

# Creating a Newsletter

**A** newsletter is an effective way of sharing common interests and exchanging news and ideas. Newsletters are a fast-growing publishing trend and are used widely by large corporations, educational institutions, local civic groups, and even individuals.

Widespread newsletter production resulted from desktop publishing popularity and accessibility of microcomputers.

Newsletters are usually confined to an 8.5-x-11-inch format, a size well suited to desktop publishing programs. Normally, the minimum number of pages is 4, and rarely does a newsletter have more than 24 pages.

Newsletter production can be inexpensive and does not require a large staff. A single person using a desktop publishing program can easily perform all stages of publishing, including editing, type creation, text formatting, and page layout.

Material presented in a newsletter looks professional and can lend credibility to the publication. Desktop-published newsletters are easier to read than are typewritten pages. Also, typeset quality takes up less space, which means more information per page and lower printing costs. Not only does typeset text help make a newsletter more readable and convey more information, but also desktop publishing lets you use typography creatively to add special impact to certain ideas. The results are pleasing to both the editor and the reader.

Newsletters are perceived as a timely and reliable source of information.

Producing a newsletter at school promotes student teamwork and cooperation.

Normally, newsletters do not contain advertisements.

A main value of newsletters is that they provide specific information and summarize that information.

A newsletter masthead becomes identified with the publication.

A good newsletter conveys information in a concise and personal format.

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## Newsletter Elements

Newsletters come in a variety of sizes and shapes, ranging in size from 5.5 x 8 inches to full-size tabloid pages; the most popular size is four pages of 8.5-x-11-inch sheets. In some cases, a single 11-x-17-inch sheet is folded to form four 8.5-x-11-inch pages. All newsletters contain the same basic elements, described below.

### Masthead

The masthead reveals the purpose of the publication. Mastheads typically include a name, address, mission statement, copyright information, subscription rates, name of personnel, and a telephone number. Some also provide a brief table of contents.

The masthead should be clean, uncluttered, and graphically pleasing. The masthead of a newsletter is found on page 1 or 2. Normally, the name and publication data are printed on page 1 and editorial and subscription information is placed on the second page.

### Nameplate

The typography of a newsletter's name as it appears on the cover is the nameplate. The nameplate treatment is inextricably linked to the way readers perceive a publication.

Nameplates are usually placed at the top of the first page and are often in large, bold letters. However, nameplates can be centered, flush left, or flush right. Also, vertical orientation of the nameplate can draw more attention. Figure 9.1 shows a few variations using PageMaker's type and graphics.

### Folio

The folio lists the volume and issue numbers and the current date. It is often printed with the nameplate (fig. 9.2).

No. 1, Vol. 4  
Spring 19992

*In a surprise attack, Fox blasted Oxe to an upset victory. Shown here Fox vs. 7 stamped oxe.*

# Newsletter

**Fox Defeats Ox 85 - 84**

Mstep pretu tempu revol...  
 Mihif napat ntint riora intui urque...  
 Kania questo utage idula: vires...  
 Quesi escit billo ispat...  
 Eant pluca oscri eseli sipse...

# Newsletter

Volume 4 Number 5 April 1992



**Inside:**

*Lozem lison dolorem uscvol*

*Zelus milku hayek oalka vhd aiekl*

*Pyrolme ut: gheors kooni jendek koso*

**Khamoshi Faramoshi, Saket Benshastan Gonah Ast**

Gvyand nira cho zad madar, pestan bh dahm...  
 Dedi darum kharidat mahabat kazo ghamat...  
 Rozi zeh sar sang oghabi bh hva khusht...  
 Sheari bod az khajeh hafez shyrazi.

The official newsletter No. 4, Vol. 8, Spring 1992

# 4 Seasons Newsletter

**Inside**

**Spring Brings Joy**

Ut wisi enim... Pd minim veniam, qui... Mastrud exerci tation... Clamcorper...

**Outdoor Fun**

**Autem**

*Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril*

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**Vel Illum Dolore**

**Quis Nostrud**

**Dignissim**

# Newsletter

No. 1, Vol. 4 Spring 1992

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Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore feugiat nulla facilis. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat.

Fig. 9.1. Different positions and variations of the nameplate.

### Table of Contents

Readers appreciate knowing at a glance what a publication contains. A table of contents on the cover increases readership by drawing attention to articles on inside pages. Tables of contents are often titled “Inside this issue” or “Featured this month” and are prominently featured on the first page. They are graphically set off in boldface, italic type, by shading, or by a border (fig. 9.3).

