display will flash "0C 001". It's performing a self-test. (*With the exception of shutdown procedures, the rest of the information*

regarding the typesetter is in Chapter Eight.)

Once the system has booted up, each terminal's screen will be in a split-screen display, with instructions on the left side and nothing on the right side. Before you can access anything on the system, you will need to log on. To log on, press the LOG key (*See Figure 1.B.*), then type "astory" if you are using a workstation that's part of Node A (*Note the labels on the workstations.*), "bstory" if you are on Node B, "cstory" is you are on Node C, or "dstory" if you are on Node D. Then, hit Execute You do not need to enter a password when you log on to any of these directories. Once you've logged on, you may use a workstation.

Figure 1.B



Indicated on this keyboard are the LOG and EXEC (Execute) keys. You will be using the Execute key frequently. Memorize its location.

Once you are finished using a workstation, you should log off but not turn the unit off, unless it's the end of the day. To log off, hold SHIFT and hit the LOG key. This logs you off. The idea behind logging on and off is for security reasons. In a work environment, each user could have his or her own log on directory and password. To prevent others from tampering with the contents of your directory, you should log off whenever you're not using a workstation, thus keeping anyone who doesn't know your password from accessing your files. (*Note that the System Supervisor has access to all directories, since he or she keys in the passwords.*)

Shut-down Procedures

When shutting down a Harris 8300, you must first spin down the drives before shutting the drive unit off. You may switch off the workstations and the console unit either before or after spinning down the drives. VERY IMPORTANT: Do not try to spin down the drives when their lights are flashing! ALSO: DO NOT turn off the drive unit without first spinning down the drives. Data loss and

equipment failure could occur as a result of such an action. To spin the drives down, press the START/STOP buttons on the front of both drives. The lights on the front of the drives will begin flashing once again. When the both of them blink out and stay out, then it's safe to turn off the drive unit. Turn it off by flipping the switch on the left side to the down position. At this point, if you haven't already done so, make sure that the console terminal and all of the workstations are turned off. Once you've done this, you're ready to go.

Shut-down procedures for the Harris 8900 are easier than for the 8300, since you don't have to spin down any drives with them. With an 8900, after you've logged off, just turn off both the PC and the workstation, and that's it.

Shutting down the Autokon 1000/DE and the SCSI buffer it interfaces with requires that you merely switch the Autokon's key into the off position and flip the buffer's red switch off. The light on the front of the buffer will not be lit when the machine is off.

To shut down the Agfa-Compugraphic 8600, simply flip the on/off switch into the off position.

CHAPTER TWO

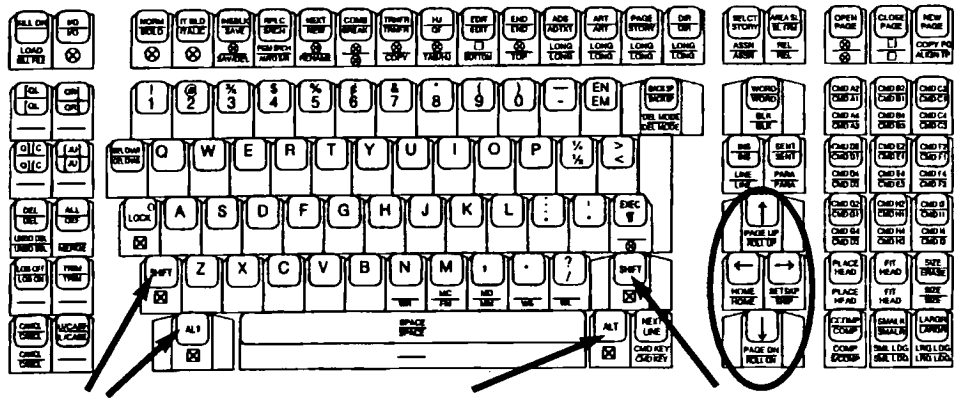
ORIENTATION TO THE EQUIPMENT

Now that you've booted the equipment (*as described in Chapter One*), you can start using the Page Layout System. We'll talk briefly about the keyboard, the mouse, tablet, templates, and the monitor. In later chapters, we will get into more-advanced usage of the equipment. But, for now, let's start with some basic orientation.

The Keyboard

A Harris 8000 series (*which includes the 8300 and 8900 series*) keyboard has four levels of functions. The first level is that of the "normal" level of operation. To access functions on the first level, the operator just hits the key without first pressing SHIFT or ALT. Examples include lowercase letters and EDIT file. Users access second-level keyboard functions by holding Shift, then striking the desired key. A user would hold Shift and hit the INSBLK/SAVE key to employ the INSERT BLOCK function. The shifted function of a multi-function key is the top function on the key,

Figure 2.A



Depicted here is a keyboard for a Harris 8000 series makeup workstation, with the SHIFT and ALT keys indicated. There are a pair of each of the Shift and Alt keys. Note also the location of the arrow keys, which allow for cursor movement.

while the unshifted function is on the bottom. With the LOG key, it says OFF on the top portion of the key and LOG on the bottom.

The third level of the keyboard is accessed by first holding Alt, then striking the desired key. You may have already noticed the white type printed on the lower front face of some of the keys. There are a few of them that have two functions

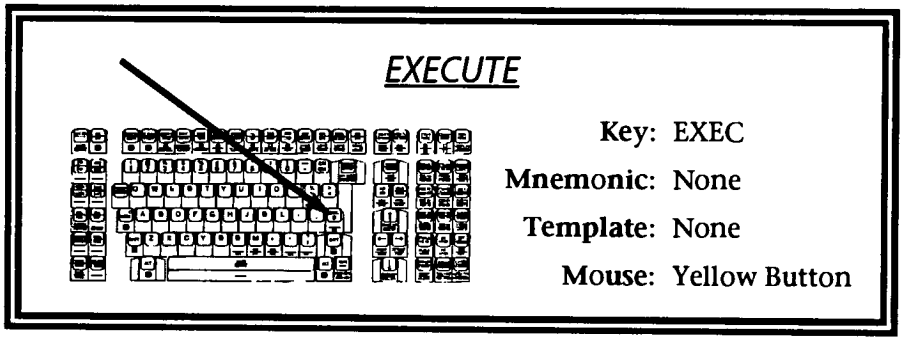
printed in white. On the front face of the NEW PAGE key, for instance, we have the functions COPY and ALIGN. To access the bottom function, you hold Alt and strike the key you want to use. Holding Alt and hitting NEW PAGE gives you the ALIGN function. The top of these two functions is obtained by holding Alt and Shift simultaneously, then striking the desired key. This is the fourth level of the keyboard. Holding Alt and striking the TRNFR (TRANSFER) key would get you the COPY function.

Familiarize yourself with the four levels of the keyboard. We'll use keys of the various levels later on.

Important Keys

In addition to the Shift and Alt keys, which we have already mentioned, there are more essential keys you'll need to know to become an adept operator of the Harris.

Info Box 2.1



The Execute key is one of the most-used keys. (*See Info Box 2.1.*) When you issue a function to the system, you are often asked to confirm if you wish to proceed with the command. Hitting Execute tells the system to proceed.

The opposite key of Execute is the Cancel key. (*See Info Box 2.2.*) Just like the name of the function sounds, Cancel tells the system to not continue with a command or function, to exit.

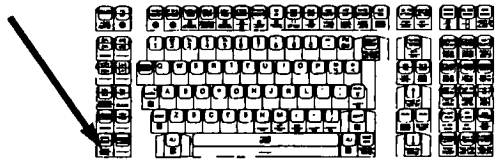
Keyboard Mnemonics

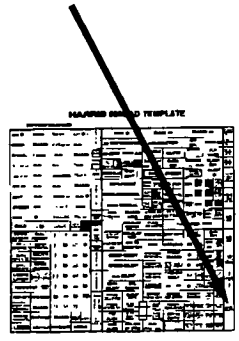
When you look over the templates, you may take an instant dislike for them. We will use them some in this manual, but we do have an option that allows us to not use the templates. This option is referred to as *keyboard mnemonics*, or just *mnemonics*. To use a mnemonic command, first hold Alt and hit Next Line.

Info Box 2.2

CANCEL

Key: CANCL
Mnemonic: x
Template: Cancel Command
Mouse: Blue Button



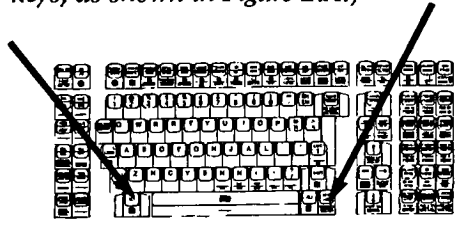


The Alt key on the right side of the keyboard will prove handier when you use mnemonics. You will be prompted, "PLEASE ENTER COMMAND AND STRIKE EXECUTE". On the next line down, it will say, "Command" followed by six underlined spaces. Your cursor will be waiting there on the first of those spaces. I refer to the "Command _____" as the *Command Line.*

Info Box 2.3

USING KEYBOARD MNEMONICS

Hold the Alt key, then hit the Next Line key. (*Both are located on the keyboard diagram below. There are two Alt keys, as shown in Figure 2.A.*)



When you get the *Command Line,* type in the acronym for the command or function you want to use, then hit Execute.

Mnemonic commands, as their name suggests (A *mnemonic,* by definition, is a memory aid.), are constructed so that they should be easy to remember. Most mnemonic commands are abbreviations or acronyms of the function they represent. The mnemonic "at", for instance, stands for Align Tablet. Try it out. Enter "at" in the command line and hit Execute. Just as if you had used the keyboard function Alt-New Page, you are now asked to "ENTER TABLET ALIGNMENT". Move the mouse to the Tablet Align Point and click the yellow button (*See Figure 2.C.*).

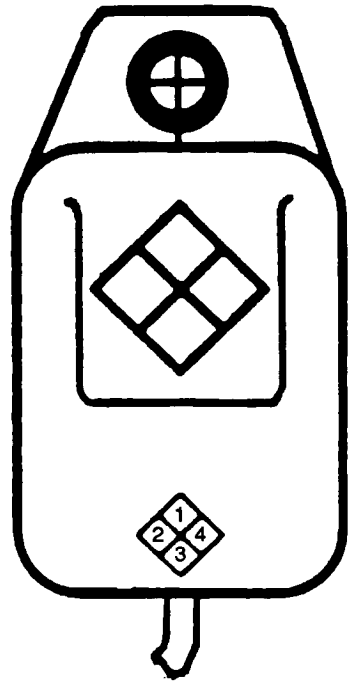
We will get more into using mnemonics later on. For the moment, just remem-

ber how to get the command line. (*Note: Appendix A contains a complete list of the mnemonics we will be using in this guide.*)

The Mouse

The mouse, which is plugged into the tablet, has four buttons — one of each yellow, blue, white, and green — and crosshairs at the top. The crosshairs are used for the selection of functions from the tablet. Basically, you line up the crosshairs with the field of the function you want to use, then click the mouse's yellow button. The yellow button is the Execute button. After you have selected a function from the tablet, you may be prompted to perform an action. After you have finished entering the necessary data, drawn dimensions you want, or whatever the function asks of you, it typically waits for you to complete the function by pressing the yellow button again or sometimes hitting the Execute key from the keyboard. The blue button acts like the Cancel key. Say you have entered something you don't like or maybe you've selected a function you don't know how to use but you haven't executed yet, you can back out of the function by clicking the blue button (or hitting the Cancel key — they perform the same function). The white and green buttons have more than one function each. Usually, they toggle from "Implied" mode to "Exact" mode. The white button switches you from Implied Horizontal Mode to Exact Horizontal Mode and back again. The green button switches you from Implied Vertical Mode to Exact Vertical Mode and back again. (*We'll talk about the usefulness of these modes later on.*)

Figure 2.B



Represented here is a Harris four-button mouse. Button numbers 1, 2, 3, and 4 represent yellow, white, blue, and green respectively.

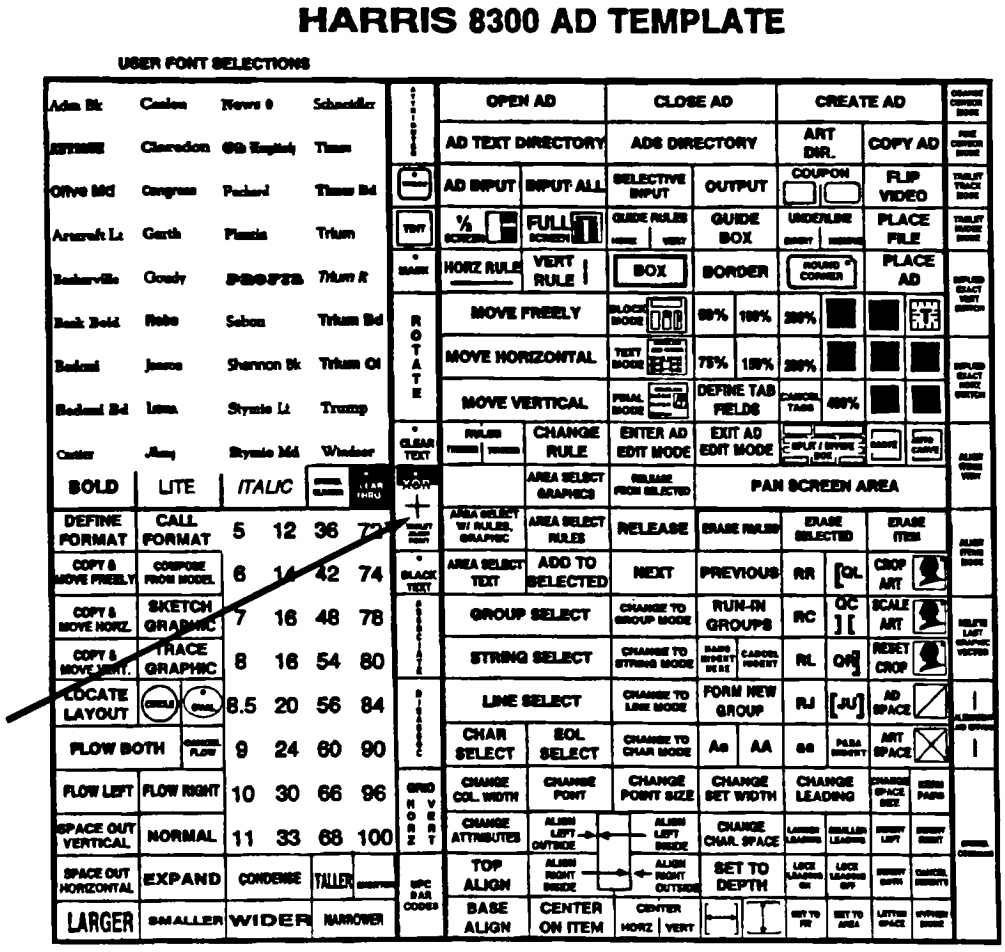
The Tablet and Templates

A workstation's tablet is the square platform that holds a cardboard template which lists many of the system's functions. The tablet's active area, which is about 12 inches wide by 12 inches deep, has a gridwork of wires embedded within it that the system recognizes, by a magnetic field that this gridwork creates, as an area in which the PLS functions may be selected. If you examine a bare tablet, you

should notice that the middle part of the tablet is surrounded by an indented path. The inside area is the active portion of the tablet.

A template *(See Figure 2.C.)* is placed atop the tablet, with the template's borders lined up within the tablet's active area. Once you've placed the template, you'll need to "align" it. The system knows what each template looks like, has in memory what each field's function is designated as. Each template has a field called TABLET ALIGN POINT, and this point is in the same location on all of the templates. (*This*

Figure 2.C



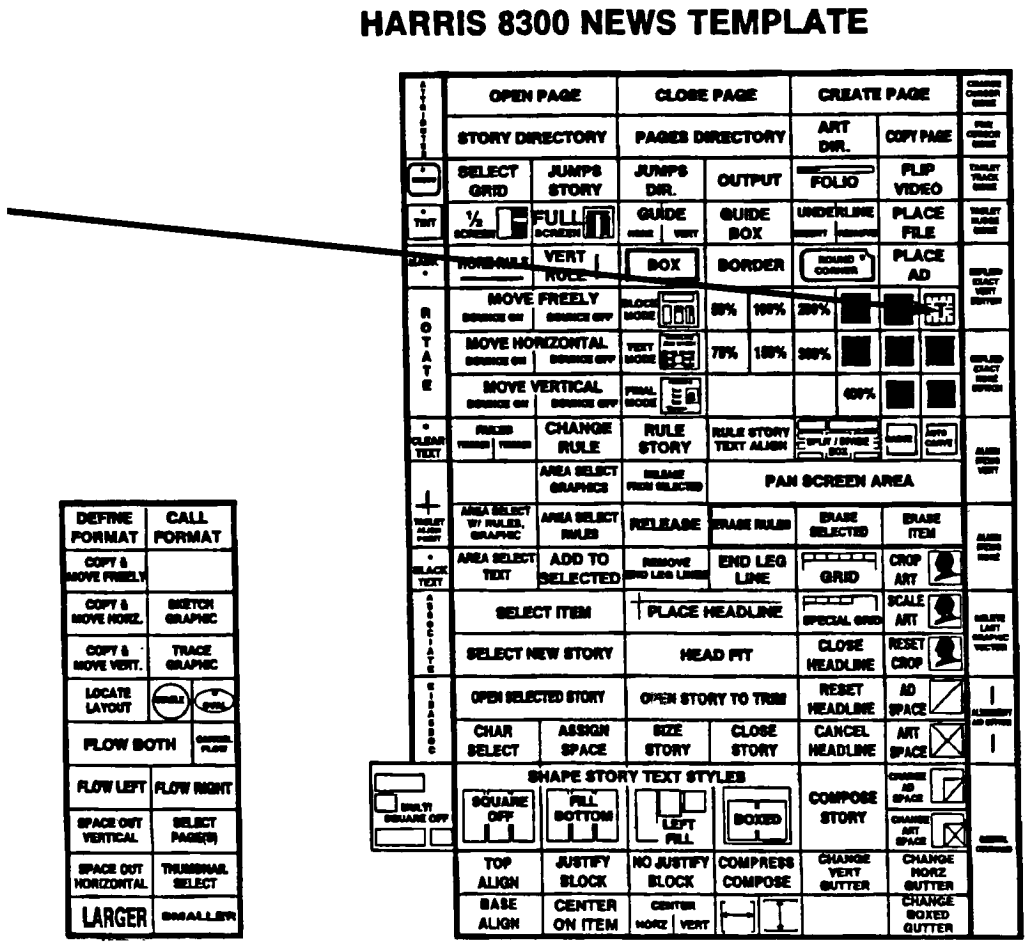
Indicated on this ad template is the TABLET ALIGN POINT.

field is indicated in Figure 2.C, in the vertical center of the template.) To align a template you've placed on a tablet, hold the Alt key on the keyboard and then press NEW PAGE. (*The mnemonic at, as described on Page 2-3, will also do the trick.*) This accesses the ALIGN function, as indicated on the front face of the key. You will be prompted to "ENTER TABLET ALIGNMENT." Next, line up the crosshairs of the mouse on the

crosshairs within the Tablet Align Point field on the template and click the yellow button.

There are three templates available for use with the Harris Page Layout System: news, ad, and C-pag (Classified Pagination). RIT's Harris system does not have C-pag. In this manual, we will be using both the news and ad templates.

Figure 2.D



Indicated on this news template is the SELECT TEMPLATE LAYOUT function.

Upon examining the templates, you will notice that the news and ad templates share many functions with one another. Any time a function is found on both templates, it will be located in the same place on both of them, as was the case with the Tablet Align Point. You may notice some similarities between the two templates as far as related, but not identical, functions go. Both located within the same field, though on different templates, are OPEN AD and OPEN PAGE, ADS DIRECTORY and PAGES DIRECTORY, CREATE AD and CREATE PAGE.

Once you have aligned a template, you will want to make sure you tell the system which template you are using. To do this, line up the mouse's crosshairs upon the "T" — the Select Template Layout function (*which is indicated in Figure 2.D*) — and click the yellow button. On the screen, you will be prompted to enter a template type. Indicate to the system which template you're using by moving the cursor (using the arrow keys on the keyboard) in front of the name of the template. Your choices will be "_ News Layout" and "_ Display Ad," on the 8300 system. The 8900 series system also offers you the option of "_ Class Ad" for use with C-pag. Since RIT does not have the C-pag template, do not select it. Once you've selected the appropriate template type, hit Execute. If you fail to indicate to the system which template you are using, then don't assume it's set to the one you want. For instance, it could be set to the news template, and you could have the ad template face up on the tablet. You'll get some results when you select tablet functions, but they likely won't be what you are wanting.

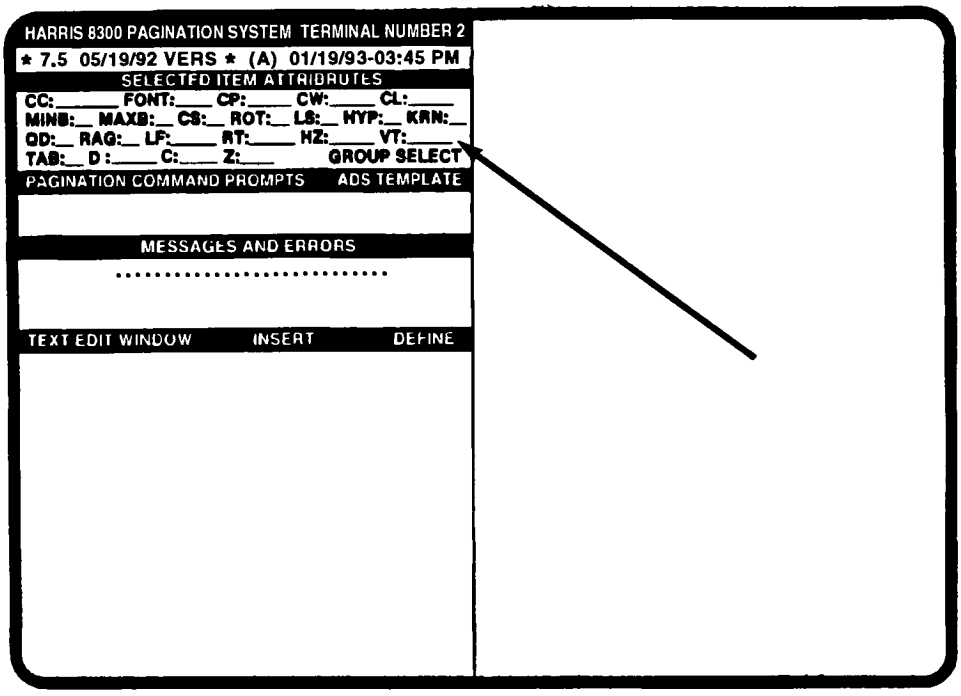
The Monitor

A workstation's monitor is typically in a split-screen mode, referred to as Half Screen mode, with the left half of the screen — with the Attributes Window on the top and the Text Edit Window on the bottom — containing various instructions and attributes, and the right half — the Makeup Window — reserved for an open page or advertisement. If no page or ad is open, the right half of the screen will be blank.

Later, we will talk about how to change the viewing size. One of our options will be to go to "Full Screen," which makes the makeup window fill the entire screen. When you are in Full Screen Mode and when you have something on an open page or ad *selected*, your attributes window will appear horizontally centered toward the top of the screen, and whatever is on your makeup window, whether it be a page or an ad, will fill up the entire screen, appearing at actual size. If you have nothing selected while you are in Full Screen Mode, then your attributes window will not be present.

The attributes window shows us our current settings are for various commands. Fully described in Harris' *Page Layout System Users' Guide* (*Section 3-1.5 of that book, to be exact*), there are 24 attributes the system keeps track of in this window. For our purposes here, I will not explain all of them. For now, I'll just list what these commands are. In later chapters of this manual, we'll pay closer attention to the attributes. In the top row, we have CC: change column; FONT: font number; CP: change point; CW: character width (*also referred to as change width or set width*); and CL: change leading. In the second row, we have MINB: minimum space band; MAXB:

Figure 2.E



This is the normal screen (Half Screen) mode for the monitor of a Harris 8300 workstation. The left half of the screen is the Text Edit Window, while the right half is the Makeup Window. Indicated is the Attributes Window. Below the Attributes Window are two windows in which *proformas* will appear.

maximum space band; CS: character space; ROT: rotation angle; LS: letter spacing; HYP: hyphenation; and KRN: kern pairs. In the third row are QD: type of quad; RAG: type of ragged text; LF: left indent amount; RT: right indent amount; HZ: horizontal position; VT: vertical position. On the last row of the attributes window, we have TAB: current tab stop number; D: depth; C: color; Z: zone. Then, there are two attribute fields which may or may not contain anything. In Figure 2.E, one of them is empty: it's the blank space right before it says, "GROUP SELECT." This empty field here may show up later saying, "MORE INPUT," when you are inputting text to an advertisement (*We'll talk more about this later.*). The last field shows the current select mode you're in.

Above the attributes window, the current software release and version date are displayed. The software release number as shown in Figure 2.E is 7.5. The Harris Corporation will modify a release without revamping the whole thing. When they make these modifications, they will typically be correcting the shortcomings of the software release or perhaps adding a new feature or two, changing the version date in so doing. Also shown here are the "node" your terminal is connected to and the current date and time.

A *proforma* (*as mentioned in Figure 2.E*) is a prompt which appears below the attributes window requesting data from the user of the system. There are many different proformas, which ask for such things as width, depth, position on a page, and rule weight.

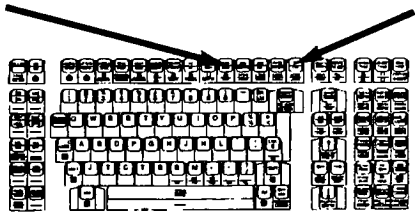
CHAPTER THREE

DIRECTORY USE AND FILE ORIENTATION

Using Directories

There are six directories you will be using throughout this manual: the Story (_STORY), Pages (_PAGES), Ads (_ADS), Art (_ART), On Page (_ONPAG), and Pages Recovery (_PREC) directories. Each node of the system has its own name for each of these directories. With Node A, you have ASTORY, APAGES, AADS, AART, AONPAG, and APREC. With Nodes B, C, and D the directory names take on a "B," "C," or "D," respectively, at the start instead of an "A."

Figure 3.A



Indicated here are the END and DIR (Directory) keys.

Other than the six aforementioned directories, there are many other directories, but you need not concern yourself with them right now. The story directory holds news stories and sometimes ad text; the pages directory holds news pages; the ads directory holds ads; the art directory holds images that may be used in ads or pages; the on page directory holds files that have been placed onto a page; and the pages recovery directory is the default directory where ads and pages go after being output. We'll talk more about these directories as we begin using them, in a bit.

First off, close out anything that may be in your text edit window by hitting the END key (*See Figure 3.A.*). You cannot view a directory if you have a file open. Next, hit the DIR key (*See Figure 3.A.*) Within your proforma, 11 fields will show up (*See Figure 3.B.*).

Figure 3.B

ENTER DIRECTORY NAME, DIRECTION AND KEY
Name:_____ Rev:Y Brief:Y Filename _____
Day :_ Paper:__ Page:__ Edit:__ Sect:_Issue:__/__

When you are listing a directory, your cursor — which is indicated in the text edit window by a hollow box which blinks on and off — will be sitting at the beginning of the directory name field. You may move the cursor among the fields by using the arrow keys. Hold Alt and hit the right arrow key. This quickly moves you from field to field. Until you hit Execute or Cancel, your cursor will remain within the proforma. Again, Cancel "backs you out" of the directory; Execute tells the com-

puter to proceed. (*Cancel will not close out a directory that is being displayed.*)

In the name field, type the name of the directory you want to view. For instance, in that field, type the letter for the node you're on, then "pages" (*i.e. "cpages" and etc.*). It doesn't matter what case you type it in. Most of the time, you will just type in a directory name and then hit Execute, not worrying about the other fields. If you enter just a directory name, the system will show you the entire contents of that one directory. In other fields of this proforma, you could enter constraining information, telling the system to only show you the files in a certain directory that are marked for a certain day of the week, a certain paper, page, edition, section, issue month, and/or issue day. You could also ask the system to show you the directory that contains a file with a certain name, by entering information in the filename field. You may experiment with these different directory proforma features, if you like. But we won't be using them in this manual.

The Rev (*Reverse*) field is commonly used. By placing a "Y" in this field, you are telling the system that you want to view the directory in reverse order, with the most-recent entries at the top and the oldest entries at the bottom. If you place an "N" in this field, you are asking the system to display the directory from oldest to newest. Typically, you want a "Y" in the Reverse field.

The Brief field may also contain only a "Y" or an "N." Typically, you want to view a directory with Brief turned on — with a "Y" in the field. A brief directory shows directory listings on one line, giving the filename and the *slug* (A *slug* is a type of identifier for a file. Slugs contain information concerning what the story is about, while filenames are commonly a combination of seemingly nonsensical letters and numbers.). If you place an "N" in the Brief field, you are asking for a non-brief directory, which lists files with the filename, slug, day, paper, page, edition, section, issue month, issue day, the name of the previous directory the file was in (PREV), the name of the current directory (CURR), edit status of the file (ST), the date the file was created, the width and depth of the file, and the width and point size of the story's headline. Typically, you won't need to know all of this information, and you'll want to view directories in brief mode.