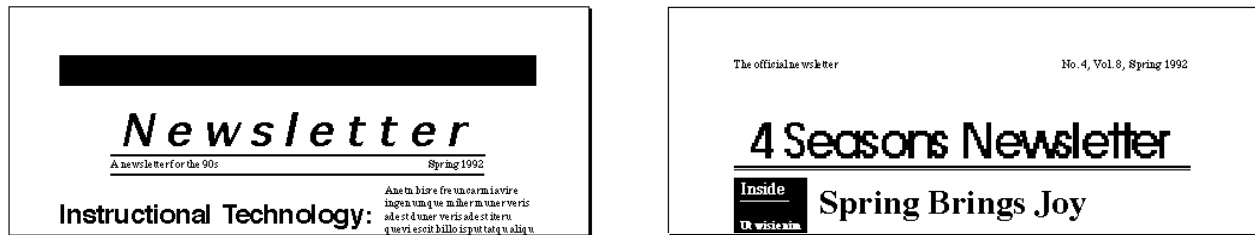


Fig. 9.2. Folios.



Fig. 9.3. Different positions of the table of contents (Inside).

### Headlines

One of the most important features of the newsletter is its headline. The size and style of type, the amount of white space, and the placement in relation to the article are all important considerations.

Avoid capitalizing every word of a headline.

Headlines serve two fundamental purposes: letting readers know what is in the story and capturing the interest of readers. Headlines can span the entire width of a page, or they can occupy several lines within a column.

Headlines typically are placed above the articles they introduce. However, they can be placed next to the article as well (fig. 9.4).



Fig. 9.4. Headline placement.

## Subheads

Subheads provide a transition between headlines and text. Subheads maintain the reader's momentum by breaking long blocks of text into small segments to enhance readability. Also, they provide an opportunity for readers to skim a page to find out what is in an article (fig. 9.5).

Subheads should be graphically distinct from headlines.

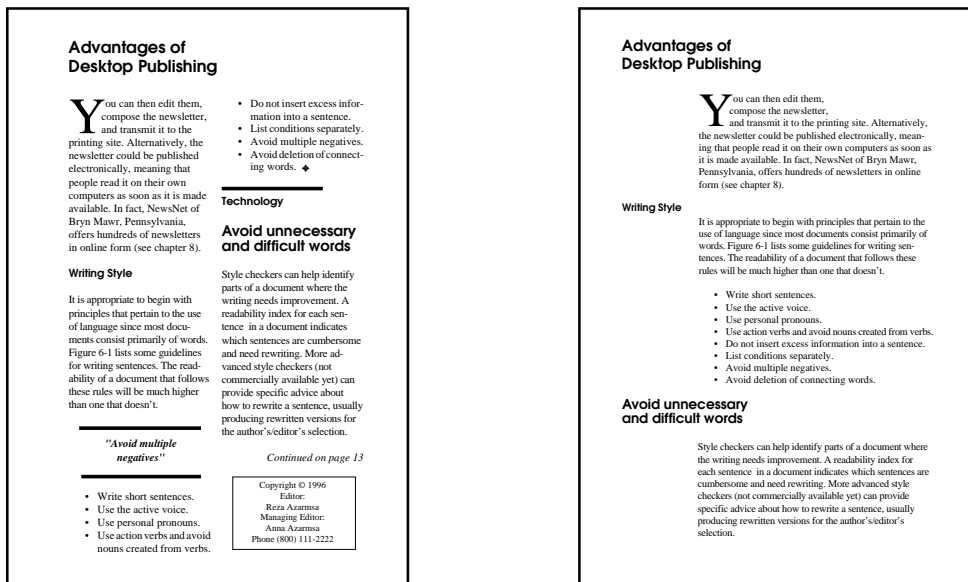


Fig. 9.5. Subheads.

### Byline

The byline is the name of the author of an article. It can be placed at the start or the end of an article. Often, an author's background credentials are provided at the end of a story.

Figure 9.6 shows the anatomy of a page.

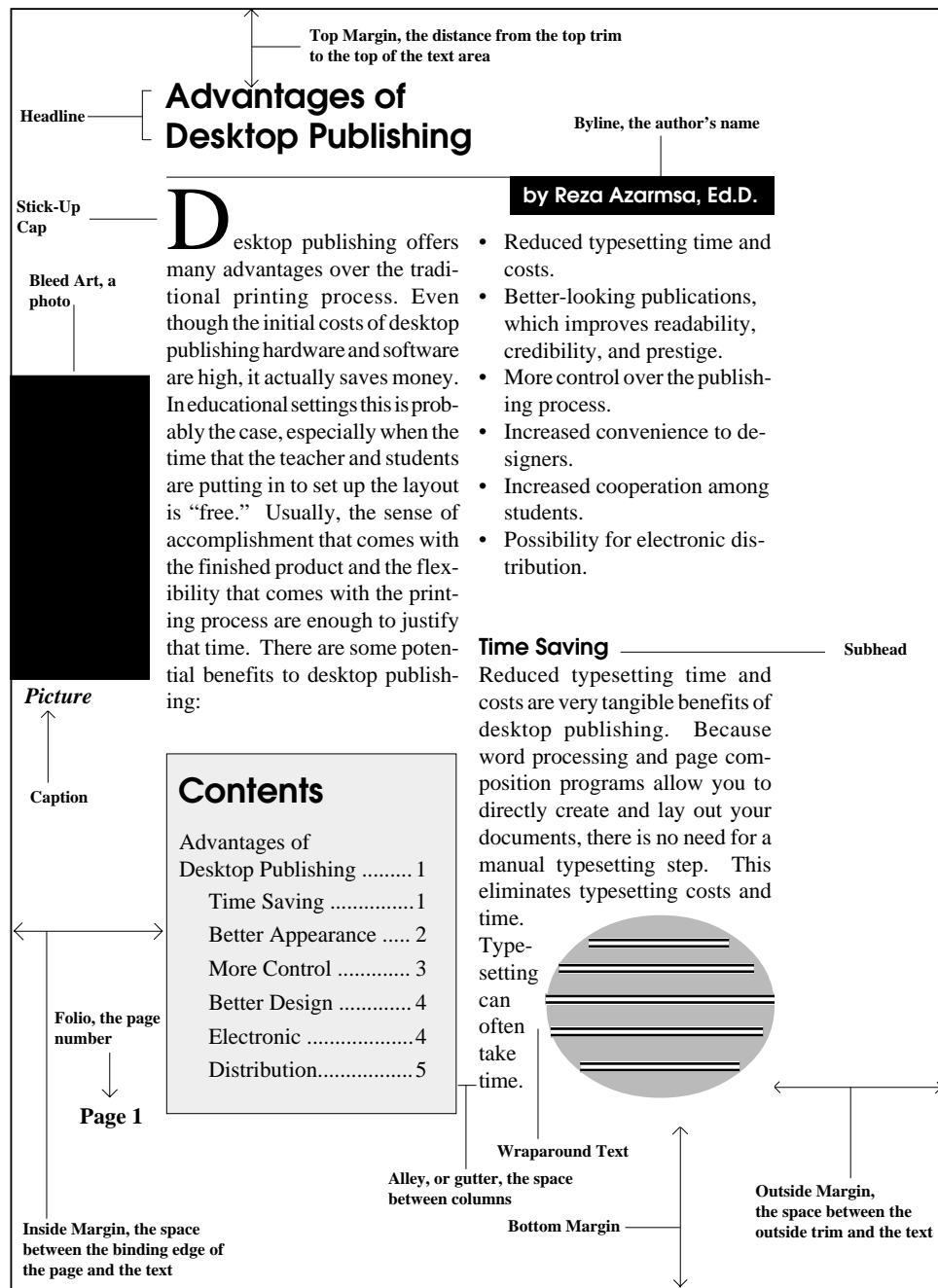


Fig. 9.6. Page anatomy.

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## Planning a Newsletter

Planning is an essential step in designing a newsletter. As with other desktop publishing projects, first define your goals and limitations. You need to establish the overall look you want to create and to consider any restrictions that will limit your choices.

You should specify the size of the newsletter. Most newsletters tend to be printed on a vertical 8.5-x-11-inch page. Of course, you can consider using a different newsletter format. You might plan your newsletter to be a vertical, legal-size format or a horizontal format.

Another consideration involves choosing black-and-white or color printing. If you decide to use color, how many colors will you use? Cost of printing is a major factor in determining black-and-white versus color in a newsletter. One alternative is preprinting a second color of ink for your newsletter's nameplate. Another alternative is to use different ink colors on paper.

Good design establishes a balance between unity and contrast.