When you enter information into the directory's fields and hit execute, your cursor will be at the top of the directory listing, on the first character of the file at the top of the directory. There are a couple of ways to move around within the directory. The easiest way, keystroke-wise, is to use the up arrow and down arrow keys. Hit down arrow to advance the cursor to the next line of the directory. Simple, eh? Holding down the down arrow or up arrow key will move the cursor more rapidly from one file name to the next.

You'll probably notice right away that once you move the cursor down so that an item at the top of the directory has disappeared off the screen, you cannot move

the cursor back up again. No amount of coaxing will get the cursor to move up into the unseen portion of the directory. It is a limitation of the Harris system that once you page down into a directory, you cannot page back up. To view the files you have paged past, you must view the directory again from the start. Hit Dir and execute.

Another method of cursor movement is to hold Alt and hit the up arrow. This is "Page Up" (*as indicated in white type on the front face of the key*). Alt down arrow is "Page Down" (*as you'll note on the front face of that key*). Page down, unfortunately, is useless for viewing directories, since the computer refuses to allow you to view what you have paged past, as mentioned a moment ago. Page down is more useful within an open file. Page up keeps your cursor in a constant location, while the text on the screen — the directory, in this instance — moves up a line at a time. Holding down Alt and the up arrow keys together will page up more quickly.

If you're already in a directory and you hit the Dir key, you will be prompted to enter new information in the fields. You may leave the information in the fields the way it is or enter something different. For instance, if I just viewed APAGES, and I wanted to see what was in ASTORY, all I would have to do would be to hit Dir, type in ASTORY in the name field, then hit Execute. Then, the ASTORY directory would be displayed.

If you leave all of the fields in the directory proforma blank when you execute, the screen will display the default directory for your logon. The default directory, which is set up by the System Supervisor, is the directory the system will use if no other is specified. In this case, the default directory for the ASTORY logon (*which you used earlier to sign on to the system*) is ASTORY. The default directory for any of the Story logons, in fact, will be the respective story directory for that node.

Depending upon your logon, you may or may not be allowed to view certain directories. For instance, with your ASTORY logon, if you try to view the directory called "AMARK," you will get the message, "FILE ACCESS RESTRICTED" and it won't show you the contents of that directory. To make the system run more smoothly, the System Supervisor decides whose logons have what privileges. If every user could get into everything, then the system would be in a complete mess.

From the tablet, you *may* view some commonly used directories without using the keyboard. Place and align the ad template. (*Don't forget to do a Select Template Layout after aligning the template.*) The ad template allows you to view the ad text directory (*which we will not be using in this manual*), ads directory, and the art directory. To view these directories, line up the mouse's crosshairs on one of the fields and click the yellow button. Click the yellow button again and the directory will be displayed.

Now, place and align the news template. It offers four directory choices: story,

pages, art, and jumps. (*We will not be using any jumps directories in this manual.*)

Back to the keyboard, locate the PAGE/STORY key (*next to the Dir key*), and press it once. It prepares to show you the story directory. Hit it again, and that directory is displayed. Now, hold Shift and hit that same key. The pages directory is ready to be displayed. To display it, hit the Page/Story key again (*You don't have to hold Shift this second time.*). To the left of Page/Story is a key called ART. Punch it twice and the art directory is displayed. Next to the Art key is the ADS/ADTXT key. Hit it unshifted twice, and the screen will display the ad text directory. Hit it shifted once and then again, and the ads directory is shown. (*If one of the directories happens to be empty — the ad text directory may be — then you must hit Cancel before attempting to do anything else.*)

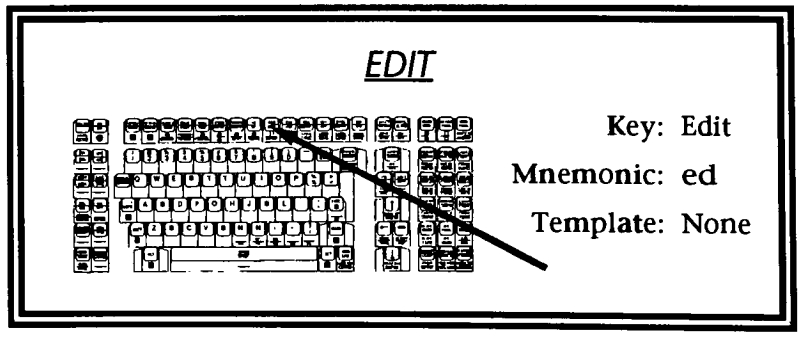
Now, hold Alt and then go through each of the Page/Story, Art, and Ads/Adtxt key combinations. This gives you a "long" version of the directory you choose. For instance, holding Alt and hitting Page/Story twice gives you a "long" story directory. The long directory shows you the first ten or so lines of the contents of the files in the directory. A long directory of pages is often useful, as it will list what stories have been placed on each page in the directory. If you misplace a page, you may be able to locate it by using a long pages directory and checking for the names of the stories you placed on the page.

While there is no keyboard or tablet function for quickly viewing the on pages directory, it is still a good directory to become acquainted with. Hit the Dir key and type the letter for the node you're on, followed by "onpag", then hit Execute. This directory holds files that have been placed onto a page. When you place a story on a page, the story file will be moved from the story directory to the on pages directory. If you have lost track of a file and you remember placing it on a page, you should check the on pages directory for the node you're on.

When you are done viewing a directory and you want to have a blank text edit window, hit End. For the moment, however, you'll want to have a directory on screen.

Opening and Closing Files

Info Box 3.1

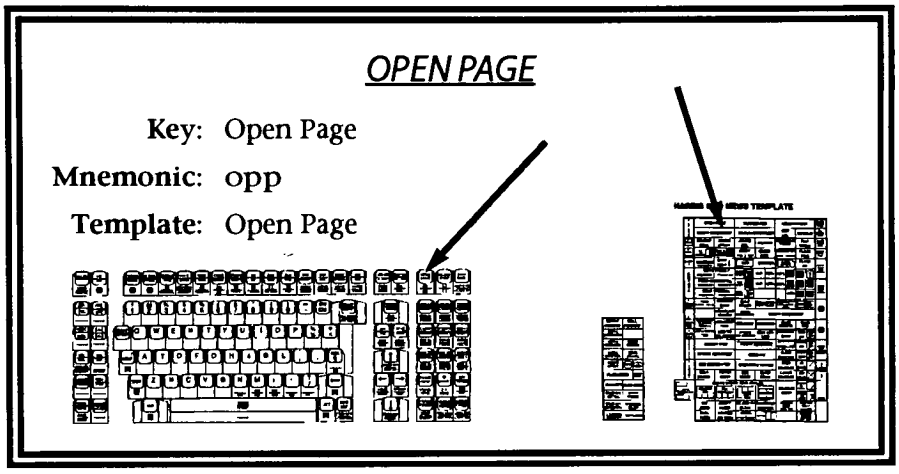


Move your cursor down through the directory until you find a file you'd like to open. Once you've

found one, place the cursor on the file name. If the file is a text file — a story, for instance — then you will open it by performing the Edit function (*See Info Box 3.1.*) and then execute.

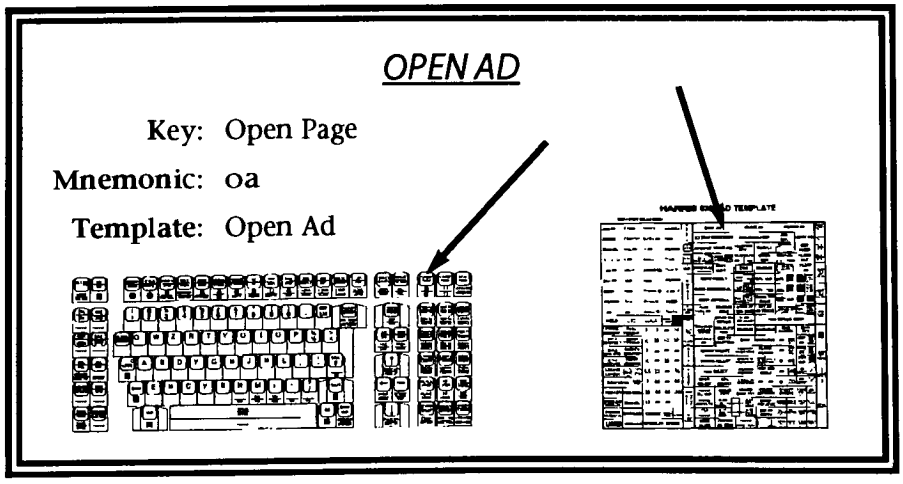
If the file is a page or ad, you will open it by performing either the Open Page or Open Ad function, respectively. (*See Info Boxes 3.2 and 3.3.*) followed by Execute. If you have selected a page or ad file and you hit Edit and Execute, your text edit win-

Info Box 3.2

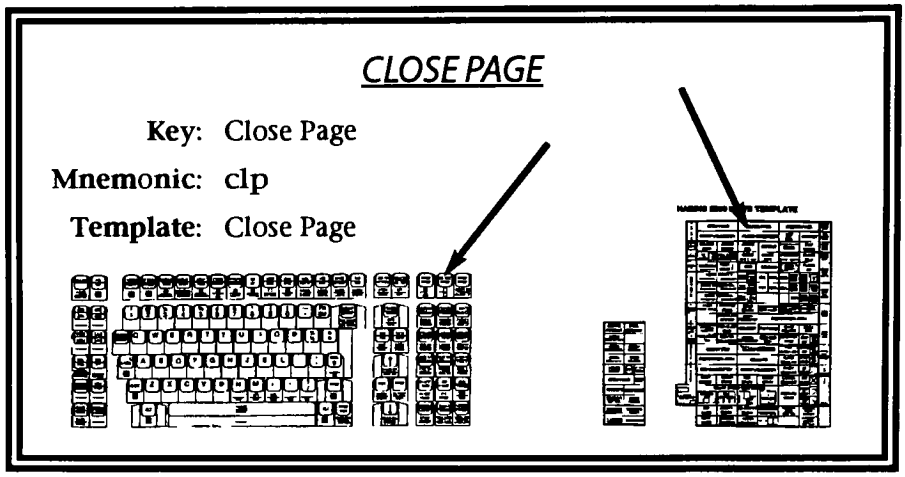


dow (*as shown in Fig. 2.E, Page 2-8*) will come up empty. The Harris system treats text files and page/ad files differently. When you try to *edit* a page or ad file, you are confusing the system. You'd think it would give you an error message, telling you something is not quite right, but it won't. Instead, you get a blank edit window, and it will appear that you've opened an empty text file. Don't enter anything there in that blank window, or you could cause problems later with the page or ad. If you try

Info Box 3.3



Info Box 3.4



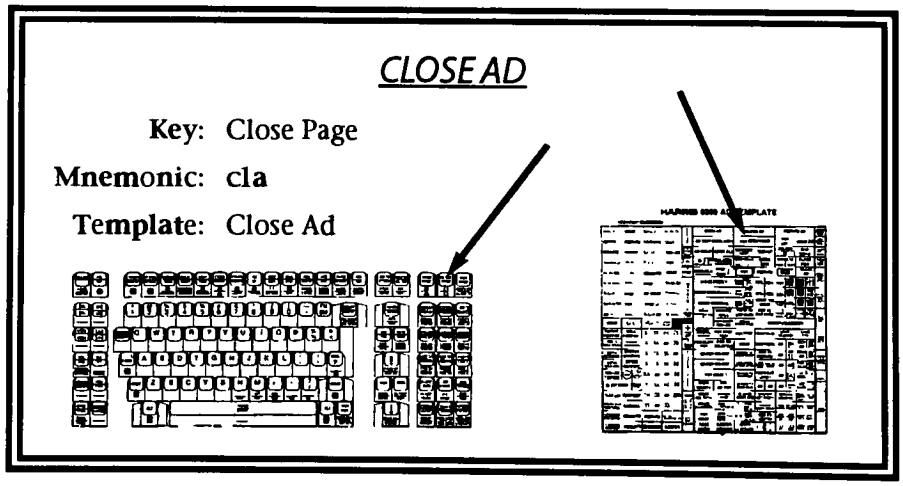
to do an Open Page on a text file, it will not pretend to open the file but will display a message "Command Not Permitted" and will not continue.

Once you have opened a text file, you may make changes to it and then close it. To close a text file, hit the End key (*See Figure 3.A.*). Without additional prompting, the file will close. A message will appear, "CLOSED" and the text edit window will otherwise be blank, with the cursor at the top of the empty window.

To close out a page, perform the Close Page function (*See Info Box 3.4.*) To close out an ad, perform the Close Ad function (*See Info Box 3.5.*) (*Note the the Close Page key will work regardless of whether you're in ad or news template layout, like the Open Page key will do the trick for opening an ad or page.*) The page or ad will close without warning.

When you close a text file or page/ad file, the system will save changes made to the file. To ensure that you will not lose recent changes, in the event of a power

Info Box 3.5



failure or surge, you should close and re-open your files often, thus saving changes. In addition to saving changes at the moment at file is closed, the system also makes saves at regular intervals. Occasionally, you will see a message appear briefly, "CHECKPOINT IN PROGRESS." This is when it's saving data, on its own.

Now that you know how to open and close the various directories, and open and close files, you are ready to begin exploring the contents of those directories, in the following chapters.

CHAPTER FOUR

TEXT EDITING AND INPUT

There are several methods of text input using the Harris system. It's possible to send text files from a different front-end system, such as an Atex Editing System, into the Harris. IBM DOS files may be converted for use with the Harris Page Layout System, as well. In this chapter, however, we will be discussing manual text input directly on the Harris.

Before we get into text input, though, let's discuss the basics of editing text files on the Harris.

Copying Files

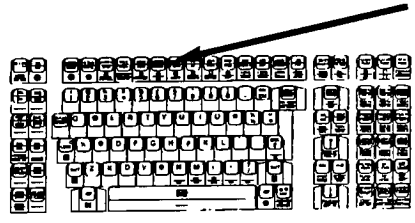
So that you don't end up using the exact same text files as your neighbor, during your training with this manual, you will copy any of the files you will be using and place your initials in the copied files name.

Find the story with the slug "RIT training story". It will be in the story directory. The file name will be something like "AP012345" (*The last two digits may differ, depending on which story directory you are accessing.*)

Place your cursor on the story name, hold Alt, then hit the Transfer key. Right, it says COPY on the front face of the key. (*See Figure 4.A.*)

The proforma that follows will say, "ENTER OLD NAME AND OPTIONAL NEW NAME", followed by an "Old Name" field, which contains the name of the file our cursor was upon in the directory. You do not have to locate the story in the directory but could type in the name of the story you wanted a copy of in the old name field. Typically, it's easier to find the story in the directory and let the system do the rest.

Figure 4.A



Indicated here is the TRANSFER key. Hold Alt, then hit Transfer, and you get the COPY function.

Move over into the "New Name" field, using Alt-right arrow, and type in a name for the copy of the story. Call it your initials followed by "train". For the name of the copy of the file "AP012345", I have typed "mrmtrain".

Just so you can view the original file and its new copy, display the story directory. You'll see two files: the training story with your name on it, in addition to the

previous name. Note that the file name always shows up all uppercase, regardless of the case the name was entered in. Save yourself time with the next stories by just typing the name all lowercase. (The slug, as you can see, *is* case-sensitive.)

Now, go through the story directory and choose four of the stories named "AP######" (*other than the training story*) that you would like to use. You may open them, if you like, but DO NOT make any changes to the original files. After you are done looking and have chosen the four stories you want, make copies of those stories. Name the copies with your initials and a number. Number the stories 1 through 4.

Text Editing

Okay, you've made copies of the stories you'll be using. Now, you'll need to edit them before they are ready to be placed on a page (*as we'll do in Chapter Seven*). Open up the copy you made of the training story. Right, hit Edit, then Execute.

In AP wire stories, there are frequently notes at the top of the stories — notes to the editor who will be viewing the story. For example, the training story has some extra *line enders* (*We'll discuss line enders later in this chapter.)* at the top, plus some text that says, "[Ed. Note: See related Serb-Muslim violence stories, photos.]" The reader is not supposed to see these editor's notes. If these editor's messages are published when the story is printed, the editor will look like an idiot. You are the editor here, for all our intents, and you don't want to look like an idiot, do you? Alright, you'll want to delete these messages from the file. Also, there will be an identifier tag and maybe additional messages at the end of the file. With the training story, the tag says, "AP-DS-01-10-93. 012345 EDT" followed by a Quad Left (*which we'll talk about in a bit*), then "AP012345", followed by two more Quad Lefts, some empty spaces, and a paragraph mark. You'll need to delete any tags and messages from the end of the file, too.

At the start of many stories, there is what's called a *byline* (typically two lines of text listing the author's name and title.). Leave the byline alone, for now.

Basic Editing Tools

You've already used the arrow keys to move your cursor. You'll use them a lot in editing. For now, we're going to move around the file using other means.

Hold Alt and hit Edit (*BOTTOM, it says on the front face of the key.*). This puts your cursor at the very bottom of the story. To quickly get back to the top of the story, hold Alt and hit End (*TOP, says the label on the front of the key.*). Yes, handy that the Bottom and Top keys are right next to one another.

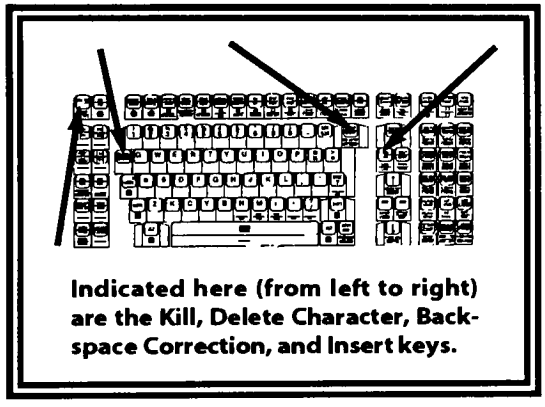
Okay, return to the bottom of the story. Now, hold Alt and hit the left arrow (*HOME*). This brings your cursor to the top of the screen but not the top of the file.

Now, let's try paging up and down. Hold Alt (*You might as well keep your left hand by the Alt key for a while. We'll be using it frequently in this section.*)... again, hold Alt and hit the down arrow (*PAGE DOWN*). Your screen will scroll up and leave the cursor in the same location on the screen. Now, hold Alt and hit the up arrow (*PAGE UP*). Yes, you've played this game before.

Okay, you can see the SET SKIP key under the right arrow. This is a more-advanced function that we're not going to worry about. We'll skip it, okay?

There are two editing modes that you'll need to be aware of. Hit the INS (Insert) key (*See Figure 4.B.*). This is a toggle key to put you into either the insert or over-strike mode. Notice in the reversed-out bar at the top of the text edit window that the current mode, either "INSERT" or "OVERSTRIKE" is displayed. When you are in Insert Mode, whatever you type in a text file is inserted before the cursor without erasing the text the cursor is upon. In Overstrike Mode, you replace whatever your cursor is on with what-ever you type. It's safest to leave it in the Insert Mode.

Figure 4.B



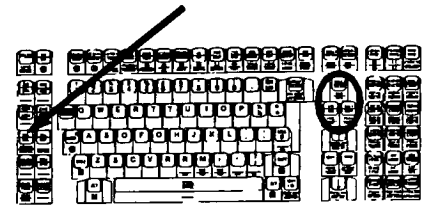
Indicated here (from left to right) are the Kill, Delete Character, Back-space Correction, and Insert keys.

We want to remove those messages to the editor now. Let's go to me top of the file. Yes, Alt-End (*that is, hold Alt and hit End*). To delete text, we have several tools. The BKSP CORR (Backspace Correction) key (*See Figure 4.B.*) wipes out what is behind the cursor, one character at a time. The DEL CHAR (Delete Character) key (*See Figure 4.B again.*) deletes what is in front of the cursor, one character at a time. On some text you don't want to keep, practice briefly with these keys.

Moving on to more-advanced deletion functions, let's go back to the bottom of the story (*Alt-Edit*). Using the up arrow, position the cursor so that it sits at the very front of the messages that you want to delete. (*It will be easier to see what we'll do next, if you position the cursor with the up arrow rather than page down.*) We are going to quickly delete everything after the cursor. Hold Shift and hit the KILL key (*See Figure 4.B.*). A message will appear, "DO YOU WISH TO PROCEED WITH COMMAND? Strike Execute Or Cancel:_". If you don't wish to delete everything after the cursor — say, if you've made a mistake — you can hit Cancel to stop the deletion. Now, press Execute to delete the text after the cursor. Gone. And gone for good. Be careful with this command, for you cannot recall what you delete by this method.

Next, we will select and then delete the messages at the top of the file. Return to the top of the story. Hitting the WORD (*Define Word*) key (*See Figure 4.C.*) "defines" the word, and the space or punctuation mark immediately following it, that the cursor is currently on. Hitting the Word key also advances the cursor to the end of the defined, highlighted text. Hit Word again, and the next word is defined. Hold down Word and it will go into a repeat mode, as will all of your editing keys. Once you've define some text, we'll get rid of it. Strike the DEL (*Delete*) key (*See Figure 4.C.*) — not Del Char, but DEL. Gone. This time, unlike with Shift-Kill, you can retrieve that text, if you want. Hold Alt and hit Delete. (*UNDO it may say on the front face of the Delete key.*) Undo works only with text that was defined before being deleted. "Undelete" would be a more-appropriate name for it. It will not work with Shift-Kill, as noted above, nor will it work with Backspace Correction or Delete Character, to bring back text deleted by these methods. Also, it won't undo Erase Item or Erase Selected (*as we'll discuss later*), when dealing with ads or pages, either.

Figure 4.C



Indicated here is the Delete key and the text defining keys.

If you define some text but don't wish to delete it, you may undefine it by hitting Cancel.

There are several other methods of defining text. Hit the SENT (*Define Sentence*) key (*See Figure 4.C.*). This defines sentences — from one ending punctuation mark to the next — at a time. Hold Alt and hit Ins (*LINE, it says on the front of the key: Define Line.*). This defines a line of text a time.

If your story has no Paragraph Return (¶) symbols (*also known as End Paragraph symbols*), then Alt-Sent (*PARA: Define Paragraph*) will not be useful to you. Hold Alt and hit Sent. It will select all of the text on the screen, unless your file has any of the aforementioned End Paragraph marks. Hit Cancel to undefine that text. Just to demonstrate how the Define Paragraph key may be useful, let's go into our text and hit the Execute key — which doubles as the Paragraph Return key — a few times. Now, go back to the top of the file and hit Alt-Sent. Now, you can see what it does: It defines the text from one ¶ mark to ¶ mark.

There is one last method of defining text that we'll be using. Hold Alt and hit Word (*BLK, it says on the front of the key: Define Block.*) This defines one character of text at a time. Hitting Alt-Word again or holding Alt and Word together defines text in a forward motion from the point where you began defining the text (*Let's call that the begin point.*). While you are using Define Block, move your cursor (*with the*

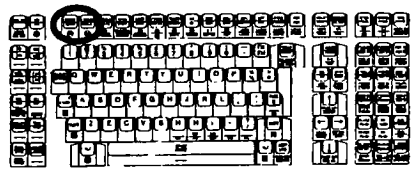
arrow keys or otherwise) up or down a line, then do an Alt-Word. This just defined the text from the begin point to the point your cursor was at when you hit Alt-Word again.

You may use the various text defining keys in combination. Experiment with these, if you like. Delete whatever text you want to now or Cancel out of the Define mode.

Some things to note about defining text: Once you have defined text in any way, you cannot move your cursor off the current screen of text. Neither your arrow keys, page up, page down, Bottom, nor Top will allow your cursor to move off the current screen. Also, the system will not allow you to define text that is not visible on the screen. If you are trying to define a paragraph, yet not all of the paragraph is visible on the screen, only what you see on the screen will be defined.

Something else you may do with defined text, other than to delete it, is to place it in Italic, Bold, Italic-Bold (*also known as Bold-Italic*), or Normal (*roman*) type style. These type styles are referred to as *text attributes*. To do this, first define a block of text, then hit the key corresponding with the style you would like. Try Italic. (*Figure 4.D shows the location of these keys.*)

Figure 4.D



Indicated here are the Normal/Bold and Italic-Bold/Italic keys, which are used to change the attributes of defined text.

When you make the defined text italic, it will cease to be defined and the previously defined text will be in a shaded block. Bolded text will show up in the text edit window in a boldface. Italic-Bolded text will appear in boldface and be in a shaded block. When you perform a Normal attributes function on defined text, it will revert to normal, roman type. If you define something that you bolded or italicized, and then do a Normal, it will all revert to normal type, regardless of the number of changes made to the type.

Once you've removed all of the editor's notes and other unwanted material from a story, you may read through the story and fix any typographical errors and other mistakes you find therein, if you like. AP wire stories are often error-ridden. You don't have to edit the story, if you don't want to. It's not the point here to make an editor out of you.

Once you've finished editing a story, you need to insert Paragraph Returns at the end of each paragraph of the story. This is important. If you don't put the ¶ marks in, your paragraphs will not be indented. Leave the Quad Left marks in the file or take them out. It doesn't matter. Also, you need to hit a Paragraph Return

right at the start of the story, after the byline, else the first paragraph will not be indented.

When you're done with the one file, close it out. (*Yes, hit the End key.*) Now, go through and edit each of your stories. Make sure you delete all editor's notes and other unwanted text. Also be *sure* to insert Paragraph Returns at the end of each paragraph and before the first paragraph of the story.

Enough talk about defining and deleting text. Once you know how to use all of the functions we've discussed in this last section, you will know the basics of text editing on the Harris.

Creating a New Text File

To create a new text file, close out whatever file or directory is up in the text edit window, and then hit the Next/New key. Hitting this key unshifted will bring up a proforma that prompts you to enter a file name, slug, and more. The fields will contain data from whatever text file was last opened. Let's clear out all of the fields. To do so quickly, hold Shift and hit the Delete key.

Now, type in a name for your file. Just to keep things simple, let's name this file like your story files, with your initials and the number five, like "mark5". Hold Alt and hit the right arrow, quickly moving you into the slug field. For a slug, enter a few words pertaining to the future contents of the file, like "Filler story for page 1". We'll leave the remaining fields blank. When you've finished entering the file name and slug, hit Execute. A message will come up, "FILE IS OPEN".

News Text File Attributes

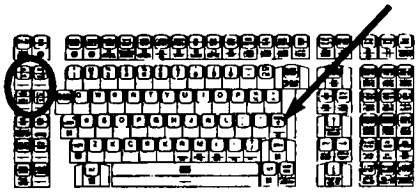
Okay, the contents of this text file will be news oriented. For the moment, that means we'll enter fewer commands in the text than we would for an ad text file (*as we'll discuss in a moment*). From here, just type in the text you want. Type some nonsense text, "The quick, brown fox jumped over the lazy llama" or whatever. Hit Paragraph Returns appropriately, as we did earlier. Make it at least 40 lines in length. When you are done with this file, hit End. We'll do more with this file later.

When you try to locate the file you just created, after you've exited it, you may have some difficulty. Your file will be in the story directory. All text files you create will be placed in the story directory when they are created.

Alignment Commands

There are four basic types of text alignments: Quad Left, Quad Right, Quad Center, and Force Justify. There is a key for each type: [QL for Quad Left, QR] for Quad Right, Q][C for Quad Center, and [JU] for Force Justify (*See Figure 4.E.*). These four keys, plus the ¶ key, are referred to as *line ender* keys, because, when they are entered, they cause the line to end and the cursor to move down to the next line. To use them on a line of text, you hit the appropriate key (depending on what alignment you want) at the end of the line.

Figure 4.E



Indicated here are five line ender keys: Quad Left, Quad Right, Quad Center, Force Justify, and Paragraph Return.

When a Quad Left command is used, it tells the text of the line that it is on to be flush on the left and ragged on the right. Hit the [QL key, and you get a $^{Q}_{L}$ symbol.

Hit QR] — Quad Right — and you get a $^{Q}_{R}$, which orders the text of the line that it appears on to be flush on the right and ragged on the left.

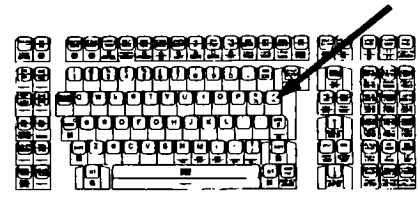
Hitting Q][C — Quad Center — gives you a][symbol, which orders the text of a line to be horizontally centered within the column width and ragged on the left and right.

Hit [JU] — Force Justify — and you get a $^{J}_{U}$ symbol, which tells the text on a line to be flush on the right and the left and be spread out horizontally across the column width.

You use these keys to manually enter alignment for text, on the basis of individual lines of text. To force whole groups of text into a certain mode of alignment, you must enter a *command phrase.* (A *command phrase* typically equals anything that appears between Open Command and Close Command brackets. Often, a command phrase will contain multiple commands, which are separated by semi-colons.) Unless told otherwise, text will always be in Force Justify, unragged, mode.

In front of a group of text, hit the ≤ key (*See Figure 4.F.*), giving you a < (an Open Command bracket). Next, type "rr", then hold Shift and hit the ≤ key,

Figure 4.F



Indicated here is the Open Command Bracket/Close Command Bracket key.

giving you a > (a Close Command bracket). (*Hereafter, unshifted < will be called Open Command and the shifted version of that key will be called Close Command.*) Okay, <RR> places you in Ragged Right mode. All text following this command, until encountering a different ragged command, will pretend as if every line were ended by a Quad Left. <RL> puts all text in Ragged Left mode, with all text following it acting as if there were a Quad Right at the end of each line. <RC> puts all text following it in ragged center. The command <XR> cancels ragged commands.

Ad Text File Attributes

When you are getting ready to build an advertisement, you first must input the text. We will build ads later, in Chapter Five, and the text file we create now will be used then.

As we did before with the file we created for our news story, to create a file: hit New, hold Shift and hit Delete, and enter the file name, like your initials and then "adtext1", and an appropriate slug, like "text for sample ad" and hit Execute.

Next, you'll need to enter a Change Column Width command, which will define the column width (*also known as* line length *or* measure). Let's enter <cc27>, by hitting an Open Command bracket, then typing "cc27", and then doing a Close Command. Make sure whenever you enter a command phrase that you have both the Open and Close Command brackets on it. <CC27> will give the text that follows it a measure of 27 picas.

Another command I'll enter at the top of the text, just after my Change Column Width, is <it1,1>. This is the Indent Take command. We use it to indent our text from the left and right edges. The "1,1" after the "it" is the amount of the indent — a 1-pica left indent and a 1-pica right indent. We're indenting the text so that it will not run into the box we will have around our ad.

Now, you are ready to enter the text for the ad. Begin typing immediately after the close command bracket, without entering a line ender.

Here's the text for our example ad:

<cc27><it1,1>Get 'em while they're hot!][
F_M BUFFALO WINGS][
F_M are always hot at Wigwam's Supermarkets.][
F_M And, this week, they're on sale at the deli counter at Wigwam's.][
F_M 4^{99}
F_M Bucket][
of 20!][
F_M Offer available at all Wigwam's locations. Good through January 31.][

ᶠᴍSay you saw this ad in The RIT Intelligencer and receive an additional 5% off this great, low price.][

You get *superior* (smaller characters that in superscript) numbers by holding Alt and Shift and hitting the number you want. You get a superior dollar sign by holding Alt and Shift and hitting a dash (*located the the right of the zero key*).

Between elements in the copy that will be of different size, font, leading, or other different feature within the composed advertisement, you must place something called a *Format Merge*. To get a Format Merge, hold Alt and hit an "m". This inserts an ᶠᴍ symbol. (*ᶠᴍ equals Format Merge, of course. We'll talk more about it in Chapter Five, when we place this ad text into the ad.*) If the Shift Lock is on or you hold Shift as you hit Alt-m, you will get a different symbol, an ᴹᴄ. You don't want this character in there. It will give you errors.

Make sure, as you type in the text for the ad, that you put appropriate line enders, like Quad Center, at the end of each line of text, in addition to the Format Merges.

When you're done keying in the text for the ad, hit End. View the story directory, if you want to see where your file is. We'll work more with this ad text file in the next chapter.

CHAPTER FIVE

COMPOSING ADVERTISEMENTS

In this chapter, you will learn how to build basic advertisements on the Harris system. When you look at the ad template, it's understandable that you might feel a little intimidated. Of that multitude of functions, we shall use but a handful.

First, locate and open the ad text file you created in Chapter Four. Make sure the Change Column Width command at the top of the text file reads <cc27> and that there is also an <it1,1> command after that.

Check the file to be sure there are Format Merges between all different blocks of text. There should be seven Format Merges in your example ad text file.

Once you've confirmed that you have Format Merges where you need them, let's create an ad. First, close out anything you have open in the makeup window. Then, access the Create Ad function (*See Info Box 5.1.*). If you use the template function, be sure to have the ad template on the tablet, align the tablet, and do a Select Template Layout, selecting Display Ad.

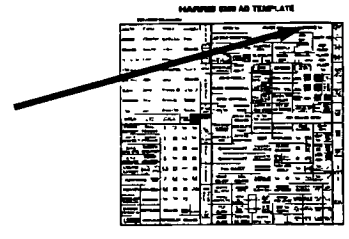
Info Box 5.1

CREATE AD

Key: None

Mnemonic: cad

Template: Create Ad



When you access Create Ad, a proforma appears, asking for an ad name, width, depth, slug, and key. The name in the ad name field will be that of the ad text file you have open, such as "mrmadtext1". We don't want this for our ad name. Do a Shift-Delete (*That is, hold Shift and hit Delete.*) to clear the fields, then enter your initials and "ad1" for the ad name. Alt-right arrow over to width; type "p27" (*for 27 picas*). Move over to depth and tell it "5" (five inches). (*The default unit of measurement for depth is inches.*) Move into the slug field and enter something like, "training ad". Leave the key field blank and hit Execute.

Another proforma appears, "GIVE TYPE, WIDTH IN COLUMNS & GRID OF AD PAGE" and below that, "Type/Col/Grid: A/06/__". (*In Chapter Seven, we will discuss page types. For the moment, we will not worry about these fields.*) Hit Execute.

If there currently exists a file called the same name as that which you entered for the ad name, then a message will appear, "FILE NAME MODIFIED". The name you entered will have one or more zeros after it. If you get this message, make a

note of the modified name. (*If I had not cleared the ad name field in my Create Ad proforma and left it with the name of the ad text file — say "mrmadtext1," then the ad name would become "mrmadtext10", as it tacks a zero onto the end of the name that was entered when modifying the file name, having already found a file by the name that I wanted to use.*)

The makeup window now displays a blank 2 X 5 ad (*2 X 5*, of course, means two columns wide by five inches deep.). The ad is surrounded by a thick frame, inside of which is what appears to be a 1-point frame. At the top of the thick frame is the name of the ad. Next to it, it may say something about "COLOR" and "ZONE". Don't worry about either of these.

The inner, 1-point, frame will print when the ad is output; the thick, outer frame will not. First off, we will get rid of this inner box, using the Erase Item function. (*See Info Box 5.2.*)

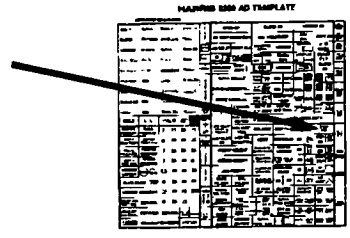
Info Box 5.2

ERASE ITEM

Key: None

Mnemonic: ei

Template: Erase Item



Access Erase Item. As soon as you move the mouse or touch the arrow keys, a set of white crosshairs will become visible. You can move these crosshairs by using the mouse (*Try it.*) or by using the arrow keys (*Try them.*). You'll see right away that the mouse's flexibility is greater than the arrow keys — for the moment. The arrow keys cause the crosshairs to jump about a half-inch at a time. Now, hold Shift and use the arrow keys: The crosshairs jump half as far as before. Now, hold Alt and use the arrow keys: The crosshairs jump half as far as with Shift-arrow. Now, hold Alt and Shift together and use the arrow keys: The crosshairs move at very small increments — like two or three points at a time — the same fine increments the mouse is using. Alt-Shift-arrow is a more-accurate tool than the mouse, though. If you move the mouse slowly across the tablet, the changes you hope to make in the position of the crosshairs do not register. If you do not move quickly, the tablet will ignore your efforts with it. The mouse does give you better mobility, though, allowing you to move the crosshairs in more than one direction at a time.

Notice when you move the crosshairs (*using whatever method you prefer*), the current vertical and horizontal positions are displayed in your attributes window; and changes are displayed there as you make adjustments in position.

Notice also at the top and left edges of the page that there are little white markers indicating the position of the crosshairs. If you want to line something up at a

certain point, these side guides will be handy. (*When you place something, it will be placed at or close to the middle of the crosshairs.*)

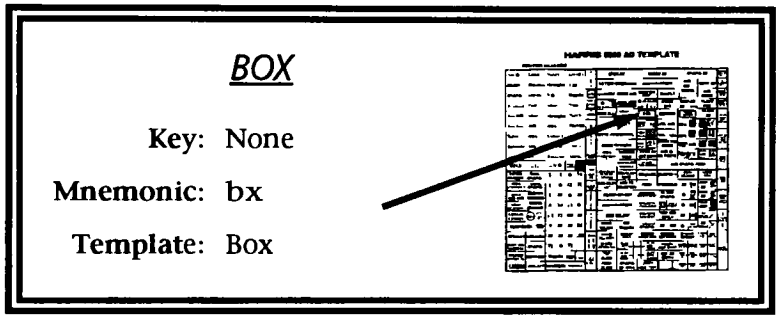
Line up the crosshairs on or close to a *leg* (A *leg* is a line that makes up one side of a box.) of the box, then execute.

If you manage to select it for deletion, then the box will flicker briefly, and a proforma will appear, "DO YOU WISH TO PROCEED WITH COMMAND? Strike Execute Or Cancel:" and a message below that will read, "ERASE SELECTED ITEMS?" The box will not become highlighted; it will only flicker.

If you did not manage to select the box for deletion, then you will get a message, "CURSOR NOT IN ITEM". Try again until the box is selected.

Once you have selected the box, hit Execute. The box gets erased. If you didn't want to delete it, then you could have hit Cancel to have canceled the command. Once erased, an item is gone. You can't retrieve it.

Info Box 5.3



Now, we're going to draw our own box.

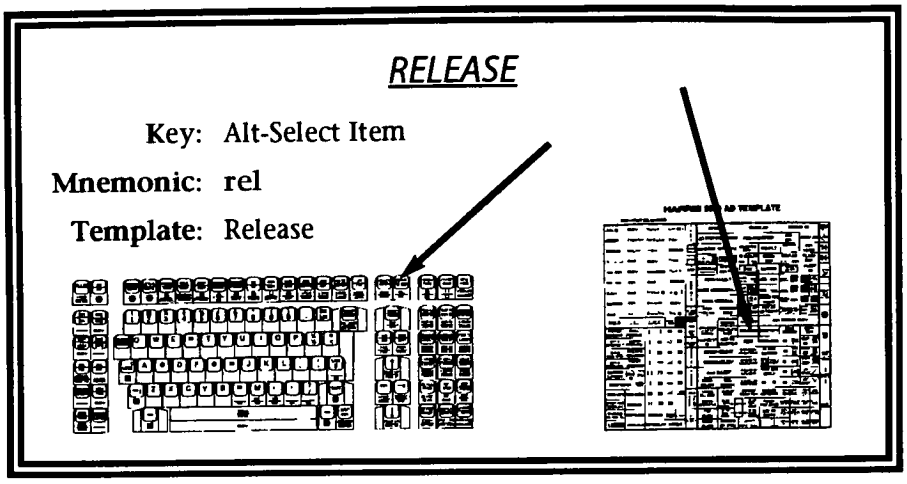
Access the Box command (*See Info Box 5.3.*) The proforma asks for the width, depth, horizontal, and vertical position. The four remaining fields — Lleg, Tleg, Rleg, and Bleg (*Left Leg, Top Leg, Right Leg, and Bottom Leg*) — deal with the line weight. We could enter a different amount (*in points*) in each of these fields and wind up with different line weights on different sides of the box. But we want all of the legs of this box to be the same rule weight. To make all legs the same weight, we only enter an amount in the Lleg field.

Let's have a 3-point-ruled box. Performing the Box function, enter a width of "p27", a depth of "5", horizontal position of zero, a vertical of zero, and an Lleg of 3. (*A horizontal position of zero tells the system that you want to begin placing a group or item at the very left edge of the ad. A vertical position of zero begins placement at the very top of the ad. Thus, if you enter "0" for both the horizontal and vertical positions, you are telling the system to begin placement of the item at the top left corner of the ad.*) Then, hit Execute. A box shall appear in the makeup window.

Now, let's release the box we just created, using the Release Function. (*See Info Box. 5.4.*)

Now that we have our 3-point-ruled box, we're ready to start placing text into the ad. There are several methods for doing this. First, we're going to use a method

Info Box 5.4



called Input All. (*See Info Box 5.5.*)

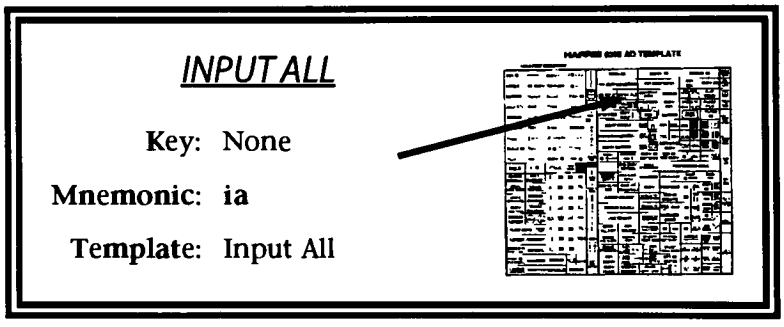
Access the Input All function. The proforma asks for a horizontal and vertical position. Enter zero for the horizontal, then hit Execute.

Line up the crosshairs so that they are about a pica beneath the top leg of the box. Then hit Execute. All of the ad text from that file we had open will flow into the ad. The ad text file in the text edit window will close itself out.

The top group of text (*Groups of text are separated within the ad by the Format Merges that we entered earlier.*) will be selected.

Any manipulations you do now will only affect this selected group of text.

Info Box 5.5

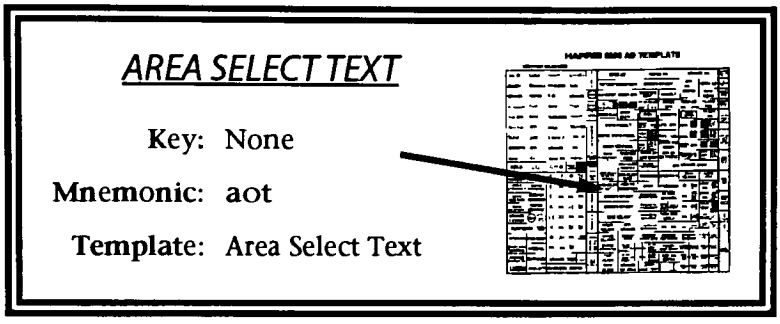


Notice in the attributes window that it tells you the attributes of that selected text: "CC 28, CF 53, CP 10.0, CW 10.0, CL 12.0" and et ceterra. (*Take a look at Figure 2.E on Page 2-8 to refresh your memory about what the attributes are.*) As you make alterations to the text, you may want to keep track of the changes in the attributes.

Input All is often a troublesome method of inputting ad text, as it dumps all of your text in at once. When you make point-size alterations to the text of the first selected group, you typically end up overlapping other text that's there. Then, you have to move blocks of text around a lot. A better method for inputting text is called Ad Input.

Before we can use it, though, we must get rid of the text we placed using Input All. To get rid of this text, we must first select it. We'll use a function called Area Select Text. (*See Info Box 5.6.*)

Info Box 5.6



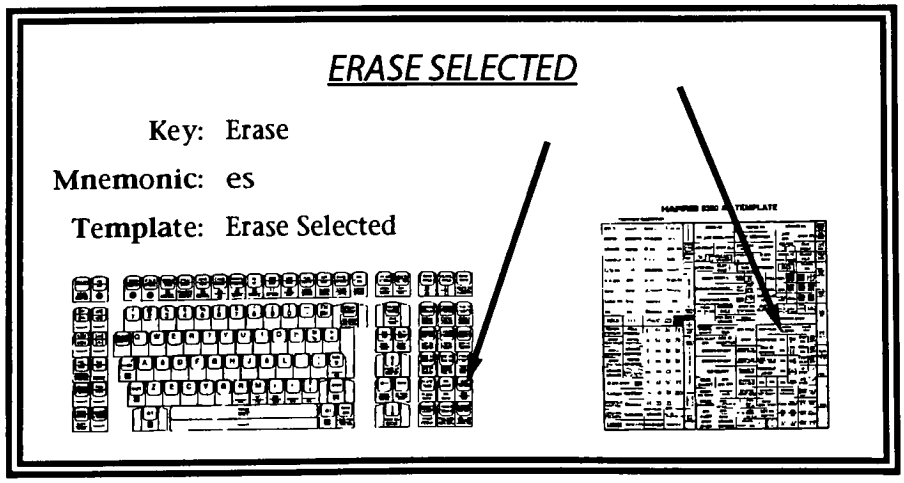
Position the crosshairs so that they are at the upper left portion of the screen, off the edge of the ad, then execute. Drag to the right and down with the mouse, or use the right and down arrow keys. A white box will appear — the *selection box*. Position the bottom right corner of the selection box so that all of the text in the ad is within its boundaries, then execute. (*If you do not enclose all of the text you want to select with the selection box, then those groups that had text outside the box will not be selected.*) It doesn't hurt to draw too large a selection box, if you want to select all of the text. If you failed to select all of the text, then (without releasing), do Area Select Text until you get it all.

Once you have it all selected, perform an Erase Selected function. (*See Info Box 5.7.*) This function will not work if you have a file open. Close out any file that's in your text edit window before accessing Erase Selected.

To confirm that you want to delete the selected text, hit Execute. You could back out now by hitting Cancel. But we want that text to be gone, so hit Execute.

Now, do an Edit, Execute. Your ad text file should open up. (*If this wasn't the last file you edited, then that file which was last edited will open. If a file other than your ad text file opens, you'll have to take this route: End, do a story directory, locate your file in*

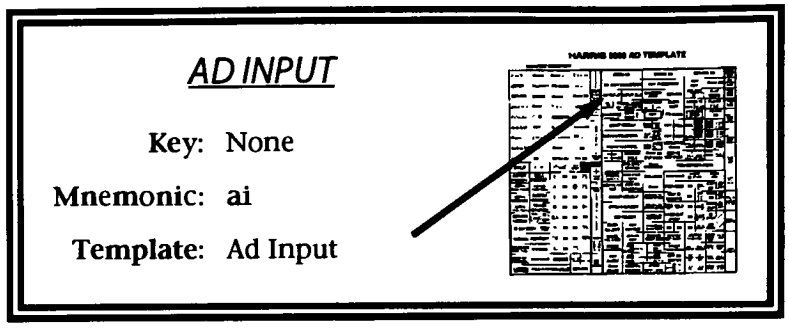
Info Box 5.7



the directory, and Edit it.)

Okay, now that we have an empty ad once again, we can do an Ad Input function. (*See Info Box 5.8.*)

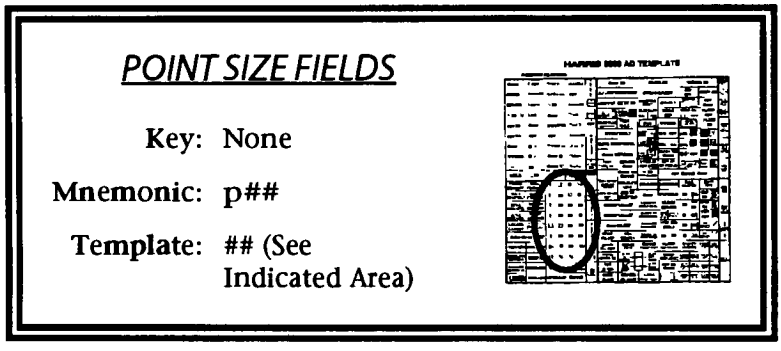
Info Box 5.8



Access the Ad Input function. When it asks for a horizontal and vertical position, give it a zero for horizontal and don't enter a value for vertical. We'll "eyeball" the vertical position. Hit Execute. Position the crosshairs about a pica beneath the top leg of the box, then execute.

Only the first group of ad text gets placed. A message appears, "MORE INPUT". Now that no other text is in the way, let's manipulate this group of text. Let's increase the point size to 14. We can do this a few different ways.

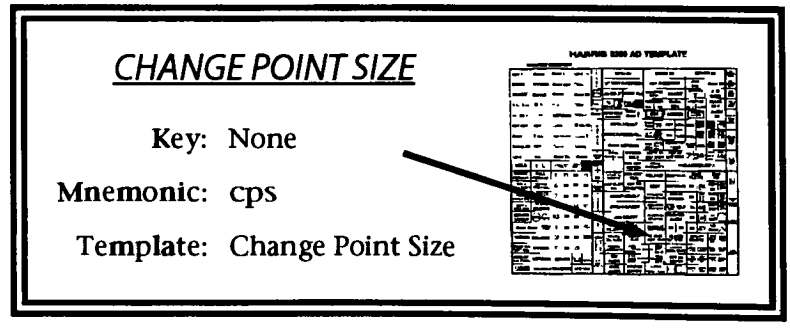
Info Box 5.9



The most obvious is to click on the "14" among the fields of valid point sizes on the template. (*See Info Box 5.9.*)

In Info Box 5.9, in the mnemonic "p##," the number is not the point size. (*The number next to the "p" stands for one of the 31 point size fields.*) The mnemonic "p##" functions are quite misleading. When you enter a mnemonic of "p12", you would likely expect your selected text to be placed in 12-point type, right? Well that "12" does not stand for point size 12; it stands for point size field #12. There are 31 fields, which contain point sizes of 5 through 100. Selecting point size field #12 gives you a point size of 18. Screwy, eh? (*This mnemonic method is*

Info Box 5.10



just too unworkable to use. Use the tablet, instead.)

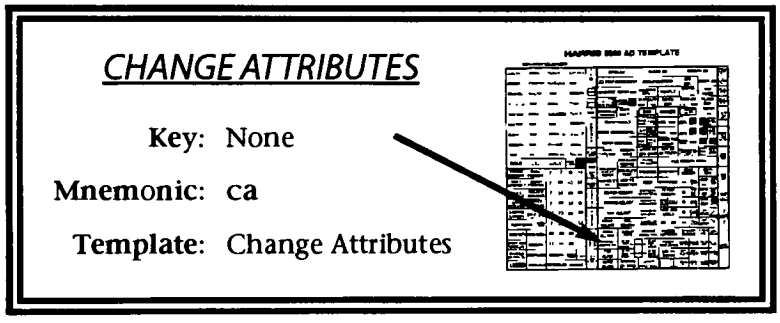
The Change Point Size function will also do the job. (*See Info Box 5.10.*)

Access the Change Point Size function. Your CP field of your attributes window will be cleared, and your cursor will wait there for you to enter a new value. The point size range is from 4 to 127, in half-point increments. If you enter an odd size, like 12.3, the system will round that number to the closest valid value. Make the point size 12, for the moment. Hit Execute after making the change. (*You could hit Cancel if you did not want to make the change.*)

Another method that allows you to change the point size is the Change Attributes function. (*See Info Box 5.11.*)

Access Change Attributes. Your cursor appears in the CC field of the attributes window. This function allows you to change the data in the column width (CC), font (FONT), point size (CP), set width (CW), leading (CL), and character space (CS) fields of the attributes window. (*Remember to use Alt-right arrow to move from field to field.*) For the moment, we'll just change the point size — back to 14 point. When you use Change Attributes, it does not clear out the current attribute values. You'll need to replace the values manually. Move over to the CP field, replace what's there with 14, then hit Execute to make the change take effect. (*Hitting Cancel quits the function and leaves all of the attribute values as they were.*)

Info Box 5.11

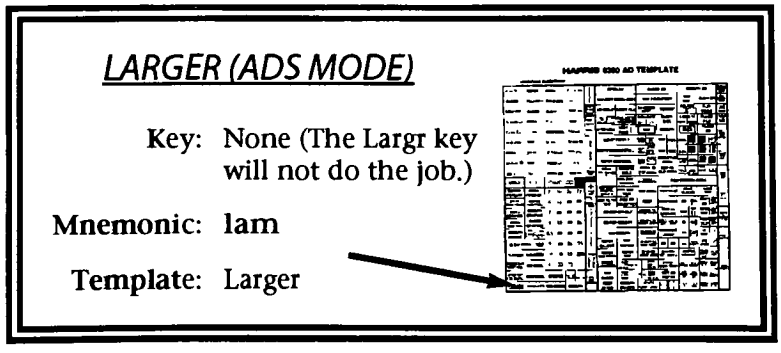


Remember the Change Attributes function for later use.

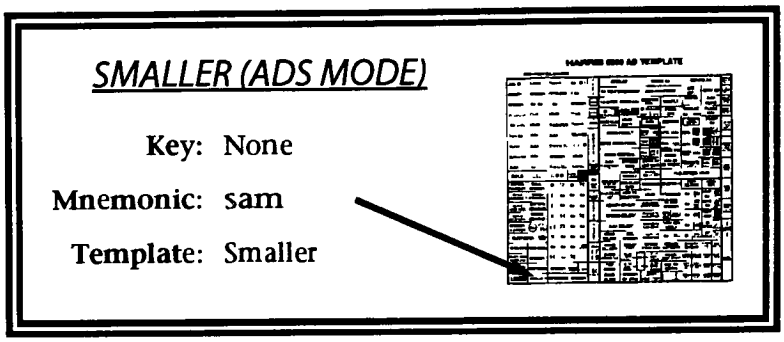
Now, let's use a command called Larger (Ads Mode) (*See Info Box 5.12.*) and another called Smaller (Ads Mode) (*See Info Box 5.13.*)

Larger and Smaller increase or decrease, respectively, the point size of selected text in one-half-point increments. Play with

Info Box 5.12



Info Box 5.13



them a bit.

Now, once you've made the point size of the selected text be 14, let's change the font. The default font is #53, Adminster Book.

One way to change the font is to select a font from among those 36 *font fields* at the upper left section of the template. There is a mnemonic for accessing these fonts, by *field number* — like with the point size fields, but the font mnemonics are as misleading as the point size mnemonics. So, I won't even instruct you as to how to get into that mess.

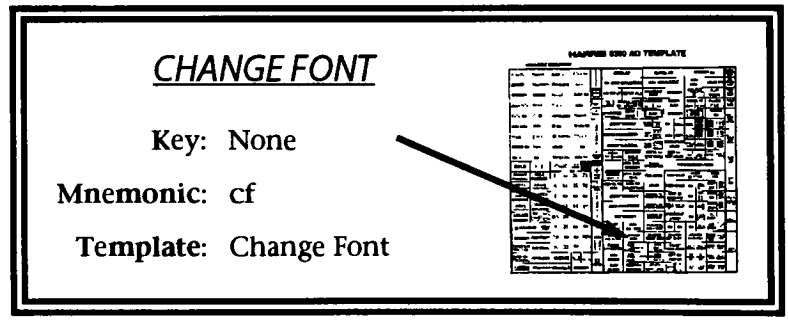
Play around with the font fields, changing from one font to another. Click on a font name in one of the fields, and the font of your selected text changes.

The representation of the font on the screen is generally not accurate. The system has a small number of screen fonts to choose from. It matches the font you have selected as best as it can.

A method of changing the font using the actual *font number* is to access the Change Font function. (*See Info Box 5.14.*)

Perform the Change Font function. When you do, your cursor appears in the FONT field of your attributes window. The field has been cleared by the system so that you may enter the new font number.

Info Box 5.14



Consult the font list (*There should be one at every workstation. If there is not, consult Appendix B of this guide.*). Let's change the font to Plantin, font number 17. Hit Execute to make the change take effect.

Another way to change the font is to employ the Change Attributes function, which we used earlier. Access Change Attributes, move over to FONT, enter a new font number — let's say Stymie Medium, font #23 — and hit Execute.

Once we have changed the font, we can further alter the type by making it Bold,

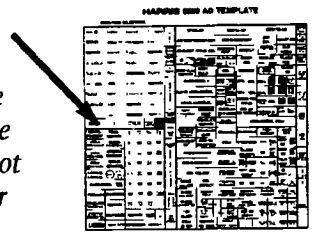
Info Box 5.15

BOLD

Key: None (*Note: The Bold key — above the "1" — will not work here. It's for use with defined text, as described in Chapter Four.*)

Mnemonic: bd

Template: Bold



Italic, or Italic-Bold.

With your group of text still selected, access the Bold function. (*See Info Box 5.15.*)

The text should appear bolder. Note in the attributes window that the font number changed from 23 to 25 (*from Stymie Medium to Stymie Bold*).

Now, let's use the Italic function. (*See Info Box 5.16.*)

Access Italic, and your get slanted. Also note the font number changes from 25 to 26 (*Stymie Bold to Stymie Bold Italic*).

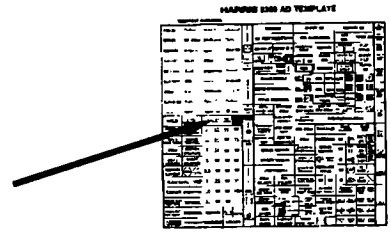
Info Box 5.16

ITALIC

Key: None

Mnemonic: it

Template: Italic



Now, let's use the function called Lite. (See *Info Box 5.17.*)

Access Lite. This puts bolded or italicized type into roman (normal) style. The system reverts the type to the lightest weight of type it knows (*in this case, font #23*).

Bold and Lite are often ineffective. Do a Change Font 27 (*Stymie Extra Bold*) to your group of type. Perform Bold on it now. You get no visible change nor does the font number change in the attributes window. Nothing happened. Now, do a Lite on it. Again, no effect.