After the initial planning is completed, prepare rough sketches of the newsletter (see fig. 9.7). Drawing sketches provides you with an opportunity to examine different approaches and discard those that do not work. You can quickly make headlines larger or smaller, try out different column arrangements,

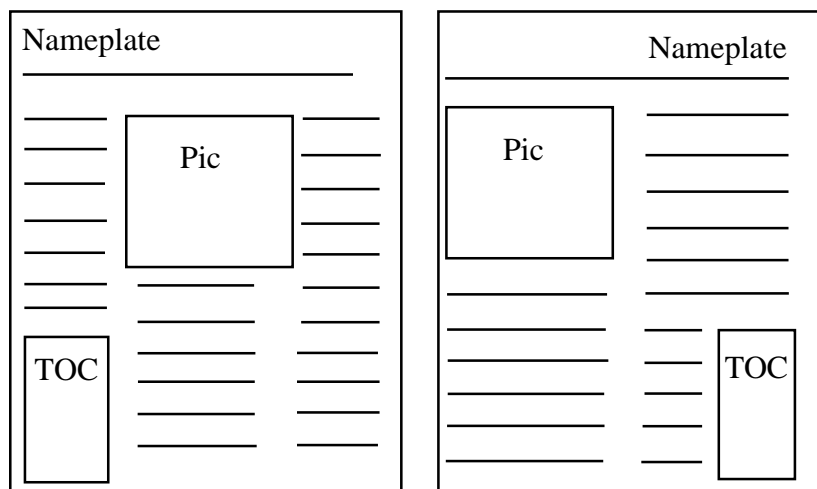


Fig. 9.7. Preparing different sketches provides more choices and alternatives.

and test alternative ways of placing visuals on a page. In this stage, you can determine the grid for your newsletter, specify white spaces, determine side margins as well as column margins, and decide on picture placement and pull-quote locations.

### **Copyfitting**

One of the most difficult jobs in creating a newsletter is determining how much publication space your copy requires, or determining in advance how much you have to write to fill a certain space.

Copyfitting helps you write more efficiently and gives your student writers parameters so they can prepare the right amount of copy to fit available space.

You need to know how much space each article will take. To find out, first measure the available space in column inches. (This refers to the vertical space the copy will require in the final publication.)

With the article file loaded in your word processor, first ensure that the article is in its final form for placement in the Page-Maker program. The main headline should be stripped out so that it can be placed separately. The first line should start at the top of the page. All subheads should be set exactly as they will appear in the final publication, with the style and size already selected.

The second step is to create a column the same width as your body-copy columns and 6 inches high. Place the file in this column.

Third, count the number of words in your copy, using the word-count feature in your word processing program.

Fourth, place the word processed file consisting of sentences and paragraphs in your previously created column and format it the same as your copy.

Fifth, divide the number of words by 6—the number of column inches in a column. The resulting figure will be the number of words that will fit in each column inch.

## Copyfitting with Leading

PageMaker allows control of vertical spacing, or leading. This is done as text is being placed from a word processed document. If you are changing the leading as you place an article in the publication, your copyfitting estimate will be affected.

Using different leading in text layout affects the copyfitting process (fig. 9.8).