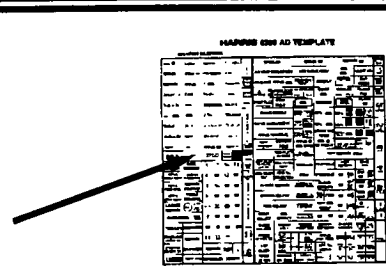
Info Box 5.17

LITE

Key: None

Mnemonic: lt

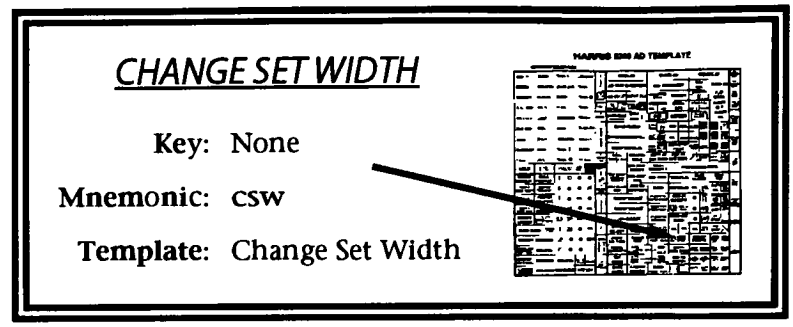
Template: Lite



When you do an Italic on it, it slants the type, but

the font number does not change. The system could find no font number for a Stymie Extra Bold Italic face, since there isn't one in the system. It created what's called a *normal italic* face for the font. It slanted the type without changing the characters, thus making it an oblique form of the type rather than a true italic.

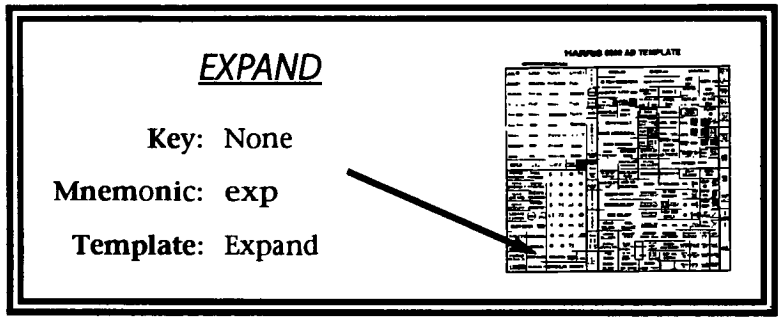
Info Box 5.18



The Lite and Bold functions do not create new type styles, if none exist, as Italic sort of does. They just use existing font numbers, shifting from one actual font to another.

Now that you know how to change the font, let's make the font be #25 (*Stymie Bold*).

Info Box 5.19



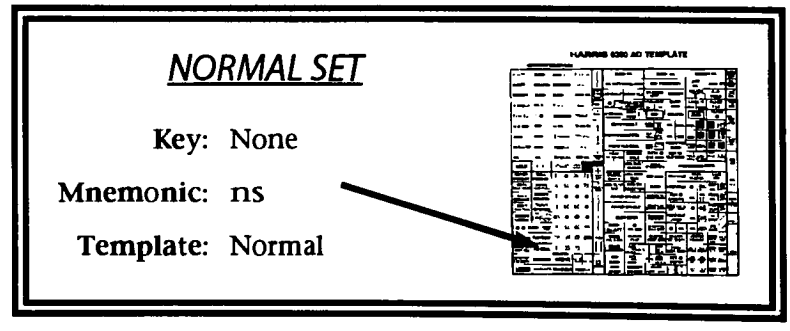
Now, we will change the set width (CW). There are a number of methods for changing the set width. We could use the function Change Set Width. (*See Info Box 5.18.*)

Access Change Set Width, and your cursor gets placed in a cleared-out CW field of the attributes window. Enter a new amount — let's use 24 — and hit Execute.

With you current point size of 14, the set width of 24 expands your type considerably.

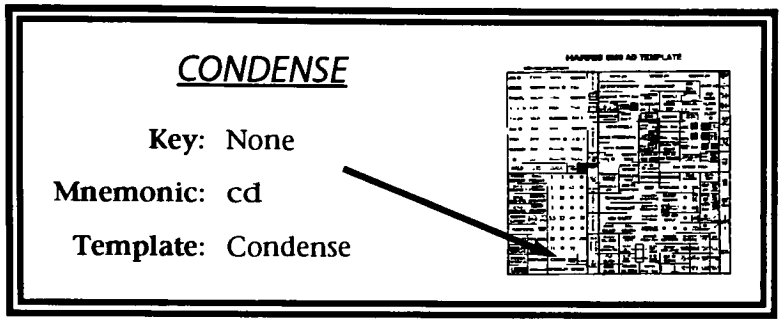
Now, use Change Attributes, move over to CW and enter 14.0, returning the set width to normal for that point size.

Info Box 5.20



Now, we're going to use seven

Info Box 5.21



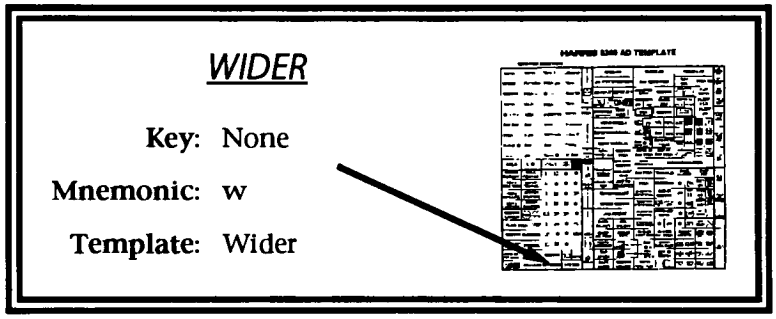
more functions to alter the set width. First off, let's use Expand. (*See Info Box 5.19.*)

Perform an Expand on the selected text. It will increase the current set width by 15 percent of the point size (*rounding to the nearest half-point*) each time you perform the function. Do a few Expands. (*Note: 127.0 is the highest value you can have for your set width.*)

Now, we're going to access the Normal Set function. (*See Info Box 5.20.*)

Perform a Normal Set. Your set width becomes that of your point size, regardless of the number of times you altered it.

Info Box 5.22

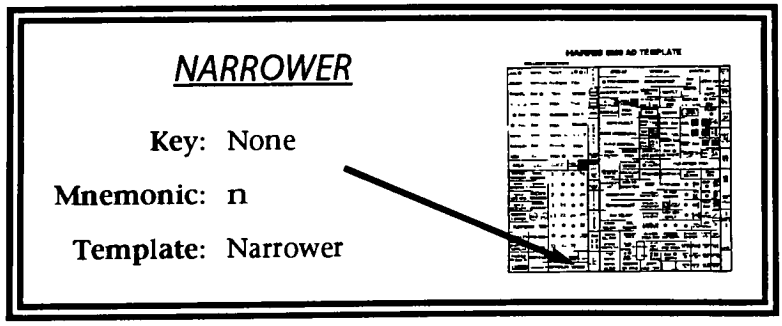


Next, let's use Condense. (*See Info Box 5.21.*)

When you do a Condense, your set width number decreases 15 percent of the point size at a time. Do Condense a few times. (*Note: 4.0 is the lowest value you can have for your set width.*)

Do a Normal Set function. Now, do a Wider function. (*See Info Box 5.22.*)

Info Box 5.23



Yes, it's like Expand, except that the set width changes in much-smaller amounts — usually half-point increments.

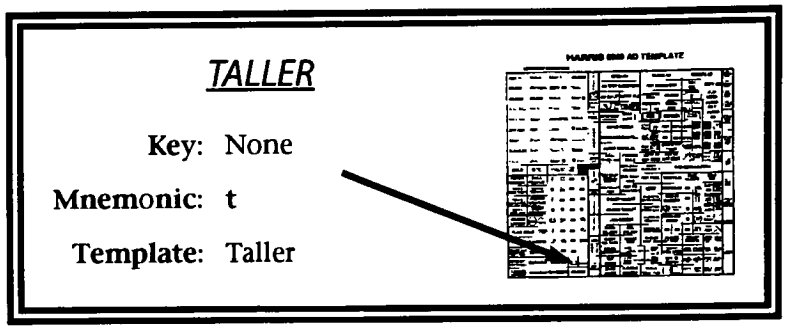
Go back to Normal Set. Now, we'll use the Narrower function. (*See Info Box 5.23.*)

Narrower is the opposite command of Wider, as Condense is opposite of

Expand. Play with it briefly, then go back to Normal Set.

The next two commands — Taller (*See Info Box 5.24.*) and Shorter (*See Info Box 5.25.*) — will alter our point size while leaving our set width at a constant.

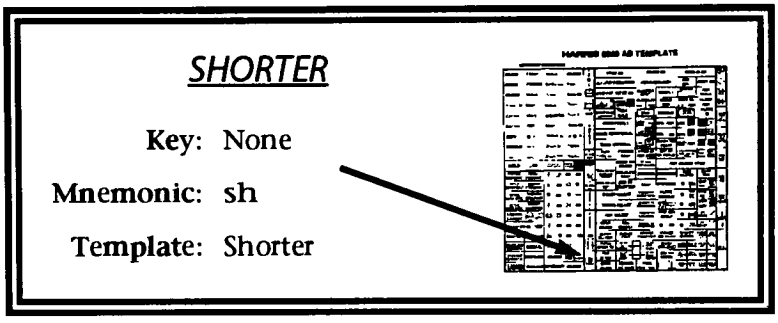
Info Box 5.24



Taller increases the point size one-half point at a time, while Shorter decreases it one-half point at a time, while leaving the set width alone.

Do Taller and Shorter a few times, and then do a Normal Set. When you go back to Normal, note that the set width changes to be like the new point size as dictated by Taller or Shorter.

Info Box 5.25



We could do a lot more manipulations of our type, but let's not. (*If you want to explore these possibilities, by clicking around the template or what have you, please wait until we finish this ad first, and then create another ad just to play around with.*)

Before we move on, let's make our point size 16, our set width 20, and keep our font at #25.

Now that you know how to change the point size, font, and set width, you know the basics (*We'll talk briefly about changing the column widths, leading, and character space later.*)

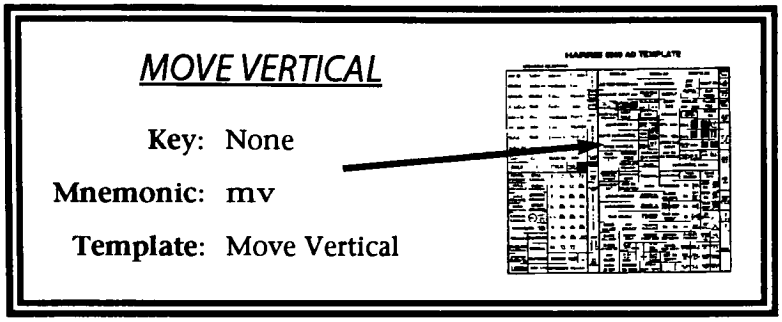
We're ready to bring in our next group of text. Do an Ad Input.

The next group of text — "BUFFALO WINGS][" — comes up in the text edit window. When it asks for a position, tell it a horizontal of zero and hit Execute, without entering a vertical amount.

Position your crosshairs so that they are just below the first line of text in the ad and hit Execute. The "BUFFALO WINGS" group of text gets placed onto the ad and remains selected. Meanwhile, your first group of text is released.

Let's say our second line of text is too close to the first and we want to move it

Info Box 5.26



down a bit, or it's too far down and we'd like to move it up. The simplest method for doing this is to use the Move Vertical function. (*See Info Box 5.26.*)

Access Move Vertical. The proforma asks for a horizontal and a vertical position. Leave the fields empty and hit Execute. Now, move the mouse, or use your up and down arrow keys. The selected group of text will move in a vertical direction. Fancy that.

Move it up and down a little, then execute to place it where you want it in relation to the first line.

Now, change the font to #27, the point size to 36, and then do an Italic.

When you've done these things (*employing the functions you learned earlier*), input the next group of text. Right, Ad Input. (*Note: Horizontal position equals zero from this point forward, in this chapter, unless I say otherwise.*) Hit Execute.

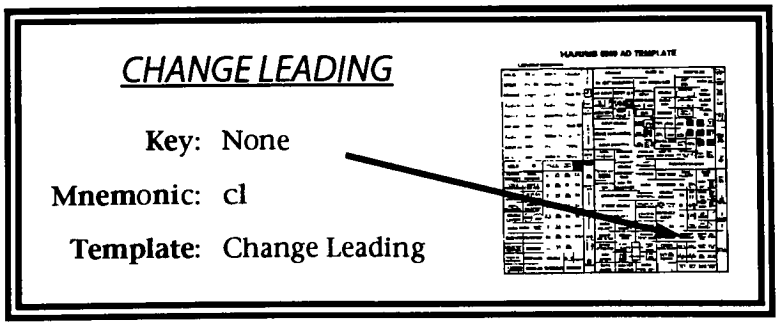
Position the group of text using Move Vertical, then put it in 12-point Stymie Light (Font #21).

Input the next group of text, positioning it beneath the last group. Put it in 20-point Stymie Medium.

It puts the text on two lines. Let's say we don't like the amount of space between those two lines. Let's do a Change Leading function. (*See Info Box 5.27.*)

When you do a Change Leading, your cursor is placed in the CL field of your attributes window. Enter a new amount — let's say 22 — and hit Execute. Ah, that's much better!

Info Box 5.27



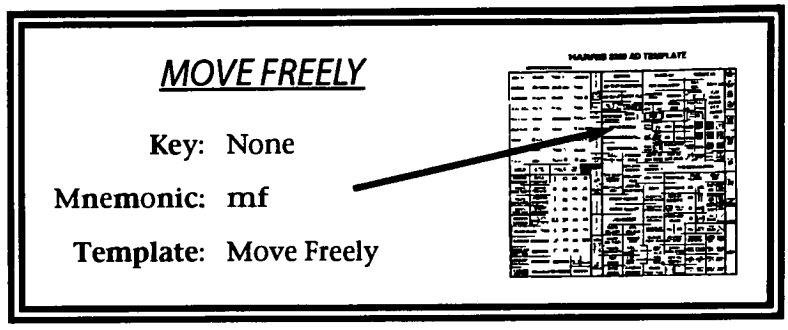
There are other ways to change the leading, but since we won't be changing it often here, let's concern ourselves with only this one method.

Okay, input the next group of text. This element — the price — will be the most prominent feature of the advertisement. Put it in 90-point type, Profil font (#90).

Profil is a very wide face. Let's Condense it once. That should be enough.

Input the next group of text. Make it 20-point Stymie Medium. We want it to be up to the right of the price, in that empty space there. After it gets placed on the ad, the easiest way to get it where we want it is to use a function called Move Freely. (*See Info Box 5.28.*)

Info Box 5.28

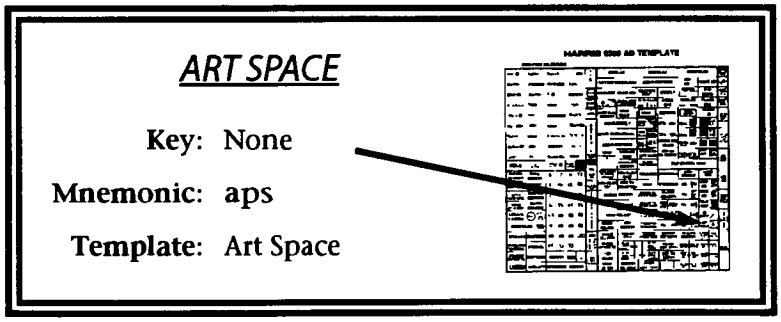


Access Move Freely. It will ask you for horizontal and vertical positions. Don't enter anything and hit Execute. Now, using the mouse or the arrow keys, position the selected group of text to the right of the price. Try to vertically center the "Bucket" lines between the top and the bottom of the "4" in the price.

It looks rather small, there next to the price. Let's bring it up to 24 point. (*You may need to reposition it. Use Move Freely to do so.*)

Before we bring in the next group of text, we want to reserve space for some art in the ad. What would a grocery ad be without clip art?! To reserve space for this piece of art, we will use a function called Art Space. (*See Info Box 5.29.*) First, perform the Release function, to deselect the selected group of text.

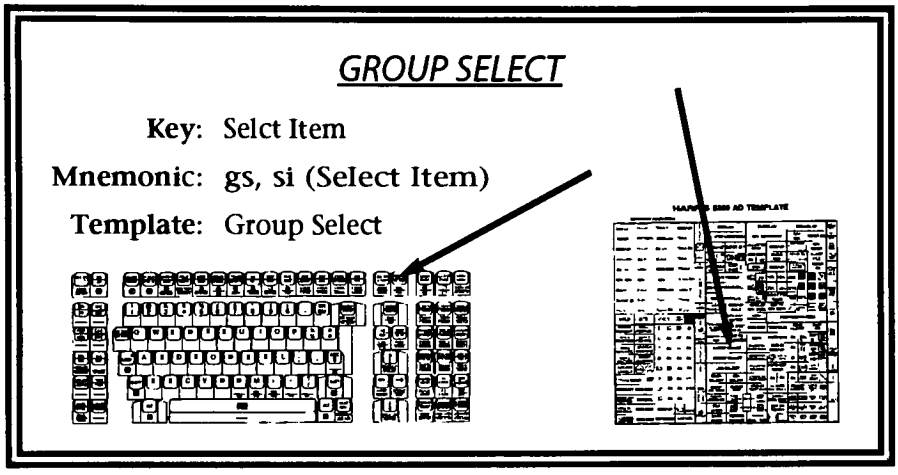
Info Box 5.29



Access Art Space. Your proforma asks for a tag, width, depth, and horizontal and vertical positions. The *tag* is an identifier, or label, that will be printed when the ad is output. It tells the compositor that a piece of art with that label is supposed to go there. (*Here, we don't have any actual art to place in the ad. Just imagine that we do, okay?*) For the tag, enter your initials and then "wingsart". Move into the width field and enter "p8" (for eight picas). In the depth field, enter "2" (*As it defaults to inches, you needn't enter anything before the number. The default width measurement is in columns, however.*) Don't enter any horizontal or vertical position and hit Execute. Position the crosshairs so that they are immediately beneath the "Bucket" group and hit Execute.

Quite likely, the art box which appears — a black-outlined box with an "X" through it, bearing the art's tag, width (*in columns*), and depth — will have been placed partially outside the ad. I had you do this on purpose, to demonstrate another function for moving elements on an ad or page. Before we move the box, we must select it. Do this by using the Group Select function. (*See Info Box 5.30.*)

Info Box 5.30

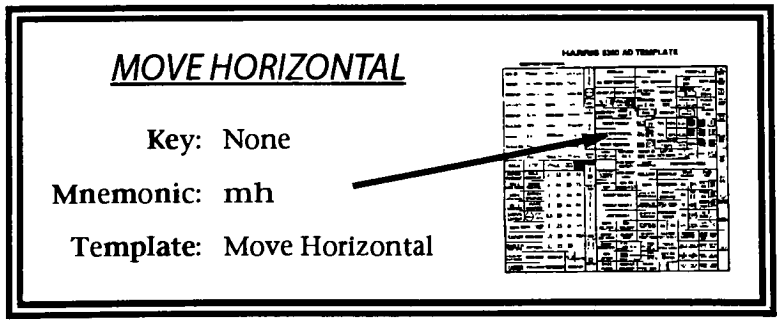


When you access Group Select, it asks you, "ENTER HORZ/VERT CURSOR". Move the crosshairs so that they are within the group or item you want to select — in this case, the art space box — and Execute. When selected, this box will be highlighted.

With the art space box selected, we can now use a function called Move Horizontal. *(See Info Box 5.31.)*

Access the Move Horizontal function. Don't enter any positions and hit Execute. Using the mouse or the arrow keys, move the art space box so that it's within the ad. Once you get it where you want it (*at the lower right corner of the ad*), hit Execute.

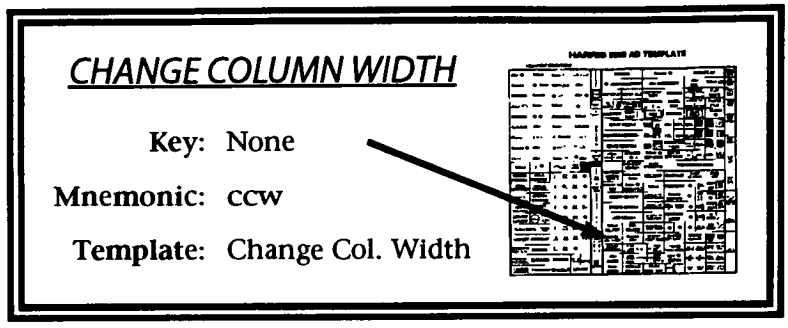
Info Box 5.31



Now, input the next group of text, below the price. You'll note immediately that the text will not notice the art space and flow right through it. We're going to change the measure to accommodate the space we have between the left edge of the

ad and the left edge of the art space. To do this, we'll do a Change Column Width function. (*See Info Box 5.32.*)

Info Box 5.32



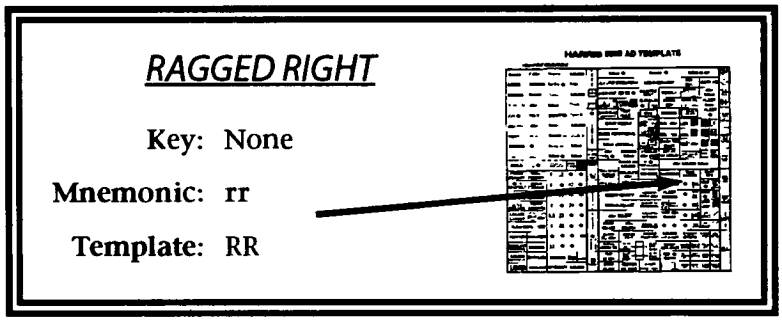
Access Change Column Width. Your cursor is placed in the CC field of the attributes window. (*Yes, you could have used Change Attributes to get here.*) Let's try a CC of 24. Enter 24 and hit Execute.

Not enough. Try 20.

Still not enough? CC 18 should do it. How's that?

Before we do anything else with this group of text, increase the point size of it to 16 point. Then, let's use some alignment functions. Remember from Chapter Four what the text alignments are — Quad Right and et ceterra?

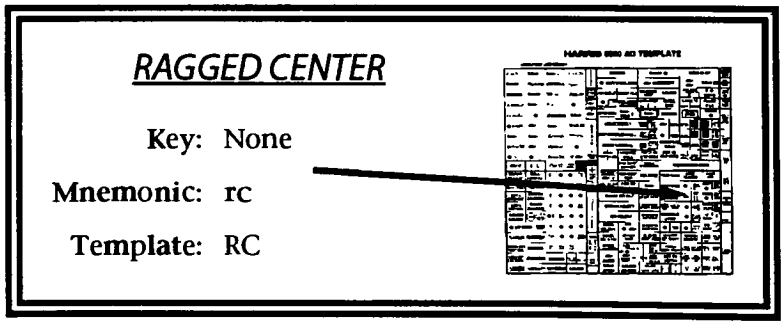
Info Box 5.33



When we input our ad text, we could have entered an <rr> command (*See Chapter Four, Page 4-7, if you need to refresh your memory on this.*) in front of some of our text, to place that text in ragged right (flush left) alignment. If we wanted to do that but forgot, we could easily do it now, by employing the Ragged Right *function* (*not command*). (*See Info Box 5.33.*)

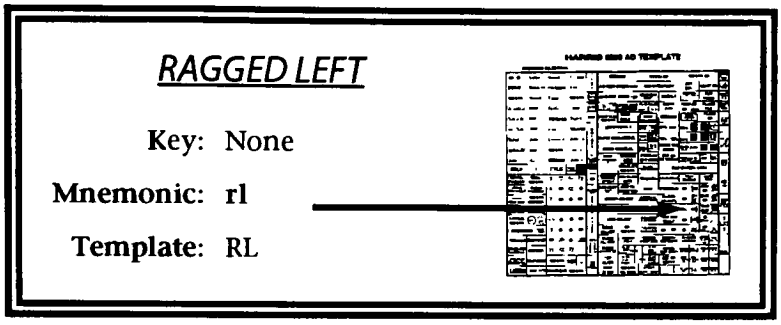
Perform a Ragged Right function. The text appears just as it would had you originally placed an <rr> in front of it.

Info Box 5.34



Ragged Center and Ragged Left (*See Info Boxes 5.34 and 5.35.*) work just like their command phrase counterparts <rc> and <rl>, while

Info Box 5.35



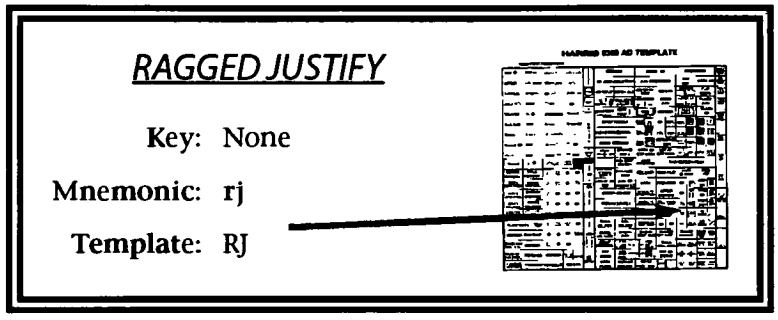
Ragged Justify (*a contradiction in terms, yes*) acts like <xr>, cancelling a ragged command or function. (*See Info Box 5.36.*)

You see some quad functions (*QL, QC, and etc.*) on the template, next to the ragged functions. Well, play with them if you want. But they're not going to be very useful in what we're doing. You don't have to worry about them.

Whenever you're done experimenting, put the text in Ragged Center.

Downsize the text to 14 point and change the font to Stymie Medium.

Info Box 5.36

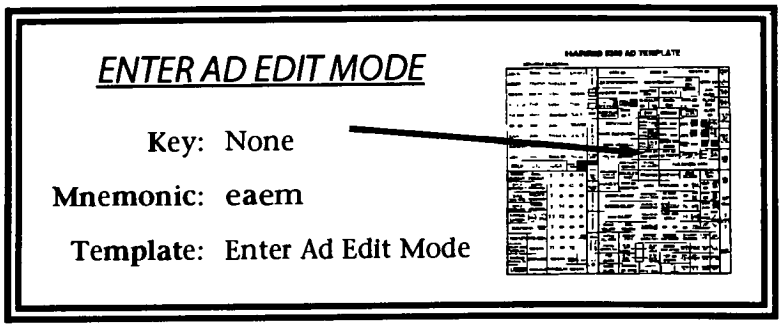


I don't like the way the text in that group flows, and I'd like to put a Quad Center line ender in there to change it, to get rid of the hyphenation in "Wigwam's". Is it too late to make changes like that, once the text has been input? Certainly not.

To add line enders or to edit the text of a group, you perform the Enter Ad Edit Mode function (*See Info Box 5.37.*) once you have selected the group you want to edit (*Use Group Select for that.*).

Since the text we want to edit is presently selected, we can go ahead and perform the function. Access Enter Ad Edit Mode.

Info Box 5.37



Your text edit window will be filled with an open file called, "ADEDITFILE00" or something similar. The text of the selected group will be displayed, preceded by

several commands. You should see something like:

<CC18.0;AH;XK;XL;RC>▼
<XA><IT1.0,1.0><CF23,14.0><KA0><DZ0><DC0>Offer
available at all Wig-▼
wam's locations. Good ▼
through January 31.][

Some of the commands should look familiar to you: CC18.0; RC, which is from the Ragged Center function we performed earlier; the <IT1.0,1.0> is from the <it1,1> that we entered at the beginning of our ad text file; <CF23,14.0> equals Change Font #23 and Change Point 14.

Don't worry about the rest.

Use your arrow keys to come down into the text. Enter a Quad Center after "all", then do a Delete Character to get rid of that blank space in front of "Wig-".

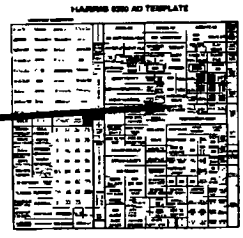
Now, we're going to do a function called Exit Ad Edit Mode. (*See Info Box 5.38.*)

Access Exit Ad Edit Mode. The ad text file will close out and the changes made in the text file will be reflected in the selected group of text in the makeup window.

Info Box 5.38

EXIT AD EDIT MODE

Key: None
Mnemonic: exad
Template: Exit Ad Edit Mode



Now, let's input the last group of text into the ad. Place it below that previous group of text. (*Yes, a horizontal position of zero.*) Okay, you'll need to do a Change Column Width. Make the CC be 18, as with the group just above. Change the font to Stymie Medium Italic, then change the point size to 9. Do a Ragged Center function, too.

Okay, this group of text looks like it could use a little editing to get it to fit better. Do an Enter Ad Edit Mode with it selected.

The text is in a shaded block because this is how the system displays Italic type in the text edit window. Anything italic will be shaded there.

Use your arrow keys to come down into the text. Enter a Quad Center after "ad", then do a Delete Character to get rid of that blank space in front of "in". Go to the end of that line and remove the Quad Center from after "Intelligencer". Put in a blank space between "Intelligencer" and "and". Insert a Quad Center after "receive" and get rid of the blank space in front of "an".

Exit Ad Edit Mode when you're done making those changes.

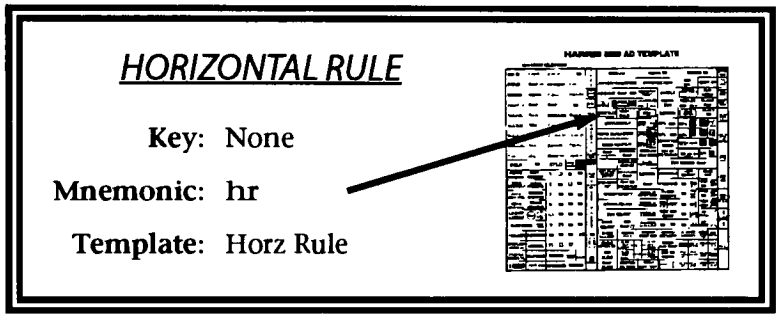
The ad likely has some extra space at the bottom. So, let's do a Move Vertical and put this last group of text closer to the bottom of the ad, a pica from the bottom leg of the bordering box.

Release it. Now, if the art space box is not flush with the bottom of the ad, select it and move it vertically so that it is.

Select the "Offer available" group of text, using Group Select. Move it, using Move Vertical, so that it is about a pica above the "Say you saw" group of text. Then, Release it.

To fill up space, it looks like we'll need to increase the size of the price. Before we do that, however, let's fill up space with a Horizontal Rule. (*See Info Box 5.39.*)

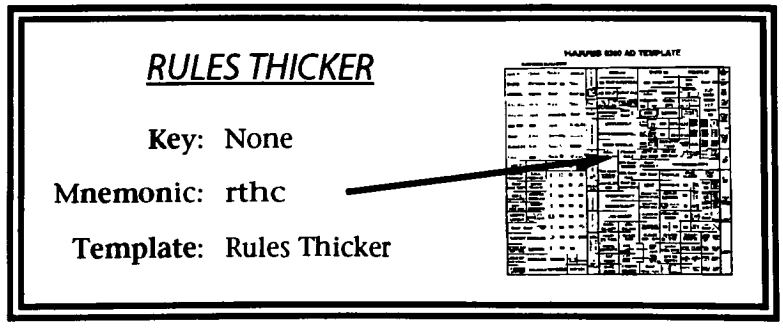
Info Box 5.39



Perform the Horizontal Rule function. The proforma asks for a width, depth, and horizontal and vertical positions, plus a count and spacing. The width of a horizontal rule is not the weight of the rule we draw. The depth *is* the rule weight. Think of it as a box that will be filled with black — thus, it is so wide and so deep. Understand?

The only field we'll concern ourselves with in the Horizontal Rule proforma will be the depth. Enter a "2" (*two points*) for the depth, and hit Execute. Position the crosshairs to where you want the line to begin — between the price and the "Offer available" text, about a pica in from the left edge of the ad — and execute. Next, move your "crosshairs" to the right. Wherever you stop drawing the line and execute is where the line will end. Try to make the line be centered over the "Offer available" text.

Info Box 5.40



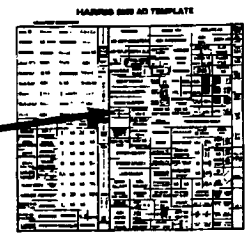
After you execute to quit drawing the rule, the line will remain selected until you release it or cause something else to be selected. With the rule

selected, change the rule weight. Let's do that by using the Rules Thicker and Rules Thinner functions. (*See Info Boxes 5.40 and 5.41.*)

Info Box 5.41

RULES THINNER

Key: None
Mnemonic: rthn
Template: Rules Thinner



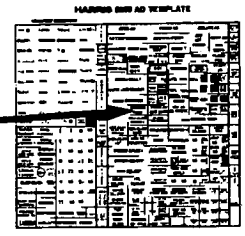
First, access Rules Thicker. It increases the weight about a point at a time. Try Rules Thinner. It performs the opposite, as you would expect, decreasing the weight of a selected rule about a point at a time.

Next to Rules Thicker on the template is the Change Rule function, which may also be used to alter the characteristics of an existing rule. (*See Info Box 5.42.*)

Info Box 5.42

CHANGE RULE

Key: None
Mnemonic: cr
Template: Change Rule



Access Change Rule and you get the proforma that you got when you first created the rule. Make alterations, if you wish, then hit Execute. (*Hitting Cancel, of course, gets you out of the function.*)

Do a Move Vertical on the selected rule, placing it about a pica above the "Offer available" text.

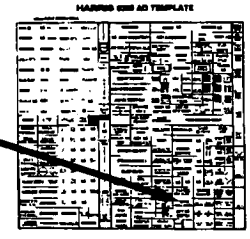
Now, select the price text. The character spacing of words in Profil doesn't look so good: The characters are all spread out. To tighten up space between characters, we use the Change Character Space function. (*See Info Box 5.43.*)

Access Change Character Space. Your cursor goes to the CS (*Character Space*) field of the attributes window. Enter a new amount. For tighter space, enter a nega-

Info Box 5.43

CHANGE CHARACTER SPACE

Key: None
Mnemonic: ccs
Template: Change Char. Space



tive amount: Let's use negative five. Hit Execute and the change takes effect. You could also access and change the CS amount by using Change Attributes.

Now, let's increase the size of the price to 120 point. Since 120 is not available among the point size fields on the template, do a Change Point Size (or Change Attributes) and enter it there.

Condense it a couple of times to get it off the "Bucket" text.

Let's select the "And, this week" group and do a Ragged Center function on it. It's top line doesn't look centered.

There, that's more like it.

The representation of the Profil font on screen is poor, as you've no doubt noticed. When output, characters set in that face will be placed lower on the page or

Figure 5.A

Shown here is a copy of our training ad, partially finished. On screen, the price appeared to have the same amount of space between the item above it and the item below it. When output, there is a marked difference.

ad than is shown on the screen. (*Note Figure 5.A.*) On the screen, there was more space between the price and the rule below it than between the price and the line of text above it.

To compensate for this, do a Move Vertical on objects above the price — since they could, no doubt, use a little extra space. Move them down some. Select and move the "Bucket" text down a bit — not intruding on the art space box, though. You may have to move the price up a little bit, in addition to moving the items above it down.

Select and move the "And, this week" group down so that it appears to be touching the price. Grab the "are always" line and move it down. While we have it selected, let's make it 13 point size, by performing Larger twice.

Now, select the "BUFFALO WINGS" group. Keep the set width at 36 and make the point size 48. You may perform Taller a bunch of times, or — more easily — you may do a Change Point Size 48 followed by a Change Set Width 36. Use Move Vertical to center the line of text between the groups above and below it.

At any time while the ad is open, if you need to edit any of the text in the ad, you may select it and perform an Enter Ad Edit Mode.

While you are editing ad text in this fashion, you may enter Format Merges, and, thus, create new groups of text. Let's say there was supposed to be a Format Merge between "locations." and "Good through" in that one group — that they were supposed to be two separate groups. Well, first select that group, then do an Enter Ad Edit Mode. In the text edit window, move down and enter a Format Merge at the front of the "Good through" line (*Yes, Alt-m*). After "locations.", enter a Quad Center. (*Don't forget to delete any extra spaces before or after that newly entered line ender.*)

Now, do an Exit Ad Edit Mode. Only the first group remains selected. The "Good through" line is now its own group and may be manipulated separately.

Let's say we put in the wrong expiration date. Select that new group now and Enter Ad Edit Mode.

Change "January 31" to "February 19", then Exit Ad Edit Mode.

If you want to select more than one item at a time, you may use the Area Select Text function you

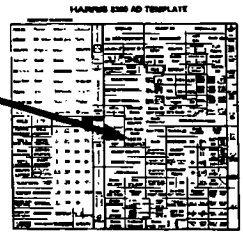
Info Box 5.44

ADD TO SELECTED

Key: None

Mnemonic: asa (Add To Selected, Ads Mode)

Template: Add To Selected



learned about earlier. Or you may do a Group Select, then use a function called Add To Selected. (*See Info Box 5.44.*)

Once you have a group selected (*Select the "Good through" group.*), access Add To Selected. It will ask "ENTER HORZ/VERT CURSOR". Position the crosshairs on another group (*the "are always" group*) and execute. Whatever changes you make, whether it be font, point size, et ceterra, affect all groups selected. (*You may have more than two groups selected at a time.*) Perform the Italic function. See?

Figure 5.B

Depicted here is the final output for the training ad.

Now, Release the groups.

Now, your ad is more or less done. Skip ahead to Chapter Eight and follow the procedures on how to output ad files (*starting on Page 8-1*). Return here after you have some output.

Shown in Figure 5.B is the final output for the training ad. If your ad does not look much like this one, upon output, you should go back through this chapter and see what refinements you can make to improve your version of the ad. If your ad closely resembles this one, then you may continue on and build the second ad.

Creating Your Second Ad

What you've read and done in this chapter so far is enough to make you into a basic Harris ad compositor. Now, you get to use what you've learned to put together an ad from scratch. Figure 5.C shows an ad that was constructed on the

Figure 5.C

Harris. It's now your job to duplicate that ad as best as you can. The ad, as shown in Figure 5.C, it at actual size. Try as best you can to match the point size, font, set width, and leading of every piece of text. Match the rules and the box, too.

All of the tools you need to accomplish this task have been covered in this manual up to this point.

As you make changes to an ad, you will often want to see a "hard copy" of the file. To output the ad, follow the procedures found in Chapter Eight.

Info Box 5.45 shows the basic steps it takes to produce an advertisement on the

Info Box 5.45

NINE BASIC STEPS FOR ADVERTISEMENT COMPOSITION

1) Create a text file.
2) Enter text for the ad.
3) Place Format Merges between groups of text.
4) Create an ad.
5) Input the text into the ad.
6) Manipulate the text within the ad.
7) Move elements within the ad for the best fit.
8) Proof your work by outputting the ad.
9) Repeat Steps 6 through 8 until your ad looks the way it should.

Harris Page Layout System.

In building this ad, do not settle for second rate. If it doesn't look like the original, then redo it until it does. Once you are satisfied that your ad looks enough like the one in Figure 5.C, get a final output of the it. Then, close your ad file and move on to the next chapter. We will place your ad on a page you will paginate in Chapter Seven.

In the course of composing ads, you may decide to close out one ad to look at another, or close out an ad to look at a page. (*Consult Chapter Three, Pages 3-5 to 3-7, if you need to refresh your memory on how to open and close ad files.*)

CHAPTER SIX

IMAGE INPUT USING AN AUTOKON 1000/DE

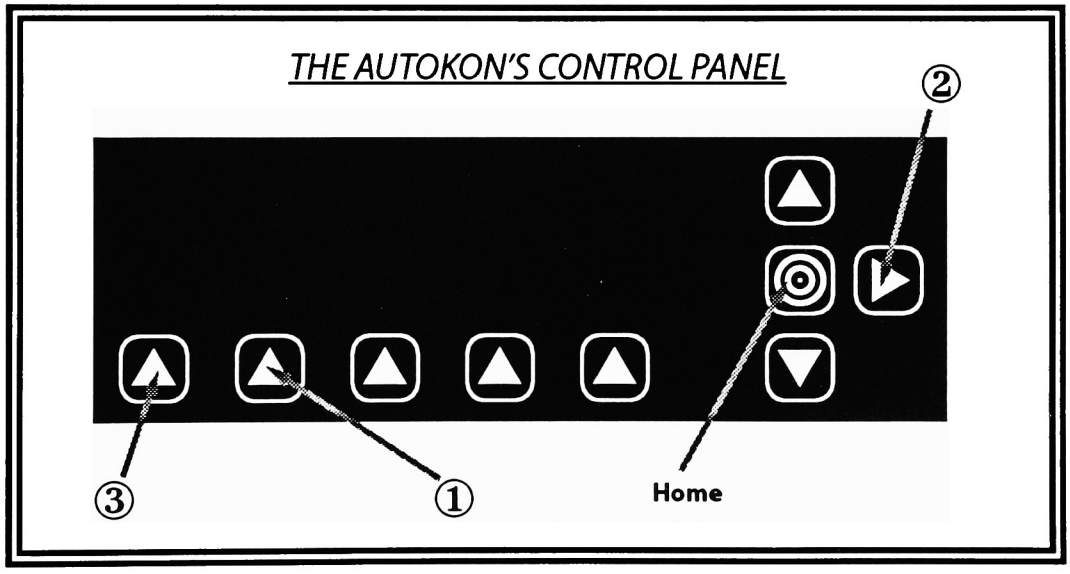
When you plan to scan a file on the ECRM Autokon 1000/DE Laser Graphics System and bring it over to the Harris Page Layout System, follow the boot-up procedures for Node D of the Harris, the Autokon, and the SCSI Buffer that links the two. When the Autokon's control panel reads, "PLS Online," you are ready to begin.

As the point of this manual is not to teach people how to operate the Autokon scanner, these instructions regarding the Autokon unit will be as brief as is possible.

If you are an experience user of the Autokon, then feel free to perform some density control functions or whatever image manipulation suits you.

To scan an image from the Autokon to the Harris, you won't need to press many buttons on the scanner's control panel. It's pretty basic. Choose a photo you want to scan. It can be black-and-white or color. (*If it is a color image, it will be converted to*

Figure 6.A



This facsimile of a portion of an Autokon 1000/DE's control panel shows you what buttons on the panel you will be using in this chapter.

black-and-white when scanned.) Do not select a piece of line art or a halftone. Make sure it is a continuous-tone photographic image.

As you stand in front of the Autokon scanner, reach down and grip the *cropping assembly* (The *cropping assembly* has two vertical and two horizontal plastic guides — the *cropping guides* — within a metal frame.) Lift it and place the photo under it, face

up. Position the photo so that the top of the image faces to your left as you stand in front of the scanner. Place about half of the photo onto the black portion (the vacuum belt) of the copy board and the remainder on the silver portion. Then, lower the assembly. Next, position the cropping guides so that whatever portion of the image you want to be scanned is within the red lines that are marked on the guides.

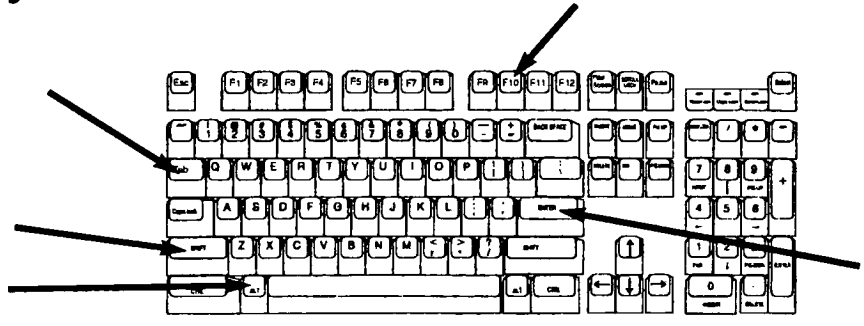
Now, you will be pressing three buttons on the panel (*those indicated in Figure 6.A*) in sequence. First, press the arrow button indicated in the figure with a ①. (*Note these keys are not actually labeled like this on the Autokon.*) Press it only once. Second, press the arrow button indicated with a ② five times. Third, look above the arrow button labeled ③. If it says "CTS" right above it, then press that key once. This selects CTS (CTS equals continuous tone) for the type of output screen. If it does not say CTS above the ③ button, then press the button situated between three arrow buttons that looks like a target — the "Home" button (*Indicated in Figure 6.A*). Pressing this button returns you to the Home screen, which we saw at the very beginning of working with the Autokon. (*If you did not see this screen earlier, then that's probably how you went afoul.*) After you hit the Home key, go back to the beginning of this paragraph and go through the steps again until you manage to select CTS. When you have CTS selected, it will say CTS in the upper left corner of the top display of the Autokon's control panel.

Now, don't press any more buttons. (*If you are an experienced Autokon user, then you may now perform whatever additional functions you deem necessary. Just make sure your screen type stays at CTS.*)

We will scan the image at 100 percent of the original size. We will make size alteration on the Harris, when we have our image on a page. We may also crop the image on the Harris. So, you can set the cropping guides at the edges of the picture.

Now, take at seat at Node D's PC workstation. Before doing anything else here,

Figure 6.B



Depicted here is a Harris 8900 PC's keyboard. Indicated on the keyboard are Tab, Shift, F10, Alt, and Enter keys. (The Shift and Alt keys have twins on the other side of the keyboard, and there is another Enter key at the bottom right edge of the keyboard.) You will be using these five keys in this chapter.

you'll need to log on. Logging on to the Harris portion of the 8900 will not be sufficient. To log on to the PC, hit the Tab key (*See Figure 6.B.*). This brings up a command line, just like Alt-Next Line does from the Harris 8000 keyboard. Type "hello" and hit the Enter key. Logging on to the directory called DART — the Art directory for Node D — type "dart" and press Enter (*No password is needed.*). You may log on to the Harris workstation for that node, too.

Now, hold Shift and press the F10 key. It will give you two choices, "_ Scan a new image" and "_ Proof an existing image".

Before you go any further, you should know what to do should you make a mistake. Holding the Alt key and pressing a "c" performs the Cancel function. (*As you may suspect, there are many functions hidden in various key combinations with the 8900's PC keyboard. In fact, most editing functions may be performed using the PC terminal. You can list directories, edit stories, and et ceterra.*)

Your cursor (*a winking underline bar*) will be in front of "_ Scan a new image." Leave it there and hit Enter. Figure 6.C shows a facsimile of the proforma that appears next.

Figure 6.C

Art:Y Name:_____ Num-__ Slug:(Y/N):N _____
Keyword:(Y/N):N _____ Jacket:N Name:_____ Scan at Hi Res(Y/N):N
Route (Y/N):N Lo res:_____ Hi res:_____ Proof (Y/N):N Print rules (Y/N):N

Use the right arrow key to move into the name field. Enter a name for the image file: Name it with your initials and with "scan" at the end, then move to the number field and type "01" (*for the first image scanned*). (*Notice that Alt-arrow doesn't move you from field to field on the PC keyboard.*) My file name is called "mrmscan" with a number of "01"

Change the "N" after "Slug: (Y/N):" to a "Y," then type in an appropriate slug for the picture.

Skip past the keyword and jacket fields. Leave the "N" in the field after "Scan at Hi Res(Y/N):". Type a "Y" for Route (telling the system in what directory to put the image files after the Autokon scans them. After "Lo res:" (Low-resolution) type "aart". (*In order to be able to succeed in sending files into AART, Node A must be up and running.*)

We're going to leave the remaining fields like they are — no proof and no rules, and nothing in the Hi res route field.

Hit Enter. A message will show up, "PLEASE WAIT". You'll hear the Autokon hum as it does the scan. The PC screen will say "STATUS: DONE", but it *won't* be done. It will process the file for several minutes.

While it's processing, move behind any Harris workstation, and view the directory AART (*Remember the Art key? Use it to save time.*) This is where the low-resolution image file will go. The lo-res file is the one we will call up on screen and place onto a page.

Notice on the front face of the PC terminal, below the monitor, are three lights. The third light over from the left (*with a cylinder icon beneath it*) will flash while the computer is processing instructions. This light will flash while your image file is processing. It will begin flashing when the Autokon quits making noises. When this light goes off and stays off, your image file shall be finished processing. When the light has gone out, do a directory of AART, and your image file (*the lo-res image file, that is*) should be in there.

It will process an image file for at least four or five minutes. It could take longer than ten minutes. The smaller the size of the scanned image, the quicker the processing time. You know the saying, "The watched pot never boils."? Well, find something else constructive to do while it's processing your image.

The system will not allow you to scan an image while another image file is being processed. You'll get a message on the PC screen, "SCANNER BUSY". When, at long last, it's done processing the image, you're ready to scan one more image.

If you haven't already done so, go place another photo on the copy board and line up the cropping guides accordingly. You won't have to re-enter anything on the Autokon control panel. It will remain on "CTS" until it is told something different, or until shutdown.

One of the images you scan should be "tall" in orientation, while the other should be "wide".

Do another Shift-F10. In your proforma, you won't have to change the file name from the last name you entered. As it knows there is already a file with that same name somewhere, it will automatically modify that file name by increasing the number in the "Num:" field by one. Later, when you view your file in AART, you should notice that the number is incorporated into your file name. Change the slug, though, for each scan.

Hit Enter. It says, "FILE NAME MODIFIED". Hit Enter again to perform the scan.

After you have scanned your two images, you are ready to go on to the next chapter. (*We will use the image files later, in Chapter Seven.*)

When you are done working with Node D, log off from both workstations. To log off the PC, hit the Tab key, type "bye", and hit Enter.

CHAPTER SEVEN

BUILDING PAGES

In this chapter, you will be instructed on the basic pagination functions. As you follow along, you will create and compose a portion of a training page, collecting the knowledge you will later utilize when you paginate a page from scratch, using elements you created and manipulated in previous chapters.

The first thing you'll want to do before you begin paginating is to align the tablet. Place the news template on the tablet and align the tablet to the template (*as described in Chapter Two, Pages 2-3, 2-5, and 2-6*). Next, make sure your Template Layout Selection is on News Layout (*described on Page 2-7*).

Throughout this chapter, as in previous chapters, you will be given the option of performing functions either with the template, keys, and mnemonics. If you enjoy using the tablet, then use it. If you like using the keyboard and its mnemonics, use them. There are some functions that are easier to do from the tablet, while others are easier to do from the keyboard. The tablet and its templates tend to be very cumbersome, though; and to not use them at all is sometimes preferred. You may find that using a combination of mnemonic, template, and keyboard functions to work the best.

Creating a Page

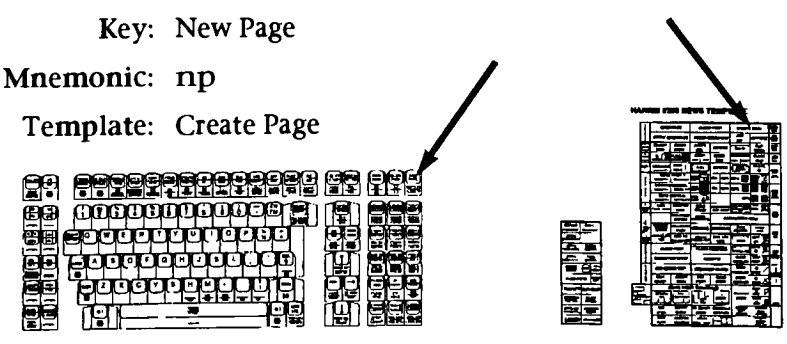
Let's create a new page. Access the New Page function, using whatever method you prefer. (*See Info Box 7.1.*)

In the proforma that shows up, we will fill in something for nearly all of the fields. Clear out the fields by doing a Shift-Delete.

Info Box 7.1

NEW PAGE

Key: New Page
Mnemonic: np
Template: Create Page



The data we enter here will be used in a *format.* (A *format* is a user-defined series of commands that simplifies a certain process. Instead of having to enter all of the commands that would be necessary to get our type or items to look the way we want, we *call* up a format (*performing a format call*). When we call the format, we are asking the system to make our type or items (*or whatever*) conform to the commands that are specified in the format file. You will only be *calling* formats. It takes a considerable amount of time to learn how to write them.) Here, we will be using the *folio format.* (*Folio* is the term Harris uses for page headers, whether they be section fronts or otherwise.) Each field represents a variable within the format.

In the Day field, enter a number, "1" through "7" — One is for Monday and seven is for Sunday. (*This Monday-through-Sunday business may take some getting used to.*) Enter the number corresponding with today's day.

In the Paper field, we will enter two letters. We have five different newspapers to choose from: "HR" = *The Harris Review*, "HT" = *The Harris Times*, "RI" = *The RIT Intelligencer*, "RJ" = *The RIT Journalist*, and "RT" = *The Weekly RITattler.* To select a paper, type in the initials for the paper's name, like "RJ" for *The RIT Journalist.* Each paper has its own folio features and its own formats. *The Harris Review* and *Harris Times* are Harris' training newspapers. The other three papers' folio formats were constructed within the Harris system for RIT's particular needs. *The RIT Journalist* and *Weekly RITattler* are actual publications, of course, while *The RIT Intelligencer* is a training newspaper. *The Intelligencer* formats were written expressly for use with this manual.

So, we'll be using *The RIT Intelligencer* for our paper. Type "RI" in the Paper field.

Next, we will enter the page number. If it currently says something other than "01" in this field, change the data in the field to read "01".

Moving on, to the Edit (*Edition*) field, we will enter a number that corresponds with the current issue number for the volume (*i.e. Volume 6, Number 2*). Enter whatever two-digit number you like here. If you want it to be a single-digit issue number, then you must enter a zero before it (*such as "03"*), or you will be feeding an error to the format, which requires that the number in this field be two digits in length. (*Note: The contents of the Edition field are only relevant if your page number is 01, since the volume number and issue number only appear on page 1. Furthermore, you will not be able to enter the volume number, as it is not a variable but an unchanging part of the format. To change the volume number, the System Supervisor must edit the format.*)

The contents of the Sect (*Section*) field do not matter with *The RIT Intelligencer.* It is a simple paper with but one section. If we were to use this field, it would contain a letter, which would correspond with a section. *The Harris Review*, for instance, has six sections, A through F, which differ, depending on the day of the week and page number.

Move over to the first issue field and type in the number for the current month. In the second issue field, enter the current day of the month.

Move the cursor into the slug field now and type in a slug name — something that has your name in it and has something to do with the page you're creating, like "Mark's Intelligencer Pg1".

Moving over to the "T" (*Page Type*) field, we'll enter an "A," if there's not one in there already. We have four types of pages we could select: A, B, C, and D (*not to be confused with the four Harris system nodes*). A and B are broadsheet pages which are 83 picas wide and about 21 inches deep. Type A pages have one-pica *gutters* (the space between columns of a page) between columns, while type B pages have two-pica gutters. Type C pages are quarter-fold pages, 41 picas wide and 10.16 inches deep, and have one-pica gutters. Type D pages are tabloid pages, 60 picas wide by 13.75 inches deep, with 18-point gutters. We would use D pages with the *RITattler*. All other papers use A and B pages. The default Page Type is A. You shouldn't have to change it there in the Page Type field.

The "C" (*Columns*) field contains the number of columns the page will have. (*It will allow you to have zero to 22 columns, though a zero-column page is unusable and a 22-column page is also ridiculous. A six-column broadsheet page is something of a standard, while five-column broadsheet pages are acceptable, too. A tabloid page may reasonably be three- to six-columned.*) The number in the Columns field should be "06". Leave it like that.

The remaining field, "Thru Pg:", is used only with classified ad pagination. Ignore it.

Once you've filled in all of the fields you need to, hit Execute (*or hit the New Page key again or the mouse's yellow button*). Your page is now displayed in the make-up window.

Occasionally, you will get a message that says, "BAD VALUE DURING FORMAT." Again, when you enter data into the folio fields, you are entering variable for a format. If you enter any of the variables wrong, the format may generate an error. Sometimes, though, you will have entered everything correctly, but you get the bad value message, anyway. It sometimes generates this error when it does the "FILE NAME MODIFIED" — it's found a duplicate of the file name you're creating within the directory. Since it can't have two files of exactly the same name, it modifies the file name by increasing the value in the edition field by one. When it gets to 10, it places an A in the second space of the field, then "counts" to "Z" in letters. (*To avoid this mess, check with any other Harris users in the lab and make sure your issue number is different from theirs.*)

The name of your page file is made up of the data you entered in the folio fields earlier. In the makeup window, at the very top, you will see the file name. When I

entered the data in my fields, I told it "Day: 6, Paper: RI, Page: 01, Edit: 22, Sect: A, Date: 01/19. My page's file name is 6RI0122A0119. Makes sense, doesn't it?

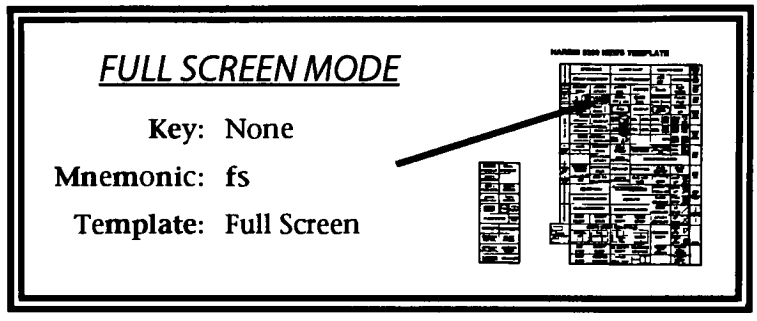
It's easy to forget the file name, though, since I couldn't just call the file "markpage1" or something like that. So that you don't forget the file name, write it down. When you look at the pages directory, you will see the slug listed with each file name. If you didn't enter a slug, then you *must* remember the file name.

From the current viewing size (*We are in Half Screen Mode.*), you likely can't read anything on the folio but *The RIT Intelligencer* banner (also known as a *flag* or *nameplate.* This is NOT a *masthead.*)

To increase the view so that you might read the rest of the text in the folio, go into Full Screen Mode (*See Info Box 7.2.*).

Now, you can better see the text: "Volume 1, Number #" (*whatever issue number you entered*), then "Rochester Institute of Technology", then the day of the week, month, day of the month, and the year.

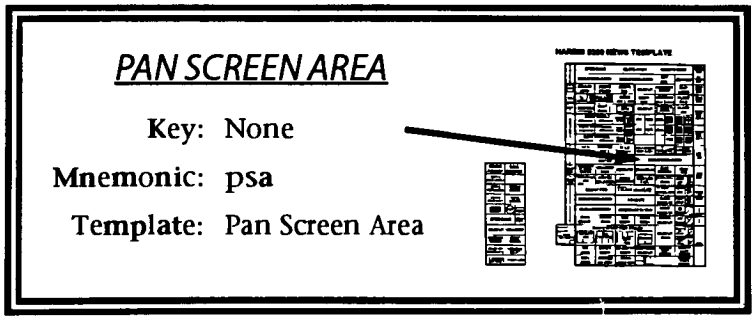
Info Box 7.2



The representation of the font on the screen is poor. The banner is in a font called Old English, a blackletter face. The system has no blackletter faces in its repertoire of screen fonts. It matches the font you have selected as best as it can. It displays the type in a bold serif face or a symbol font (*depending upon which node you're on*). The rest of the type is in Times Roman font, but may be displayed as a bold face.

When you are in Full Screen Mode, and you want to see what's on a portion of the page which you can't see, use a function called Pan Screen Area. (*See Info Box 7.3.*)

Info Box 7.3

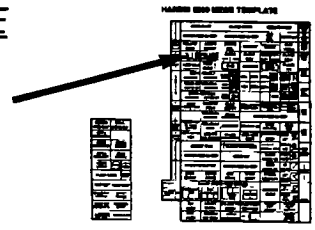


Access Pan Screen Area. A set of white crosshairs appears. Move your mouse or your down arrow key, trying to position the crosshairs off the bottom of the screen. The screen rolls up, allow-

Info Box 7.4

HALF SCREEN MODE

Key: None
Mnemonic: hs
Template: Half Screen



ing you to view other parts of the page.

Position the crosshairs up to the top of the screen and roll the page back down. Execute or Cancel exits you from the panning mode and leaves your view the way it was when you hit either of those keys.

Okay, let's move on. Reduce the view, returning the screen to Half Screen Mode (*See Info Box 7.4.*). (*When you use a mnemonic command in Full Screen Mode, note that your command line appears in white in the middle of the screen, toward the top.*)

Preparing Stories for Placement

You edited news stories in Chapter Four. There are some things you must do to prepare your stories for placement on a news page.

View the story directory. Use the Page/Story key. Find your copy of the training story in the directory and open it.

We'll start out by placing a headline on the story.

Headlines

We will be calling a format (*a headline format*) that will give the system instructions regarding our headline.

If you have not deleted the headline that was on the story when you first opened it (*"Bosnians bury official killed by Serbs"*), you may use it. With the other stories, feel free to write your own headlines. Just use the sample one for this story, though. Depending upon the point size and column width you choose for the headline, you may need to edit the headline — cutting

Table 7.A

HEADLINE FORMAT FONT CHOICES

t	=	Times Roman
ti	=	Times Italic
tb	=	Times Bold
tbi	=	Times Bold Italic
h	=	Helvetica (actually Triumvirate) Roman
hi	=	Helvetica Italic
hb	=	Helvetica Bold
hbi	=	Helvetica Bold Italic
hbo	=	Helvetica Bold Outline
hin	=	Helvetica Inserat
ss	=	Sans Serif (Shannon) Roman
ssi	=	Sans Serif Italic
ssb	=	Sans Serif Bold
ssbi	=	Sans Serif Bold Italic
nn	=	News 9 Roman
nni	=	News 9 Italic
nnb	=	News 9 Bold
nnbi	=	News 9 Bold Italic

out or adding words and substituting synonyms for existing words in the head, for better fit.

Right at the start of your headline text, in the text edit window, type an Open Command bracket, then hit the Slash key (*which is located to the immediate left of the righthand Shift key*). When we do an Open Command and then a slash, we are preparing to do a *format call*. What immediately follows the slash will be the name of the format we wish to use.

Now, you have a choice. Which format shall you use? Listed in Table 7.A are your options.

Enter the acronym for the font you wish to use. These letters make up the name of a headline format. Let's use "nni" — News 9 Italic.

After you enter the acronym for the font name, hit the slash key. Next, enter a numeric value of one through six. The number you enter will be the number of columns wide the headline will be. Enter the number three, for now.

Next, you must enter a point size for the headline. A suggestion: It would be appropriate design to use a large point size — no larger than 60 point — for the *lead story* (the most-important story, which is placed at the top of the page). For your lead story, you would use any size from 60 to 40 points — no smaller than 40 point. The headline of the story placed below the lead story should have a point size of at least six points smaller than the headline of the lead story. The next story down on the page should have a headline smaller than the one above it, and so forth. Stories whose headlines fall at the same or close vertical positions on the page should have similarly sized headlines. The smallest point size you should use for a headline should be 24 point. For now, enter "48" for the size.

Also, design-wise, it would be good to either use the same headline font throughout the page (*Boring!*) or use differing type styles of the same font family. Be creative: Use more than one font. Another design note: You should not have the headlines for two different stories positioned vertically next to one another on the page. (This is referred to as *butting heads*, and it confuses the reader into thinking that the two headlines and their stories are all one big element.)

For the moment, we're just con-

Table 7.B

HEADLINE OPTIONS

B	=	Boxed
K	=	Kicker
IK	=	Italic Kicker
RK	=	Roman Kicker
KB	=	Boxed Head with Kicker
S	=	Subhead
SB	=	Boxed Subhead
L	=	Normal Head with Space Above
R	=	Rule Above Head
O	=	Oxford Rule Above Head
HD	=	Hood Over the Head

An option not listed above is to leave the option field of the headline format call blank, asking for no options.

cerned about this one story. You must consider before you build it, though, how you want a page to look.

Next, you could do a Close Command, or you could use a headline *option.* (*Listed in Table 7.B are the headline options you have at hand.*)

Let's use the "kicker" option. (A *kicker* is one or more words that precede the main headline. It gives a vague idea about what the story is about. An example of a kicker would be "WORLD NEWS"; it would come before the real headline for a world news story.) Enter a "k". Now, you could do a Close Command, or you could enter one final variable. This last variable cannot be used with all headline options (*and cannot, of course, be used without using an option*). (*Listed in Table 7.C are the valid contents of the last variable.*)

Table 7.C

HEADLINE OPTION VARIABLES

- Variable point size for kickers, with K, IK, RK, and KB options
- Variable font for subhead, with S and SB
- Variable rule weight with R and H

Leaving the option variables field (the fourth field) of the headline format call blank gives you the default setting for that headline option.

Let's say you want the kicker you've asked for to be of 18 point size. Hit a slash, then enter "18". Next, hit a Close Command bracket.

Your headline format call should look like this: </nni/3/48/k/18>. If you don't enter a slash between each variable in the format call, you will likely run into problems. If your format call doesn't look like this, change it so that it does.

Had I wanted to let the system worry about the point size of the kicker, my format call would be simpler: </nni/3/48/k>.

If I hadn't opted for a kicker, it would be: </nni/3/48>.

My format call could be even briefer, but to make it so would take away a lot of flexibility. (*The headline format has a default column width and point size that it uses if you don't enter anything. You really need to enter values for the width and point size, though.*)

I'm going to use my example format call of </nni/3/48/k/18>. I enter this in front of my headline, which says, "Bosnians bury official killed by Serbs". At the end of the headline, I must have a line ender. Let's use a Quad Left (*There should already be one there.*). When you use the kicker option, enter the text for the kicker immediately after the headline format call, followed by a Quad Left (*You could use a different line ender. But, for now, let's not.*). Let's have our kicker be, "Serbian unrest"

Now, enter a Format Merge (*Alt-m*). You get the $^{F}_{M}$ symbol. When you used this in ads, it was used to separate groups of text. Well, that's one of the things it's doing here. It separates the headline format from the body copy format (which is called

the *news format*). If you don't put a Format Merge after your headline, the system will do what you told it to do (*rather, what you didn't tell it not to do*) and put all of the text in the story in the font and point size of the headline. In this case, the entire story would be in 48-point News 9 Italic. Ick! If you forget to put in the $^{F}_{M}$, all is not lost. You can go back and put it in.

The Format Merge designates the headline to be separate from the body copy, and it also tells the headline format to stop doing what it's doing and enter the news format.

Here, we will use the Format Merge to separate the headline from the byline, instead.

Bylines

Next, we're going to use a *byline format*. Eliminate any extra line enders between the headline and the byline. Then, type in the following at the front of the story's byline: "</byi>".

Unless the byline only says, "By The Associated Press" or some such, then the byline must consist of two lines: the author's name on the first line and the author's title on the second line.

Let's say you wrote the story. Type "BY" and your name. Put it in all caps. If you had already typed it in, then *define* your name there, using a text defining function (*as we discussed in Chapter Four, Page 4-4*), then hold Shift and press the UC/LC key (*It's just to the right of the Cancel key.*). Nice, eh? Not mattering how you typed it, it shoves it into all uppercase. Define some text and try the unshifted version, which places the defined text in all lowercase.

Now, back to our byline, hit a Quad Left at the end of your name in the text, if there's not already one there. Come up with an appropriate title yourself. Just for today, you can be *The RIT Intelligencer*'s editor. Type "EDITOR" or "EDITOR-IN-CHIEF". Heck, put whatever title you like. Just make it fit on one line. Put it in all caps. At the end of that line, make sure there's a Quad Left.

You could, of course, leave the original author's name and title as the byline.

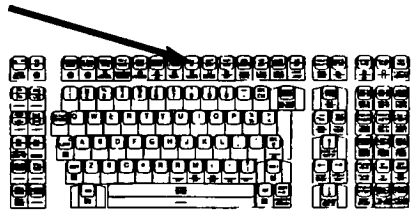
With later stories, if the story's byline just said, "By The Associated Press" or "AP Staff Writer," then don't use the "byi" format. (*Take it out, if you've put one in there.*) For your byline format call, enter "</byiap>". When using the "byiap" format, delete any byline text that's on the screen. As you'll see when the story is composed on the page, it will automatically insert "BY THE ASSOCIATED PRESS".

After the byline format is finished being used — after you type in two lines of text (*or, in the case of "byiap", immediately*), it tells the system to go into the news format.

Hyphenation and Justification

Now, we're just about ready to begin placing things onto the page. One last thing we must do is something called Hyphenation and Justification, or "H&J". This function puts the contents of the text file in justified alignment and inserts hyphenations where it thinks they are needed. To perform this function, hold Shift and hit the HJ/QF key (*See Figure 7.A.*).

Figure 7.A



Indicated here is the Hyphenate & Justify key (simply called "H&J"). You hold Shift and hit this key to perform an H&J.

When you perform an H&J, a line of information shows up at the top of the text edit window, listing, from left to right: a count of the lines in the story, the story's depth in inches and tenths of inches, the story's depth in picas and points, and the number of errors that it detected within the file. Hopefully, it says you have no errors. If it says you have one or more errors, then, in this instance, the errors will have something to do with the way you did the headline format call — most likely — or maybe with the byline format call. Check the format calls for mistakes on your part. It will strike a line through any errors on the screen.

Now, put a letter in the headline format call where the point size is supposed to go. Then, do an H&J.

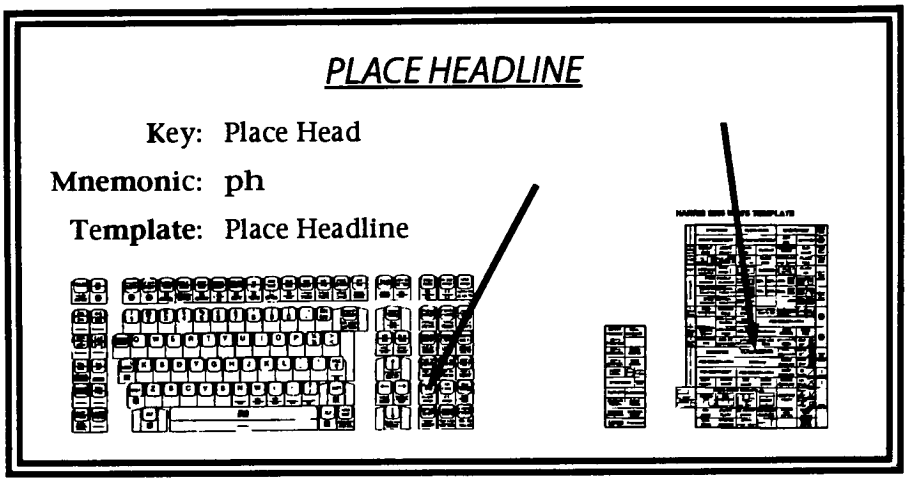
That's what happens when you have an error. Now, go back and repair the error by removing the letter and re-inserting the amount for the point size. Now, do an H&J.

When you have no errors in your file when you H&J it, it's ready for placement on the page.

Placing and Fitting the Headline

First off, we'll put the headline on the page. (*See Info Box 7.5.*). Access the Place Headline function using your method of choice. In your proforma, it asks you to enter the horizontal and vertical position desired. You can save yourself some effort now by entering the horizontal position (measured in columns) that you want the headline to start at. With a six-column page, zero through five are valid values for this field. Enter a zero and hit Execute. This will place the left edge of the headline at the left edge of the page, at the horizontal zero point. A "1" entered in

Info Box 7.5



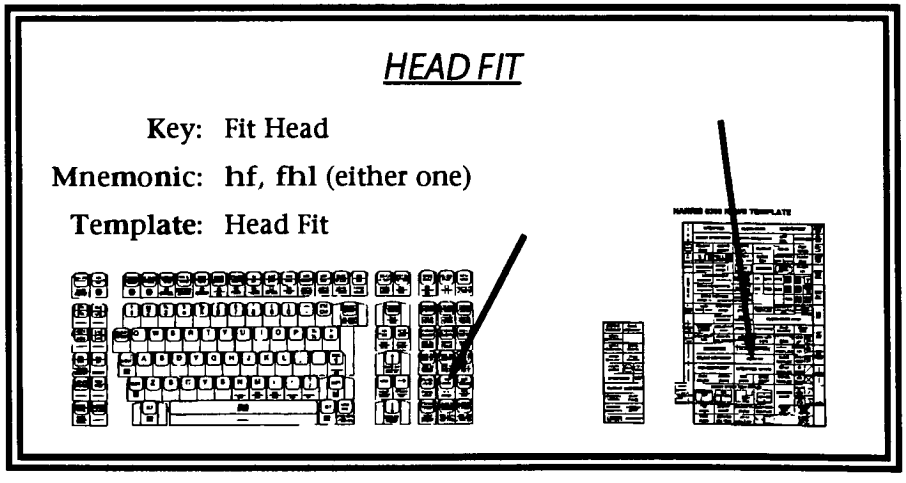
this field starts the headline in the second column, a "2" in the third column, "3" the fourth, "4" the fifth, and "5" the sixth. Yes, it's a little screwy. Don't try to make sense out of it. Just remember how it works.

Position the crosshairs so that they are about a pica beneath the rule at the bottom of the folio.

In your Place Headline proforma, hitting Cancel gets you back to the prompt where it asks you to enter a horizontal and vertical position. Again, enter a zero for the horizontal position and hit Execute. Now, merely position the crosshairs so that they are just below the rule at the bottom of the folio. You don't have to position it in any particular columns. We already told it to put it in the first column.

Now, either hit Execute or the yellow button on the mouse. A headline box will appear on the page, starting in the first column and going across three columns. If you did everything right, the text of your headline and the effects of any option

Info Box 7.6



you've chosen, like a kicker or rule, will be shown. If you forgot to put a line ender at the end of your headline, the headline box will either come up empty, or it will contain more text than just the headline (*namely, the byline's text*). If you forgot it earlier, put a Quad Left at the end of your headline, then perform the function called Head Fit (*See Info Box 7.6.*).

Okay, the headline doesn't really fit. You don't want any hyphenations or broken words in your headlines, like "official" is breaking here, with our sample headline. To make the headline fit better, you may alter the contents of the headline, editing out or adding words, in the text edit window. You may also change the point size of the headline.

One way to change the size is to move your cursor into the headline format call and change the amount in the point size field there. Depending on how much too large or too small your headline is, gauge your size changes accordingly. You would increase or decrease the amount and then do a Head Fit.

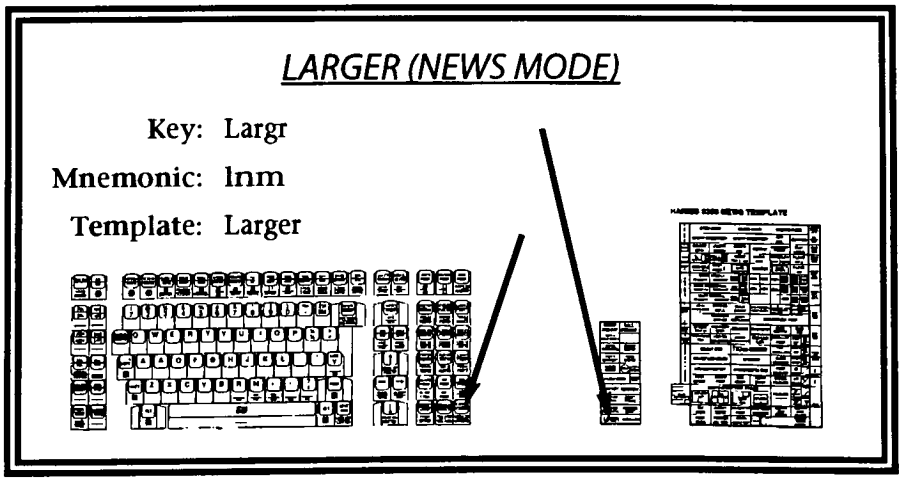
Let's knock it down to 44 point and do a Head Fit.

Access Head Fit. If you haven't used mnemonics yet, use them here (*Alt-Next Line brings up the command line.*). A message will come up, "PLEASE WAIT," then "HEADFITTING ACTIVE". The headline box and its contents will flicker, and then they will reflect any changes made to the headline.

That looks okay, but the second line is too short.

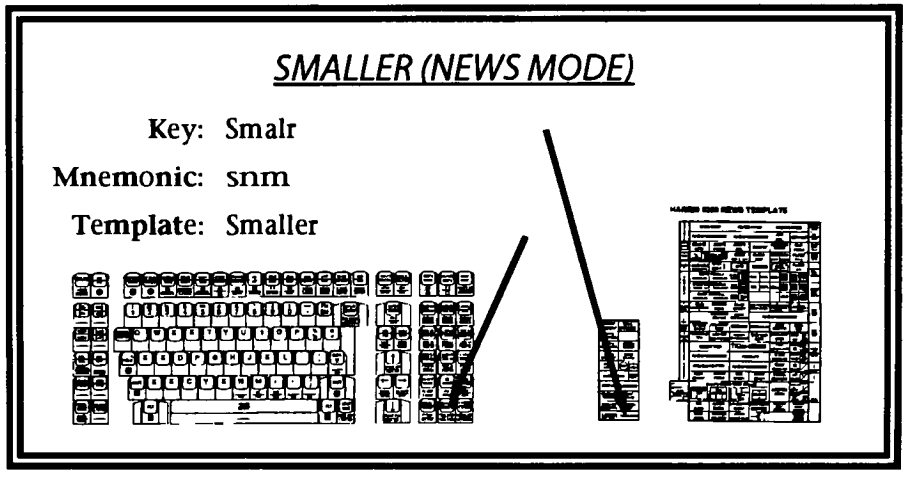
As a rule of thumb, it is okay if your headline is two lines (two *decks*, as they're called) long, if your headline is three columns wide or less. If it is one column, then a three-deck headline is acceptable. Two-deck headlines that are wider than three columns are unsightly and fill up too much space. Here, with our training story, our two-deck headline works just fine.

Info Box 7.7



Let's use another way to alter the size of the headline: the Larger (News Mode) and Smaller (News Mode) functions (*See Info Boxes 7.7 and 7.8.*). The Larger and Smaller functions do not access the format call and re-enter a point size. They increase or decrease the headline's current size three points at a time. (*i.e. Hit Larger twice and it increases the headline size six points on top of what you told it in the format call.*) When you want to make finer adjustments than three points at a time, you'll need to change the point size in the format call.

Info Box 7.8



When you adjust the point size in the format call, that size in there is the current point size not reflecting alterations conducted by Larger and Smaller. If you have hit Larger twice and you began with a 40-point headline, then your *relative point size* is 46 points. The format call ignorantly shows a point size of 40. Do not be fooled. If you were to try to "correct" the format call to say point size 46, then your relative point size would become 52. Remember how many times you've hit Larger or Smaller, if you need to keep track of the current point size. If you are looking to get an increment finer than three points, enter the format call to make that change, then add or subtract a point or two off the size and do a Head Fit.

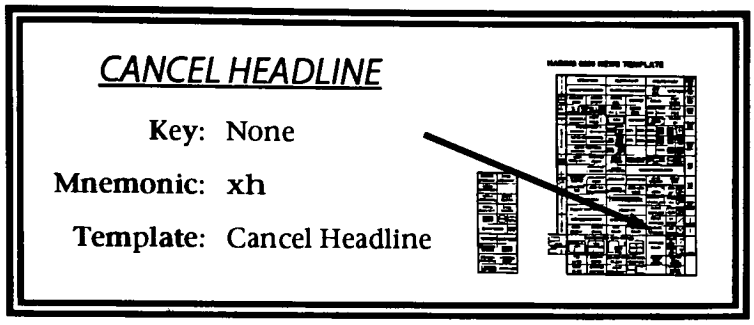
When you must be concerned with violating editorial guidelines regarding headline sizes, you'll need to keep track of your relative point size. You should be doing that now.

Do not reduce the headline below 40 point or increase it past 60 point. If it doesn't fit, within that range, then you'll have to edit it, then do a Head Fit.

My headline did not fit as I had written it: "Bosnians bury official killed by Serbs", so I had to edit my headline to say, "Bosnians bury official", Quad Left, "killed by Serb soldiers" to get it to fit.

If you want to just get rid of a headline and start over from scratch, use the Cancel Headline function, which deletes the placed headline from the page. (*See*

Info Box 7.9



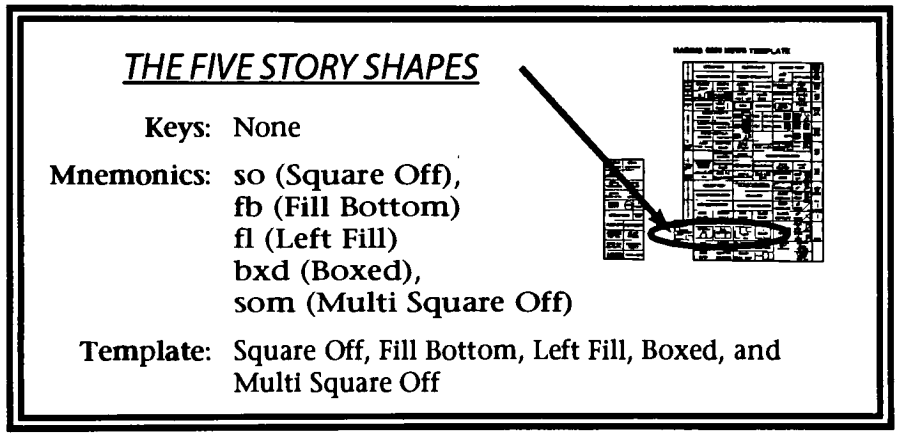
Info Box 7.9.)

Once you resize/edit the headline to fit, release it, using the Release function (*as described in Info Box 5.4, Page 5-4.*).

Now, we're ready to place the story. When you place a story, you must tell the Harris what *story shape* you would like. (*See Info Box 7.10 for the types you have to choose from.*)

The only story shapes we're going to use here are Square Off and — later, Boxed and Fill Bottom. You may experiment with the others later, if you like. (*Warning: Multi Square Off is a bear to deal with.*)

Info Box 7.10



You've placed your headline. Now, perform the Square Off function. A message will come up, "NOTHING IS SELECTED". The system expects you to open stories with a function called Select New Story. As you have not performed this function (*We will not be performing it.*), it tells you that nothing is selected. (A *selected story*, by the way, is one that is being held for immediate placement on the page.) Doing a Square Off without first selecting the story is something of a shortcut that makes the Select New Story function unnecessary. A proforma will appear, "ENTER NAME OF STORY TO BE SELECTED". The file name in the name field will be that of the file you currently have open. The width and depth fields should be empty. Leave them that way (or clear them, if they contain something) and hit Execute.

The story will close and then re-open. A message will flash, "SELECTED". Another proforma will then appear. We'll only enter data in the width, depth, and

horizontal position fields. Make the width, which is measured in columns unless you tell it otherwise (*You could tell it P40, for instance, and get one column 40 picas wide, but this won't jive with the page. Just stick with columns.*), the same as what you made the headline. Our headline was three columns wide, so we enter "3" for the width.

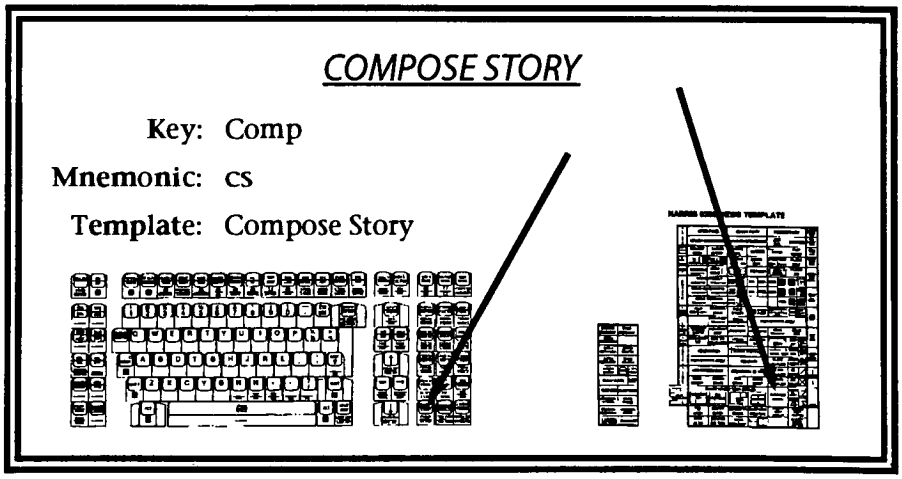
Now, do an Alt-right arrow, moving you into the depth field. We could enter an amount in here, which would use inches and tenths of inches as the units of measurement unless another is specified. Instead of entering an amount in the depth field, place a "t" there. This tells the system to calculate the depth of the story with all of the story's columns being of equal length.

For the horizontal position, enter the number for the column you want the story to begin in (*like you did with the headline earlier — zero*). Don't worry about the other fields, and hit Execute. You will be asked "ENTER HORZ/VERT CURSOR". Not worrying about the horizontal position, since we just typed that in, position the crosshairs so that they are just beneath your headline, then hit Execute.

A boundary box for the story is now displayed, with vertical lines where the column gutters will fall. Notice the name of your story file is labeled on a story when you place it. Also labeled on the story is the *depth status* (an indicator as to whether the text will properly fit the designated space). (*Don't worry: These labels will not show up when we output the page.*) Notice that the name of the selected story appears at the bottom of the page, just off the page.

The depth status will either say, "OK," "# UNDER," or "# OVER." If it says "OK," then the story will fit fine, when *composed.* If it says Over or Under, then the number of lines too long or too short the story is for that depth will be displayed, like "13 UNDER."

Info Box 7.11



Our next step is to *compose* the story. To do this, perform the Compose Story function (*See Info Box 7.11.*). Choose the method you wish to use to employ the function. (*You won't need to hit Execute after it.*)

Now, your story is displayed as it will appear, more or less, when the file is output. When you compose a story, it will adjust the depth status somewhat and an Over or Under message may get replaced with an OK. Another label is "LOOSE," which shows up when you compose a story that is too short. If a story is *loose*, you must either place the story on the page again (with Square Off or another story shape) or enter the story and add lines to it.

When you tell it a depth of "t," you should get an OK depth status.

Okay, let's say you need to make the story on the page have a new depth — to get rid of a "LOOSE" message, or otherwise. Leaving the story highlighted on the page, select a story shape (*Let's select Square Off, again.*) and hit Execute.

Let's do that again: Square Off. Now, enter a depth that you know is much too long (*i.e. If your story was 20 inches long and you're putting it in three columns, tell it a depth of 10, for the moment.*) Put in the horizontal position and hit Execute. Position the crosshairs vertically so that they're just below the headline, then Execute.

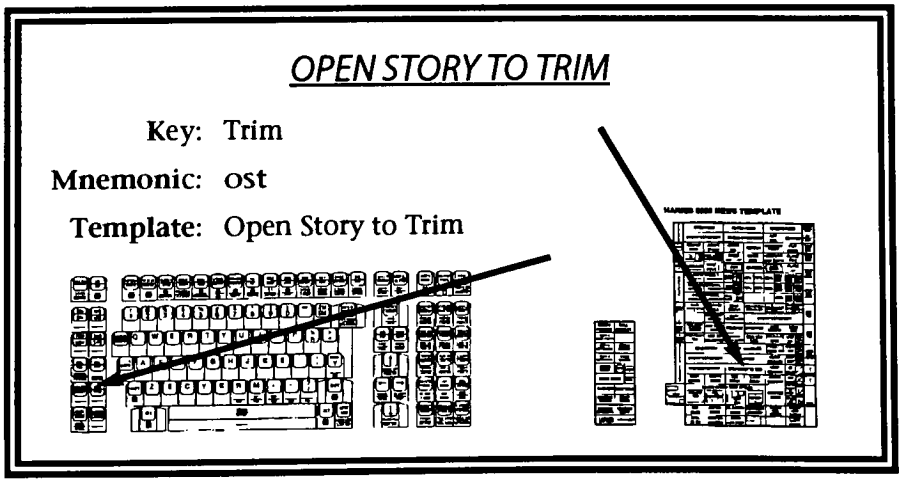
The highlighted composed story disappears and is replaced by a boundary box. Your depth status should read many lines under. Do a Compose Story.

You get the "LOOSE" message, and one or more of your columns, in which the text is too loose, are surrounded by boxes — boxes that you didn't ask for. These boxes indicate an error. I've instructed you to make it show the error on purpose, so that you might know how to fix it, if it happens to you later.

If you want to add text to the story to fill up that loose space, perform the Open Story to Trim function. (*See Info Box 7.12.*)

This handy function calls up the selected story and places the cursor at the

Info Box 7.12



depth in the story either where more text should be entered (*at the end*) or, in the event that the story is too long, where the story gets cut off and can't fit into the designated depth you've told it to. Here, it's placed the cursor at the end of the story.

From here, if your story is too short and you wish to add text to it, begin typing. It can be nonsense text. (At the end of each new paragraph, don't forget to enter a ¶ line ender.) After you have typed as much as you think is necessary, do an H&J, then do a Compose Story. If it's still loose, then you can do another Open Story to Trim and add more text, or you can re-enter the story depth, by doing the story shape all over again. (*In reality, you can cut stories, but you can't add lines, of course. But this is just practice.*)

If you don't want to add text to the story, then do a Square Off and re-enter the depth (and horizontal position). This time, instead of entering a "t" or a depth that is too great, enter too small an amount for the depth — say "5" — and place the story.

Now, it says it's many lines over. Before you can do a Trim (*that is, Open Story to Trim*), you must compose the story. So, do a Compose Story, then Trim. The selected story opens up in the text edit window, to the point in the text where the story is too long.

Let's say the depth you entered is the depth that the story was required to be. We'll say your editor has marked up the page to have this story at a specific depth. (*Oh, that's right: You're the editor today! Well, let's say that too-short depth is the depth that the story must be.*)

Anyway, you decide to cut the story at the depth where the file "opened to trim." Shift-Kill (*Remember?*) kills off everything from the cursor forward. Well, you've already seen what Shift-Kill does, and you know that you can't retrieve text that you delete by this method. So, don't do that Shift-Kill after all. (*If you just did, then this story will be remaining at its current depth, unless you add text to it.*)

If you do an Open Story to Trim but don't want to do anything to it, then you can close the story out by doing a Compose Story or by hitting End.

Okay, now that you know what to do if your story is too long or too short, let's do a Square Off and enter a depth of "t" and re-place the story. Then, compose the story again. If your depth status indicator says "OK," then you're ready to release this story and go on to place more elements on the page. If your depth status tells you "LOOSE" or "OVER," then go back and make it fit, as we described a moment ago.

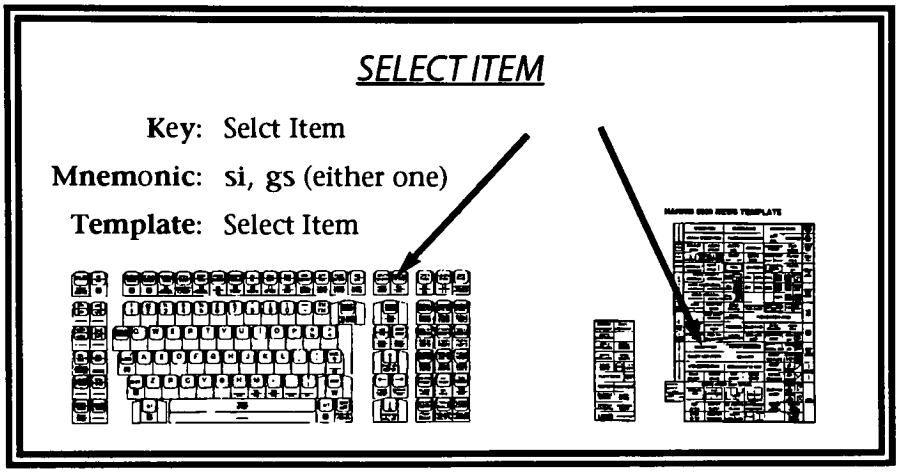
When you're ready to continue, perform the Release function.

The story, like the headline above it, is now an item that is anchored to the page.

At this point, if you want to make changes to the story, you would first use the Select Item function (*See Info Box 7.13.*) to select the story so that it can be modified.

Upon accessing Select Item, you will be asked to "ENTER HORZ/VERT CURSOR." Position the crosshairs so that they are on the story and execute. Either it will

Info Box 7.13

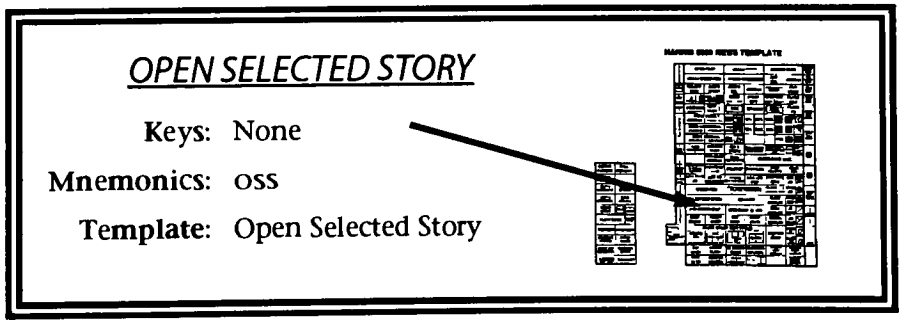


select *something* or it will tell you "CURSOR NOT IN ITEM". I said *"something,"* because you might have accidentally selected the headline or the folio. If you did select the headline or folio, Release it (You DO NOT want to alter or move the folio.) and do Select Item until you manage to select the story.

You should now have the story selected. We are going to do a function called Open Selected Story. (*See Info Box 7.14.*)

Access Open Selected Story, and the story file opens, with the cursor at the top of the file. Make alterations to the story, if you need to, then Compose Story. (*Note:*

Info Box 7.14



You cannot have a text file open when you try to perform Open Selected Story.)

Say you want to make changes to the headlines but not the story. Without already having done an Open Selected Story and having no text file open, do a

Select Item and select the headline. Now, do an Open Selected Story. Since it does not recognize the headline as a story, it won't work, saying "SPECIFICATION ERROR". Hit Cancel.

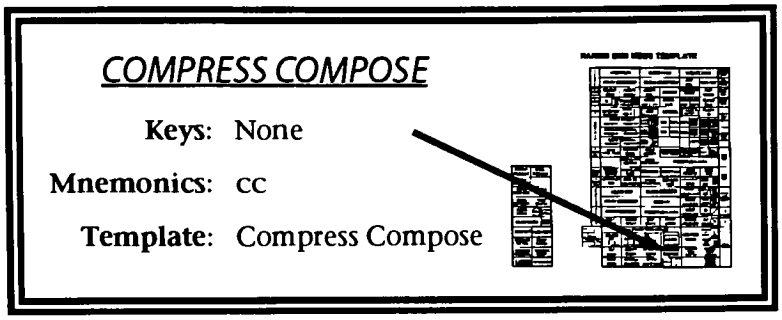
As the headline is still part of the story, you can get at it by selecting the story, then doing an Open Selected Story. When the story opens up, do a Release, so that the story is no longer selected. Then, do a Select Item and choose the headline. Now, you can make alterations to the headline and do a Head Fit to effect those changes. A note of caution: If you alter the headline drastically — changing the size by more than two points or adding or removing a deck, for instance, you will need to select and vertically move your story (*using the Move Vertical function, as described in Info Box 5.26, Page 5-13*) to accommodate the change in space with the headline. If your headline grows larger from your alterations and intrudes on the story space, a message may come up, "OVERLAPPING OTHER ITEMS. DO YOU WISH TO PROCEED...?" Tell it Execute if you are intending to move the story to accommodate the new headline size. Cancel, otherwise. If it overlaps, then fix it by selecting and moving the story down out of the way.

Note that the system has been told to keep a certain amount of space between the headline and the story. Normally, it remembers how much space it's supposed to reserve. If, after you move it, the story "bounces" and goes to a location other than what you told it to, then it may be reserving *that* amount of space. Sometimes, you have to employ the Exact Vertical Mode. To access Exact Vertical Mode, use either the green button on the mouse or the Insert key, both of which toggle between Exact and Implied Vertical Modes, when you are in the Move Vertical (*or other movement*) function. (*Use Move Vertical here, instead of Move Freely, since you don't need that much flexibility.*). (*The white button on the mouse, and the Sent key on the keyboard, will toggle between Exact and Implied Horizontal, when you are in a movement function.*)

Composing Problems

Some errors you get when you do a Compose Story cannot simply be fixed by adding or removing lines from a story. If, when you compose your story, one or more of the columns is surrounded by a box that you did not request (*like we got earlier with the LOOSE message*), then the story was unable to fit in the designated space. As mentioned earlier, one solution to this problem is to redo the story shape selection and story placement, entering a "t" for the story depth, allowing the system to decide how much space the story will fit best in. If this error persists and the boxes do not go away, then perform the Compress Compose function (*See Info Box 7.15.*) on the selected story. Compress Compose tightens loose text and displays the story

Info Box 7.15



with the minimum amount of space between lines of text and paragraphs. (*If the error still shows up, get the System Supervisor to help you.*)

In the event that you happen to place a story on a page and not do a Compose Story, then release the story, the story will appear on the page as columns of horizontal lines. To fix this, do a Select Item and select the uncomposed story. Then, do a Compose Story. Stories that have not been composed will not output.

Story Shape: Fill Bottom

Let's use another story shape now. Select the training story on the page. Next, select Fill Bottom for the story shape (*Consult Info Box 7.10, Page 7-13, if you need to.*)

Access Fill Bottom. Enter a "t" for the depth, keep the story in three columns, and enter a horizontal of zero. Hit Execute.

It places your story at the bottom of the page and fills space from the bottom up. This is a useful story shape when you have a certain size of hole to fill at the bottom of a page. If you have an empty space at the bottom of a page that's three columns wide and four inches deep, you could use Fill Bottom and enter "3" for the width and "4" for the depth, then trim the story to fit.

Story Shape: Boxed

Another story shape we'll use is Boxed. Access Boxed. (*Again, see Info Box 7.10.*) Tell it "3" for the width and "t" for the depth, then execute.

When you compose the story, you see that the columns of text are a bit narrower and they are indented on the left and right. No, it didn't put a box on there. It only prepared the story to be boxed. You would use the Box command (*which we'll talk more about in a bit*). (*Yes, it's the same Box command as we used with our ad, in Chapter Five.*) When you box a story, you must use a boxed *option* on your headline.

After you have experimented a bit with Fill Bottom and Boxed story shapes, and you are done making alterations to the headline or story, release it and continue on with the page makeup. Leave the training story in the Boxed shape.

Graphic Elements on the Page

Now, we're going to place other elements onto the page, starting with some "art" (*art* being a graphic element — a picture, for instance)

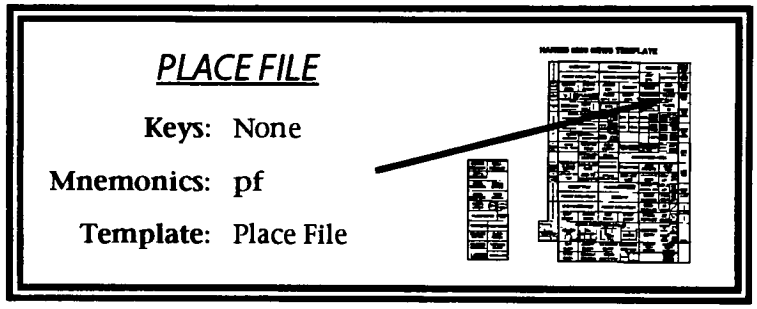
We are going to locate the file for one of the pictures you scanned into the system using the Autokon scanner.

View the AART directory (*Use the Art key, or Art Directory function from the template.*) If you are viewing the directory in reverse order, then the files you scanned in Chapter Six should be at or near the top of the directory.

Now, we're going to use a function called Place File. (*See Info Box 7.16.*)

In the AART directory, position your cursor upon the name of a file called "trainingpic", then access the Place File function. (*You will not need to make a copy of this file.*)

Info Box 7.16



It will say, "ENTER NAME OF FILE TO BE SELECTED." The name your cursor was next to in the directory will appear in the field. Hit Execute to continue, or Cancel to not place the image file.

When the image comes up, it will appear at the upper left corner of the page, placing itself over the folio. Before you do anything else with the selected image, move it off the folio and put it in an empty space on the page — to the right of your lead story, just below the folio. Use Move Freely to move the image.

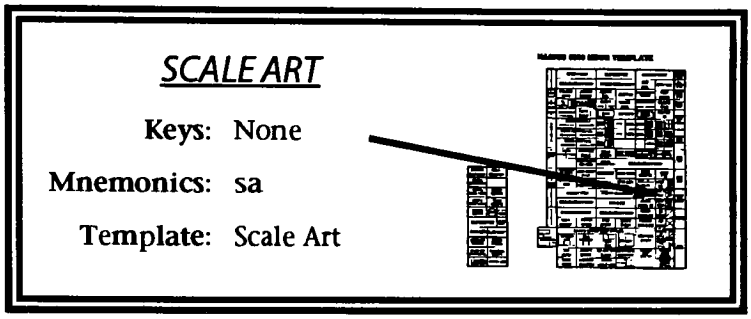
Occasionally, the Autokon will turn the original photo as it goes under the scanning laser. When this happens, the picture in your image file will be turned. Basically, the picture is ruined. Re-scan the image. (*If this has happened to you, inform the System Supervisor, so that he or she may dispose of the file with the bad image in it.*)

Okay, I've placed my training picture of the Slavic beggar next to my lead story. When I did my Move Freely, I told it "3" for my horizontal position, saving myself some time.

Scaling Art

Now, we're going to *scale*, or resize, the picture of the beggar. To do this, use the Scale Art function. (*See Info Box 7.17.*)

Info Box 7.17



Access the Scale Art function. The proforma reads, "ENTER CROP OR SCALE VALUES FOR ART" and has width, depth, horizontal, and vertical fields. For the moment, let's just worry about the width field. I want to make sure my image is two columns wide. So, I tell it a width of "2" and hit Execute. The picture resizes, keeping the original proportions.

When you enter a width but not a depth or a depth but not a width, the scaling of the art is proportionate. If you enter a width and a depth, your art will scale disproportionately, and your image will appear either "fat" or "skinny". Just so you can better understand what I'm talking about, do a Scale Art and enter a width of "2" and a depth of "4". The image appears fat.

You should not distort the image in this way, because you want an accurate representation of the original image. The code of ethics for *The RIT Intelligencer* says "Thou shalt not scale images disproportionately."

You'll need to scale your art so that it takes up whole columns. If, when you place your image next to your story, it is two and a half columns wide, say, you'll need to fit it into either two or three columns. If your image were a *mug shot* (a basic photo of someone's head and shoulders), you shouldn't make it any wider than one column.

Another way to scale art proportionately is to start by not entering values in either the width or depth fields of the Scale Art proforma and then hitting Execute. When you go to position your crosshairs, you'll see a white box around or within the selected image (*Actually, you only see the right and bottom lines of the box.*) Move the mouse or use the arrow keys as you see fit and then hit Execute. The image resizes to fit within the dimensions of the *scaling box* as it was when you hit Execute. If you like to see how wide your image gets at a certain depth or how deep your image gets at a certain width, then you may find this feature handy.

Experiment with scaling art for a while, then erase the image from the screen. That's right, get rid of it. Use Erase Selected (*See Info Box 5.7, Page 5-5, if you've forgot-*

ten how.), if you have no text file or directory open; or use Erase Item, otherwise (*See Info Box 5.2, Page 5-2, if you need to refresh your memory.*). Now, go back through the procedures of placing the image file. When the training image comes up on the page, it reflects none of the alterations that you conducted upon it with Scale Art earlier.

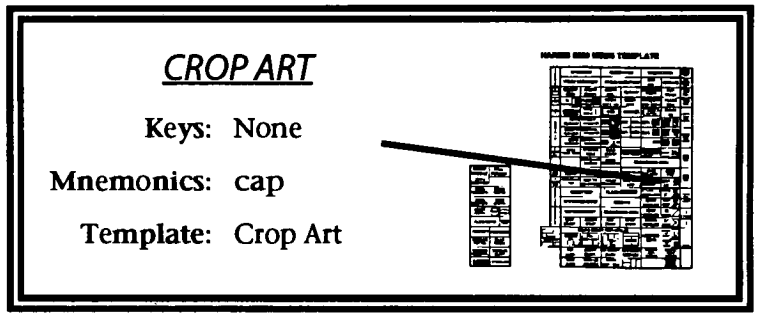
If you scale an image "beyond repair," erase it and place it again, like we just discussed.

Cropping Art

Now, with the unscaled art, instead of it, now we are going to crop the art, using the Crop Art function. (*See Info Box 7.18.*)

When we use Crop Art, we will trim off portions of the picture rather than resize it. (*We could do both, of course.*)

Info Box 7.18



Access the Crop Art function. Our proforma asks for a width, depth, and horizontal and vertical positions. Yes, the proforma is identical to that of Scale Art. With Crop Art, however, the horizontal position field is more useful. You can enter an amount in the horizontal field specifying where you want placement of the *cropping tool* to begin. Vertical position does the same, for vertical placement, but it's not as useful as horizontal, as the latter allows you to pinpoint a position column by column. Vertical placement on a page is more something you have to "eyeball." If you are sure you want a piece of text or art to begin at a certain vertical position, then utilize the vertical field.

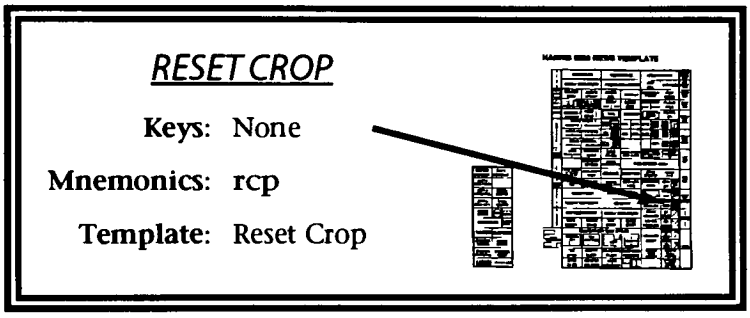
For the moment, let's enter a width. When we place the file "trainingpic", it's just under three columns wide. Let's crop it to two columns wide. In the Crop Art proforma, enter a width of "2", skip the depth, and enter a "3" for the horizontal placement (*to have the tool begin placement in the column numbered "4"*). Then, hit Execute. Move the crosshairs to the vertical begin point; let's position them so that they chop off that white area at the top of the photo, and execute. A white-ruled box shows up. This is the *cropping box*. Since we entered an amount for it in the proforma, the width is constrained to two columns. Notice that the part of the image that falls outside of the cropping box will be trimmed off.

Use the arrow keys or the mouse to determine the depth at which you will crop. (*Don't cut off much of the beggar's box. If you did, it might be difficult to figure out what the woman is doing there.*) When you've decided where you want it to be cropped, hit Execute.

The excess has been cut off. If you decide that you'd like to undo the crop, that you trimmed off too much, then access the Reset Crop function. Yes, that guy walking at the right side of the photo probably got cut in half. Gruesome! (*See Info Box 7.19.*)

When you do a Reset Crop, it *undoes* any crops that you have done, displaying the art in its untrimmed form.

Info Box 7.19



Now that you have reset the crop, let's access Crop Art again and trim the art differently. Let's say the picture is supposed to be six inches deep and two columns wide. Enter "2" for the width, "6" for the depth, and go ahead and put in a "3" for horizontal. Hit Execute then. Select the vertical position with the arrow keys, then hit Execute again.

When you do not enter a horizontal amount, you gain the flexibility of being able to begin the trim within the image rather than at the left edge. This way, you can cut off some of the picture's left edge in addition to or instead of the right edge.

Note also that when you enter no vertical position value, you may begin cropping from the bottom of the photo up, if you like. This is often helpful.

Okay, if the image is currently cropped, perform a Reset Crop on it, and then we'll use one more method of cropping the art.

Access Crop Art, leave the proforma empty, and hit Execute. Using this method, you have the most flexibility. You can position and size the box all on screen with the arrow keys or the mouse.

Now, reset the crop and use Scale Art and Crop Art on the same photo. Scale it so that it's two columns wide and then crop the depth to six inches. When you have finished cropping and scaling the art, use Move Freely (*entering "3" for the horizontal position*) to move it back up beneath the folio and next to the lead story, if it's not currently positioned there. Then, release it.

Cutlines

Okay, now that we have an image on our page, we can place another element on the page: a *cutline* (also known as a *caption*) under our photo. Before you can place a cutline, you must write it.

Close out whatever is in your text edit window and create a new text file (*See Page 4-6, if you need to refresh your memory on this.*). At the proforma, hit Shift-Delete, then type in a file name. Call it your initials and "cut1", like "mrmcut1", and call the slug something like "Beggar cutline". Hit Execute after you type the slug.

Now, we're going to use a headline format. Do an Open Command bracket, hit a slash. Now you have a choice: Which font shall you use? (*See Table 7.A, Page 7-5.*) To keep it simple, use one of the four roman faces: *t, h, ss,* or *nn.* Type in the letter(s) for the font, then hit a slash. Then type a "2" (*A two-column photo gets a two-column cutline.*), type "11" (*for the point size*), then hit a slash, then type a "b" (*for boxed — You'll see why, in a moment.*), then hit a Close Command bracket.

Now, type in some text about what you think is going on in the photo. Better yet, on the original photo is a cutline for it: "BELGRADE, Yugoslavia — STREET BEGGAR — A woman begs under the election campaign poster of Yugoslav Prime Minister Milan Panic in Belgrade Friday. Panic is challenging Serbian President Slobodan Milosevic in elections scheduled for Dec. 20."

Write your cutline from this text. When you get done writing it, place a Quad Left at the end of it and do an H&J. Place the cutline onto the page beneath the photo, using Place Headline. You may have to use Exact Vertical Mode to place it where you want it. (*You want it one pica down from the bottom of the photo.*)

If the cutline does not fit — if it doesn't fill out the measure, then you must add or subtract words from it. Do not resize it. There will likely be some trouble with words breaking in the cutline. Probably the simplest way to get rid of these breaks in the words is to convert the cutline into ad text and do an Enter Ad Edit Mode. Yes, this is like cheating.

If you tried to locate the cutline's file, Edit it, make changes to it, and do a Head Fit — as you would do to change any other text placed as a headline, still the words break wherever they want to.

The apparent solution for this dilemma is to convert the cutline to ad text. So, with nothing in the text edit window, with the view in Half Screen Mode, and with your cutline text selected on the page, perform the Enter Ad Edit Mode mnemonic. (*You can't get into Ad Edit Mode from the news template. So, use the mnemonic command "eaem".*)

Now, you see the cutline in the text edit window, with a bunch of commands at the top. The only one of these commands you need to concern yourself with is the

"<CC28.0". Change it to "<CC27" (*Leave that semi-colon after it!*) (*Note: In dealing with a three-column picture, your Change Column command would need to be 41 picas.*)

The Exit Ad Edit Mode mnemonic "exad" will close out the ad edit file and cause the changes to take effect on the page (*Neither Compose Story nor Head Fit will do the job.*) Get into and out of Ad Edit Mode as many times as it takes to get the cutline to look good. Try to make it look like a solid block of text with four lines filling the entire width.

If you have difficulty getting it into Ad Edit Mode, try releasing the cutline and selecting it again. Then, try to go into Ad Edit Mode again.

Earlier, if when you release the cutline, it looks too close to or too far from the photo, select it and use Move Vertical (*with Exact Vertical Mode on*) to move it accordingly. (*Increase the view to Full Screen if it helps you judge the distance better.*)

When you are done editing and repositioning the cutline, close out the text file, and release the cutline on the page.

Using Boxes on the Page

We put the cutline in a boxed head format so that we could box the cutline together with the photo. Now, we're going to put that box around the photo and the cutline. We will use — you guessed it — the Box command. (*See Info Box 5.3, Page 5-3.*)

First, bring your makeup window up to Full Screen and do a Pan Screen Area (*See Info Box 7.3, Page 7-4, if you've forgotten how to use it.*), if you need to, in order to view the entire photo and cutline at once.

Now, access the Box command. We want the box to be two columns wide: Enter a "2" for the width. Alt-right arrow over. We don't know the depth; leave it blank. For horizontal position — right, enter a "3". Now, move down to Lleg and enter a "1" (for a one-point rule weight). Then, hit Execute.

You'll want to nail the vertical position right on. Carefully, align the crosshairs with the top edge of the photo, then execute. Now, use the arrow keys or the mouse to move the bottom *leg* of the box so that it lines up about a pica beneath the last line of the cutline, then execute.

The Box command typically misbehaves. If it jumps to a vertical position that you didn't tell it to, then do an Erase Selected (Don't do an Erase Item, if you have a file open. You'll have too much trouble selecting the box through the image.). Then, perform the Box command, this time toggling into Exact Vertical Mode while you are drawing the box. This should give you good results. When the box looks to fit nicely, release it and return to Half Screen Mode.

We prepared a story to be boxed earlier, but then we didn't put a box on it.

When drawing a box around a story, the rule weight should be no larger than two points (*One point is a good weight to use.*).

Access the Box function and get ready to box that story. When you draw the box, allow for one pica of space between the inside of the box and its contents (*the story and the headline*).

Placing Advertisements on the Page

One last element we will have on our training page is an advertisement. In fact, we will place the first ad you built in Chapter Five onto the page.

It's considered poor design to allow advertisements to be placed on a front page. But this is just a training exercise. So that you might integrate everything we have done in this manual into one page, you will need to know how to place an ad onto a page.

Locate that first ad in the ads directory and perform a Place File function (*See Info Box 7.16, Page 7-20.*). Use Move Vertical and place the ad in the bottom left corner of the page. Do not release the ad without first placing it where you want it, else you may have difficulty selecting it all again.

Differing Column Widths

Another thing you can do when placing a story is to use different column widths with the stories. It's not too hard to do, either.

Select the training story again. Do a Boxed story shape.

For the width, tell it "3/2" with the rest of the proforma filled with the standard data — that which we used for story placement earlier. Hit Execute. It's putting the text in two columns that, together, are as wide as three columns.

Later, we'll use "3/2" — which is referred to as "two on three". Play around with other combinations of "#/#" for the width, if you like. (*"Two on three" and other differing story column widths may be used with all story shapes.*)

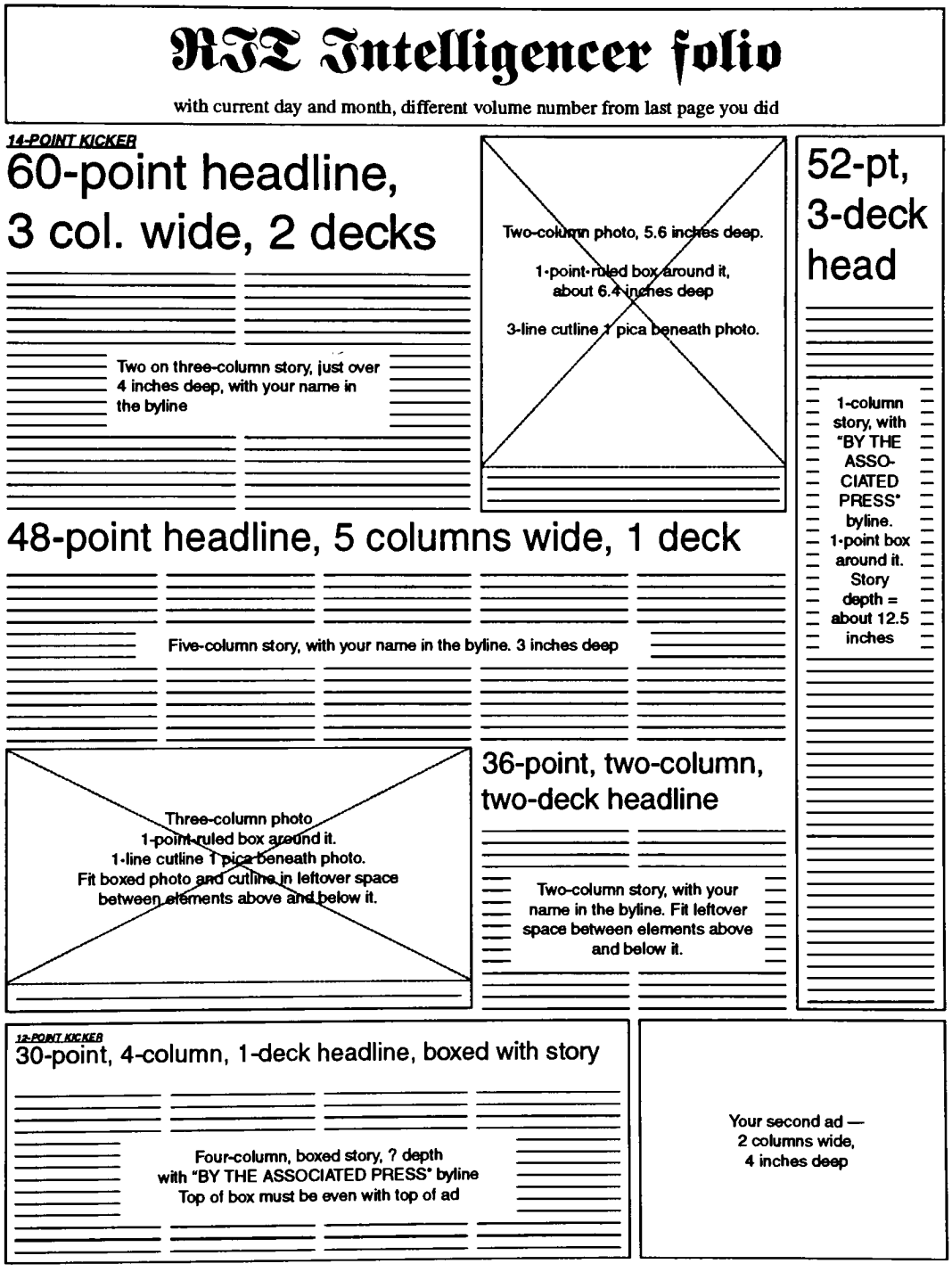
Building Your Own Page, From Scratch

Now, having learned all of the basics, you should be ready to go off on your own with the Harris Page Layout System.

The last thing you must do before you put this manual away is to use all of those skills you have learned to paginate an entire news page. In this last exercise, use the following guidelines in this dummy of a news page. Build your own page in

the likeness of the page shown in Figure 7.B to the very best of your abilities. The elements of your page will include the four Associated Press stories you edited and the news text file you created in Chapter Four; the second advertisement (*the "NOW*

Figure 7.B



Shown here is a dummy news page. The page you create should have all of the elements this one has. The elements on your page should conform to the guidelines listed in the figure.

HIRING!" ad) that you built in Chapter Five; and the two images you scanned in on the Autokon in Chapter Six.

Notes: You should have one pica between all separate elements on the page. Use two to four different fonts with your headlines.

Info Box 7.20 shows a list of steps to use in paginating on the Harris Page Layout System, using this guide.

Info Box 7.20

BASIC STEPS FOR PAGINATION

1) Create the page.
2) Enter appropriate data in the New Page proforma (including "RI" for the paper name).
3) Prepare stories for placement.
   3a) Open an edited story.
   3b) Enter headline format call, with necessary values.
   3c) Enter byline format call.
   3d) H&J the story.
4) Place the headline.
5) Edit/resize headline until it fits.
6) Choose a story shape and place the story on the page.
7) Compose the story.
8) Trim or add to story to make it fit the desired space.
9) Place a photo on the page.
10) Move the photo to the desired location.
11) Scale/crop the photo to fit the desired space (may require repositioning).
12a) Write a cutline for the photo.
12b) Enter an appropriate headline format for the cutline. (*Steps 12a and 12b could be performed earlier, if you liked.*)
13) Place the cutline on the page, one pica beneath the photo.
14) Box the photo and cutline together.
15) Repeat Steps 9 through 14, placing a other image elements on the page.
16) Place and position your advertisement on the page.
17) Repeat Steps 3 through 8 until you fill the page.
To complete the page, you may need to resize and/or reposition elements.
18) When the page is complete, output it.
19) Paste the two halves of the output page together and trim it.

CHAPTER EIGHT

OUTPUT

This chapter will teach you how to output ad and page files from the Harris Page Layout System to an Agfa-Compugraphic 8600 typesetter. We will the bare minimums with this typesetter, as the point of this manual is not to teach the operation of aged output devices.

Ad Output

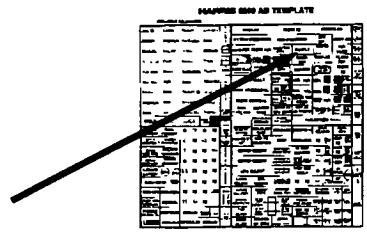
To output an ad, it must first be open in the makeup window. When the ad you want to output is on screen, perform the Output function. (*See Info Box 8.1.*)

The proforma which shows up asks for the destination directory (*where the file will be sent after output*), the mode, options, format, copies, and output directory (Odir). Change the name in the destination directory field to the ads directory for the node you're working on (AADS, BADS, and et ceterra). The mode may be either 0 or 1. This depends on how wide your ad is. If the ad is three columns wide or fewer, then the mode should be 0. If it's greater than three columns, the mode should be 1. The mode tells the output device — the Agfa-Compugraphic 8600, in this case — to split the page into two parts. (I'll explain more about this when we discuss outputting news pages.) For now, let the mode be 0, since neither of the training ads are wider than three columns. Leave the rest of the fields as they are and hit Execute.

Info Box 8.1

OUTPUT

Key: None
Mnemonic: op
Template: Output



A second proforma will ask you, "ENTER ZONE(S) REQUIRED." Don't enter anything here and hit Execute.

If you get a message that says, "PAGE OR AD HAS ERRORS," go ahead and hit Execute, telling it that you wish to proceed with the output. If the file has errors, we might be able to figure out what they are, depending upon what does and does not image during output. (*If there are errors in the file, the 8600 will likely give you problems.*) With any luck, you won't have any errors and won't get this message.

If you do have (an) error(s), you'll need to look over the hard copy to see what

may have caused the problem. Typical errors include items being positioned outside of the ad, and overlapping items within the ad. If either of these is your problem, open your ad, make the corrections, and then output it again. If the error persists, ask the System Supervisor for assistance.

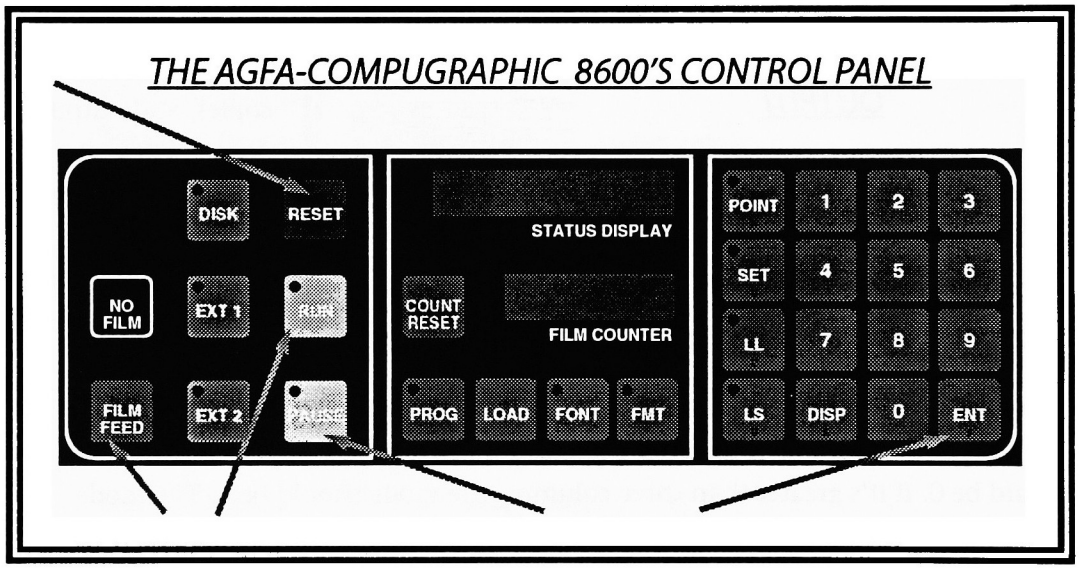
If you don't have any errors, then proceed to the next section.

When a file is sent to be output, it gets closed out, departing the makeup window.

At the 8600

Once you have sent a *job* (a *job* is a file waiting to be output) to the 8600, go to the typesetter's console. (*See Figure 8.A.*)

Figure 8.A



Illustrated above is a facsimile of the control panel of the 8600. Note the location of the RESET, RUN, PAUSE, and FILM FEED buttons on the left side of the panel and the number and ENT (Enter) buttons on the right side. Watch the Status Display for messages during output.

The First Job You Output

If the 8600 is not on, follow the start-up procedures for it in Chapter One. After the 8600 has warmed up, and the Status Display reads, "0C 003", press the RESET button. Wait for the display to say, "0C 005", then press "3", then "9" then "1" followed by ENT (Enter), then press "6" and "1" and "4", followed by Enter. (*These*

commands set up the 8600 to receive output from the Harris.) Then, hit RUN. A red light will go on at the top left corner of the Run button. If you have difficulties getting the *Run light* to come on, ask the System Supervisor for help.

If you have sent a job from the Harris before you hit Run, then as soon as you do hit Run, you'll see some activity within the Status Display.

Awaiting Output

When the 8600 first *takes* a job (*when it begins outputting a job*), it will let out a beep, and the Status Display will say "0C 030". This signifies a "Start-of-Take Condition". Later, it should say, "0C 032", followed a little later by "0C 034". Each time a new message enters the Status Display, the 8600 will let out that obnoxious beep.

In the event a message other than 0C 030, 032, and 034 shows up, first wait a while to see if you get an 0C 034. If it gets that far, you can at least advance the paper (*as we'll discuss in a moment*) and then process it. If you don't get an 0C 034, then you can press Reset, go through the 391, 614, and Run sequence again, hoping the error was just a fluke. If the strange message persists, get the System Supervisor to help you.

Once you get an 0C 034, check to see if anyone else in the lab is outputting a file. If someone else is, then wait on their job before processing the paper (*to conserve media*). If not, then press Pause. The status window will read "0C 007" and the unit will beep. (*You may create difficulties for yourself, if you try to make it pause in the middle of outputting a job. Don't try it.*) After the Pause light goes on, press the FILM FEED button twice in rapid succession. You'll hear the paper advance once, then pause, then advance again.

Processing the Media

Now, stand at the right end of the unit and rest your hands on the cassette cover. Put your fingers in the break between the cassette cover and the top of the unit and gently pull it toward yourself. The cover should swing open toward you. Inside, you will find a black and blue (*in more ways than one*) take-up cassette labeled "Compugraphic."

To the far right or far left, within the opening in which the cassette rests, there is a media cutter. It's black and shaped so that you can grasp it with two fingers. Take hold of it and slide it — to the left, if it's currently at the right; or to the right, if it's currently at the left. You will hear it cut the paper. After you have cut it, slide the cutter all the way to the right, so that you'll know where it is next time.

Next, grab the handle on the take-up cassette with your right hand and prepare to pull up and back, toward yourself. With your left hand, reach in front of the cassette and push the paper tight against the outside of the cassette. If you don't do this, the media will typically come yanking out of the take-up cassette and become exposed, often ruining your job. Pull the cassette out.

DO NOT close the cover of the 8600 yet. You'll need to put another take-up cassette in there first. For the moment, leave the cover open and take the cassette containing your job to the photochemical processor and process it, per that machine's instructions. (*Right, fold the corners of the paper up — "dog-ear" it. Then, feed it into the processor. Close the lid when the machine takes it.*) After it's done being processed, collect and examine your job.

Meanwhile, you need to put another take-up cassette into the 8600 so that it will be ready to take the next job — be it yours or someone else's. If the spare take-up cassette is not sitting on or around the 8600, then it was probably sitting in the processor when you went to place the cassette with your job in it in there. Take the spare cassette and put it in the 8600 where the one you took out had been. Fit it in to the left, pushing it down into place. When you trip a sensor, the machine will wail at you and the console will read "0C 013". Next, close the lid securely, then press the Run button.

Later Jobs You Output

Later times you run jobs, do not reset the 8600 (*the Reset, 391, 614, and Run sequence*) each time you run a job. You only do this for the first job run through — whether it was yours or someone else's. For following jobs, you must only make sure the Run light is on. If it is not on, press Run. (*If the status window reads "0C 013" when you try to do this, place a take-up cassette in the unit, then press Run.*)

Outputting Pages

There is little difference in the procedures used between outputting pages and outputting ads.

When you want to output a page, access the Output function. For the name of your destination directory, tell it the name of the pages directory for the node you're on (*APAGES and et ceterra*). Make the mode be "1". When we output the page, it will be imaged in two pieces — first the left half, then the right. The output width of the 8600 is eight inches, thus we have a need to split the page. Leave the rest of the fields alone and hit Execute. Leave the Zones proforma alone and hit Execute.

If it says, "PAGE OR AD HAS ERRORS", go ahead and tell it to continue, by hit-

ting Execute. Follow the procedures earlier, with ad output, to track down your errors.

After Output

After you output a page or ad, and you want to open it back up again, you would look in the directory that you entered for the "destination directory" in the output proforma. If you can't find a file in the directory you think it should be in after you output it, you might look in the pages recovery directory (*either APREC, BPREC, CPREC, or DPREC*). If you failed to enter a destination directory name, then the default destination — pages recovery — will be used. Remember to send your file back to the directory you want, and you shouldn't have problems of this nature.

With a final output which was typeset in two parts, such as a news page, you will need to cut and paste the halves together before you are finished with the page. You need only do this with the final output.

Typesetter Limitations

The Agfa-Compugraphic 8600 typesetter is incapable of imaging the graphic elements we used on our pages. In anticipation of RIT's Harris system being interfaced with a more-powerful imagesetter, you were instructed on how to input images and incorporate them into pages. At this stage, the image input and manipulation process is academic.

APPENDIX A

A LIST OF MNEMONIC COMMANDS USED IN THIS MANUAL

In Alphabetical Order, by Mnemonic

ai	Ad Input
aot	Area Select Text
aps	Art Space
asa	Add to Selected (Ads Mode)
at	Align Tablet
bd	Bold
bx	Box
bxd	Boxed, Story Shape
bye	Log Off
ca	Change Attributes
cad	Create Ad
cap	Crop Art
cc	Compress Compose
ccs	Change Character Space
ccw	Change Column Width
cd	Condense
cf	Change Font
cl	Change Leading
cla	Close Ad
clp	Close Page
cps	Change Point Size
cr	Change Rule
cs	Compose Story
csw	Change Set Width
eaem	Enter Ad Edit Mode
ed	Edit
ei	Erase Item
es	Erase Selected
exad	Exit Ad Edit Mode
exp	Expand
fb	Fill Bottom, Story Shape
fhl	Head Fit
fl	Fill Left, Story Shape
fs	Full Screen Mode
gs	Group Select
hello	Log On
hf	Head Fit
hr	Horizontal Rule
hs	Half Screen Mode
ia	Input All
it	Italic
lam	Larger (Ads Mode)
lnm	Larger (News Mode)
lt	Lite
mf	Move Freely
mh	Move Horizontal
mv	Move Vertical
n	Narrower
np	Create Page
ns	Normal Set
oa	Open Ad
op	Output
opp	Open Page
oss	Open Selected Story
ost	Open Story to Trim
p##	Point Size Fields
pf	Place File
ph	Place Headline
psa	Pan Screen Area
rc	Ragged Center
rj	Ragged Justify
rl	Ragged Left
rr	Ragged Right
rel	Release
rcp	Reset Crop
rthc	Rules Thicker
rthn	Rules Thinner
sa	Scale Art
sam	Smaller (Ads Mode)
sh	Shorter
si	Select Item
snm	Smaller (News Mode)
so	Square Off, Story Shape
som	Multi Square Off, Story Shape
t	Taller
w	Wider
x	Cancel
xh	Cancel Headline

In Alphabetical Order, by Function

Ad Input	ai
Add to Selected (Ads Mode)	asa
Area Select Text	aot
Art Space	aps
Align Tablet	at
Bold	bd
Box	bx
Boxed, Story Shape	bxd
Cancel	x
Cancel Headline	xh
Change Attributes	ca
Change Point Size	cps
Change Character Space	ccs
Change Column Width	ccw
Change Font	cf
Change Leading	cl
Change Rule	cr
Change Set Width	csw
Close Ad	cla
Close Page	clp
Compose Story	cs
Compress Compose	cc
Condense	cd
Create Ad	cad
Create Page	np
Crop Art	cap
Edit	ed
Enter Ad Edit Mode	eaem
Erase Item	ei
Erase Selected	es
Exit Ad Edit Mode	exad
Expand	exp
Fill Bottom, Story Shape	fb
Fill Left, Story Shape	fl
Full Screen Mode	fs
Group Select	si
Half Screen Mode	hs
Head Fit	hf, fhl
Horizontal Rule	hr
Input All	ia
Italic	it
Larger (Ads Mode)	lam
Larger (News Mode)	lnm
Lite	lt
Log Off	bye
Log On	hello
Move Freely	mf
Move Horizontal	mh
Move Vertical	mv
Multi Square Off, Story Shape	som
Narrower	n
Normal Set	ns
Open Ad	oa
Open Page	opp
Open Selected Story	oss
Open Story to Trim	ost
Output	op
Pan Screen Area	psa
Place File	pf
Place Headline	ph
Point Size Fields	p##
Ragged Center	rc
Ragged Justify	rj
Ragged Left	rl
Ragged Right	rr
Release	rel
Reset Crop	rcp
Rules Thicker	rthc
Rules Thinner	rthn
Scale Art	sa
Select Item	si
Shorter	sh
Smaller (Ads Mode)	sam
Smaller (News Mode)	snm
Square Off, Story Shape	so
Taller	t
Wider	w

APPENDIX B

A LIST OF FONTS FOR HARRIS NODES A,C, AND D AT ROCHESTER INSTITUTE OF TECHNOLOGY

Number	Name	Headline Format Acronym
1	News 9	nn
2	News 9 Italic	nni
3	News 9 Bold	nnb
4	Triumvirate (like Helvetica) Thin	
5	Triumvirate Light	
6	Triumvirate	h
7	Triumvirate Italic	hi
8	Triumvirate Bold	hb
9	Triumvirate Bold Italic	hbi
10	Triumvirate Bold No. 2	
11	Triumvirate Inserat	hin
12	Triumvirate Bold Outline	hbo
13	Baskerville	
14	Baskerville Italic	
15	Baskerville Bold	
16	Baskerville Bold Italic	
17	Plantin	
18	Plantin Italic	
19	Plantin Bold	
20	Plantin Bold Italic	
21	Stymie Light	
22	Stymie Light Italic	
23	Stymie Medium	
24	Stymie Medium Italic	
25	Stymie Bold	
26	Stymie Bold Italic	
27	Stymie Extra Bold	
28	Times	t
29	Times Italic	ti
30	Times with Small Caps	
31	Times Semibold	
32	Times Bold	tb
33	Bodoni	
34	Bodoni Italic	
35	Bodoni with Small Caps	
36	Bodoni Bold	
37	Bodoni Bold Italic	
38	Caslon	
39	Caslon Italic	
40	Caslon Bold	
41	Caslon Bold Italic	
42	Janson	
43	Janson Italic	
44	Janson Bold	
45	Janson Bold Italic	
46	Antique Olive Light	
47	Antique Olive	
48	Antique Olive Medium	
49	Antique Olive Bold Condensed	

Number	Name	Headline Format Acronym
50	Goudy Old Style	
51	Goudy Old Style Italic	
52	Goudy Bold	
53	Adminster Book	
54	Adminster Book Italic	
55	Artcraft Light	
56	Artcraft Light Italic	
57	Artcraft Bold	
58	Congress Regular	
59	Congress Italic	
60	Congress Medium	
61	Congress Cameo	
62	Garth Graphic	
63	Garth Graphic Italic	
64	Garth Graphic Bold	
65	Windsor Light	
66	Windsor Light Condensed	
67	Windsor Bold	
68	Cartier	
69	Cartier Italic	
70	Sabon	
71	Sabon Italic	
72	Sabon Bold	
73	Shannon Book	ss
74	Shannon Oblique	ssi
75	Shannon Bold	ssb
76	Trump Mediaeval	
77	Trump Mediaeval Italic	
78	Trump Mediaeval Bold	
79	Schneidler	
80	Schneidler Italic	
81	Packard	
82	Packard Bold	
83	Hadriano Regular	
84	Hadriano with Small Caps	
85	Clarendon Book	
86	Clarendon Book Condensed	
87	Cheltenham Bold	
88	Typewriter Large Elite	
89	Hobo Medium	
90	Profil	
91	Symbol	
92	Chisel	
93	Libra	
94	Murray	
95	Old English	
96	Old Fashion Script	
97	Venetian Script	
98	Albertus Book	
99	Antique	

Notes: Most fonts do not have headline format acronyms, since they are not used within headline formats. The acronym is only useful within a headline format.

(For a list of the headline format fonts consult Table 7.A, Page 7-5.)

INDEX

Many index entries will only list the number of the first page they are located on, or the page where they are best explained. Most keys will only list one page number.

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Pretest
Thesis Research
Mark R. Mulik

Please answer all of the questions honestly.

Name _____

With questions 1 and 2, rate on a scale from 1 to 10, with 1 equaling poor, and 10 equaling excellent.

1. How comfortable are you with using computers?

2. How experienced would you consider yourself to be with computers?

3. Which platforms have you worked with? (Check all that apply.)

__ Macintosh __ PC __ UNIX __ VAX

__ Sun __ Other (Please list) _____

4. How long have you been working with computers?

5. By what method(s) have you learned the computers you know? (Check all that apply.)

__ Self-taught __ Used training manual __ Learned from friend

__ Taught by instructor (in classroom setting)

__ Taught by professional trainer

6. Have you ever used a Harris pagination system before? If so, please explain in detail how much and to what extent you have.

7. What "proprietary" composition equipment are you familiar with? (Please list equipment names, if you can remember them.)

Agfa/Compugraphic _____

Linotype-Hell _____

Varityper _____

III _____

SII _____

Composition Systems, Inc. (CSI) _____

Atex _____

Camex _____

Harris _____

Appendix C

NOW HIRING!

The RIT Intelligencer, Rochester Institute of Technology's newest newspaper, is looking for staff reporters, photographers, graphic artists, and editors.

The Intelligencer will be published weekly, on Thursdays, starting January 28, 1993.

It will be the directive of The RIT Intelligencer to focus on the social and economic problems facing RIT students, faculty, staff, and administration while Bill Clinton is in the White House.

The newspaper will be produced in RIT's School of Printing Management and Sciences. It will be paginated using a Harris Page Layout System and then printed on a Goss Community press.

Staff members will receive food stamps and pizza coupons for their work on the publication.

For information, please call 555-1683.

WE NEED YOU! *SIGN UP NOW!*

Appendix D

RT Intelligencer folio

with current day and month, different volume number from last page you did

14-POINT KICKER

60-point headline, 3 col. wide, 2 decks

Two on three-column story, just over 4 inches deep, with your name in the byline

Two-column photo, 5.6 inches deep.

1-point-ruled box around it, about 6.4 inches deep

3-line cutline 1 pica beneath photo.

52-pt, 3-deck head

1-column story, with "BY THE ASSO-CIATED PRESS" byline. 1-point box around it. Story depth = about 12.5 inches

48-point headline, 5 columns wide, 1 deck

Five-column story, with your name in the byline. 3 inches deep

Three-column photo
1-point-ruled box around it.
1-line cutline 1 pica beneath photo.
Fit boxed photo and cutline in leftover space between elements above and below it.

36-point, two-column, two-deck headline

Two-column story, with your name in the byline. Fit leftover space between elements above and below it.

12-POINT KICKER

30-point, 4-column, 1-deck headline, boxed with story

Four-column, boxed story, ? depth
with "BY THE ASSOCIATED PRESS" byline
Top of box must be even with top of ad

Your second ad —
2 columns wide,
4 inches deep

Appendix E

Final survey

For all users

1. How well prepared to use a Harris Page Layout System in the future, because of what you have learned from this instruction? Rate from 1 to 10 – with 1 equaling very poorly prepared and 10 equaling very well prepared.

2. How would you feel about being given the opportunity to use a Harris pagination system in the future? Rate from 1 to 10 – with 1 equaling strong dislike for the idea and 10 equaling strong like for the idea.

With questions 3 and 4, rate on a scale from 1 to 10 – with 1 equaling poor and 10 equaling excellent.

3. How comfortable are you using computers?

4. How experienced would you consider yourself to be with computers?

5. Did you finish the projects?

When you turn in your completed Harris projects, please attach the time log, indicating how much time you spent learning the system and completing the projects. This is critical.

Appendix F

Final survey

Thesis research
Mark R. Mulik

It is very important that you answer the following questions with complete honesty. So that you may feel free to answer honestly, please do not put your name on this questionnaire.

For users of *A Beginner's Guide to Harris Pagination Systems*

1. Evaluate the training manual using the following criteria. In the space next to each criterion, place a rating of 1 through 10 – with 1 equaling poor and 10 equaling excellent.

A. ____ The way it explained things
B. ____ Its layout/design
C. ____ How easy it was to follow
D. ____ Its user friendliness
E. ____ Its length
F. Check next to the box that applies to your opinion of the manual's length:
a. ____ Too long b. ____ Just right c. ____ Too brief
G. ____ Its ability to prepare you to compose the ad at the end of chapter five
H. ____ Its ability to prepare you to paginate the page at the end of chapter seven

2. Did you read the entire manual?

3. Did you follow the manual in the order the chapters were arranged?

4. Did you skip over sections of the manual that you thought were unnecessary?

If so, which sections?

5. Was there anything about the manual that you found to be too basic or overexplained?

If so, please list specific chapters/sections you recall as being too basic.

6. Was there anything about the manual that you found was not explained well enough or was too advanced?

If so, please list specific chapters/sections you recall as being such.

7. Were there sections in which you thought it would have been helpful to have an illustration but none was present?

If so, where, specifically?

8. In sections containing info boxes, did you try to only use the info boxes, without reading the body copy that introduced them?

9. Did you have difficulty with the way the pages, info boxes, figures, and tables were numbered?

10. Did you use the index?

10a. If so, how frequently? Rate from 1 to 10 – with 1 equaling very infrequently and 10 equaling very frequently.

10b. *Be honest*: Did you use the index because you did not read all of the manual and you were looking for a short cut?

10c. Did you find what you were looking for, using the index?

11. How apt would you be to using a self-guided training manual in the future, because of your experience with this one? Rate from 1 to 10 – with 1 equaling strong dislike for the idea and 10 equaling strong like for it.

Appendix G

Name _____

Harris users general knowledge test

Your "grade" on this text will not affect your grade in the class. Please answer the questions to the best of your ability.

i. Were you in the group which used the manual?

Miscellaneous

1. What is the main difference between a Harris 8900 and 8300 workstation?

2. What are mnemonic commands?

3. How are mnemonic commands accessed?

4. To quickly move the cursor from one field to the next in a proforma, what key(s) is/are used?

5. List the steps, in orders, for aligning a template to the tablet.

Directories and files

6. What is the quickest way to view the art directory?

7. To open a text file, what key(s) *or* template function(s) is/are used?

8. To open an ad file, what key(s) *or* template function(s) is/are used?

9. What key(s) *or* template function(s) is/are used to close out a text file?

10. What key(s) *or* template function(s) is/are used to close out a page?

Text editing

11. What key(s) is/are used to quickly move the cursor to the bottom of a text file?

12. What would be the quickest method to define and delete a paragraph of text?

13. In a text file, what is the quickest way to delete all of the text after the cursor?

14. What does a format merge command tell the system to do?

15. How is the format merge command accessed?

Ads

16. What are two methods for placing ad text into an ad?

17. Name two mnemonic *or* template functions for selecting text in an ad.

18. What mnemonic *or* template function is used to change the horizontal and vertical positions of an element in an ad at once?

19. Name a mnemonic *or* template function that is used to have multiple groups of text selected in an ad?

20. To edit the text content of a selected ad group, what mnemonic *or* template function is used?

Autokon

21. When scanning an image into the Harris Page Layout System using the Autokon scanner, what screen type should be used?

Pages

22. Label the five fields of the following headline format call.

</ssb/4/40/k/14>

a. b. c. d. e.

a. _____

b. _____

c. _____

d. _____

e. _____

23. What is the difference between the </byi> and </byiap> byline format calls?

24. What does the H&J function do?

25. After editing a selected headline, what function is used to make the changes take effect on the page?

26. List three of the five story shapes.

27. What function is used to call up a story that is selected on a page?

28. What function is used to resize an image that has been placed on a page?

29. If an image on a page has been cropped incorrectly, what function(s) would be used to fix it?

30. What would be the easiest method for placing a frame that is 1 point thick on the left and right edges and 6 points thick on the top and bottom edges around an item? (List function(s) that would be used.)