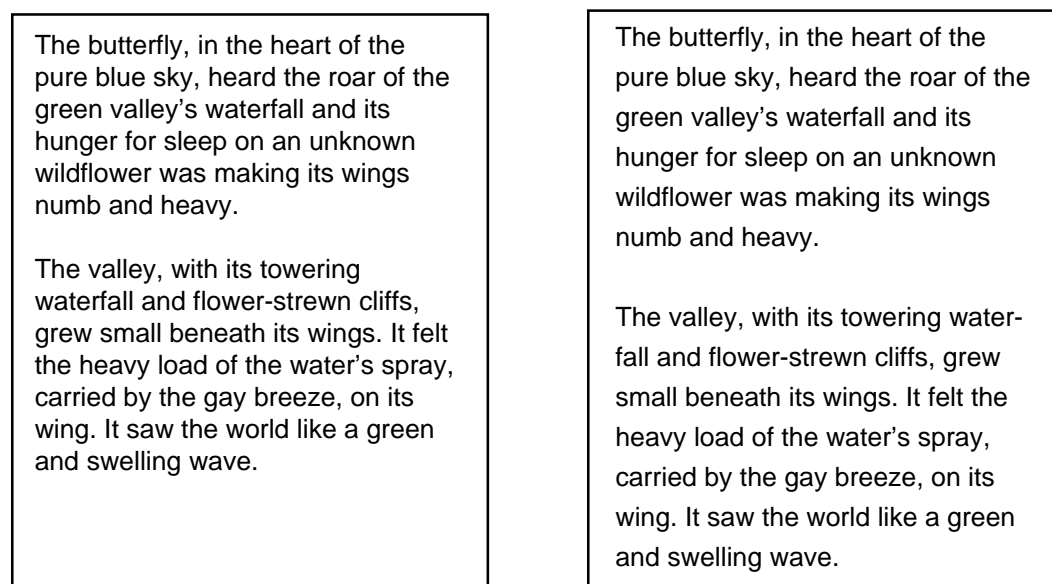


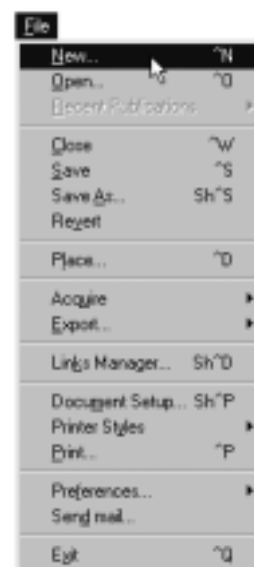
Fig. 9.8. The same block of text with different leading alters the column length.

## Pulling It All Together

The publication you will create here is a four-page newsletter printed on both sides of two 8.5-x-11-inch sheets. The remainder of this chapter will guide you through the layout of the first two pages of the newsletter. You will learn how to create master pages and a nameplate, to insert articles, boxes, boxed elements such as a table of contents, and graphics, and to wrap text around a graphic.

### Initial Page Layout

1. Open the PageMaker program. Select *New* from the *File* menu. The *Document setup* dialog box displays (fig. 9.9).



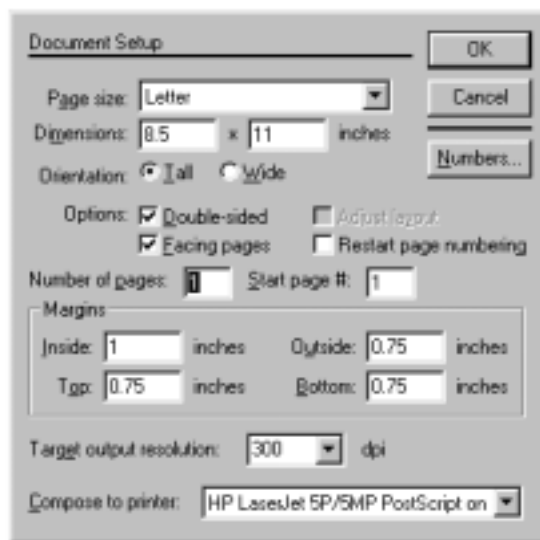


Fig. 9.9. The *Document setup* dialog box.

For the purpose of this newsletter, accept the following page setup items as is:

*Page: letter size*

*Page dimension: 8.5 by 11 inches*

*Page orientation: Tall*

*Start page number: 1*

2. Place the Pointer on the box next to *Number of pages* and drag across the box; then type 4, because the total number of pages for this newsletter will be four. The newsletter will be double-sided, so leave the box next to this option selected. Deselect or deactivate the box next to *Facing pages* by clicking the Pointer in the box.

To change the inside margin (the space between the binding edge of the page and the text), place the Pointer on the box next to *Inside* and drag across to highlight the box; then type 0.75. Click OK to display the publication area.

## Setting Up the Master Page

As discussed before, master pages can hold text, graphics, and column and ruler guides that are repeated on all the publication pages in a document. Positioning these items on master pages

rather than on each page avoids the potential for error associated with retyping or repositioning elements. See the master page icon located at the lower left of the screen. The master page for odd numbers is marked *R* and the master page for even numbers is marked *L*.

1. Place the Pointer on the master page icon for odd numbers (*R*) and click the mouse button.

2. To set the columns, select *Column guides* from the *Layout* menu. The *Column guides* dialog box appears. When the *Number of columns* box is selected, type *3* and click *OK*. Repeat the same procedure for the left master page.

3. To set the ruler guides for positioning and alignment of elements, place the Pointer on the vertical ruler and drag out a ruler guide. Place the guide at 7.13 inches on the horizontal ruler. Drag another ruler guide out and place it at 0.17 inch on the horizontal ruler. Place the Pointer on the horizontal ruler, drag out a ruler guide, and position it at 10.2 inches on the vertical ruler. Repeat the same procedure for the left master page.

4. To establish automatic page numbering on the right master page, select the Text tool from the Toolbox. Place the I-beam cursor at 10.8 inches on the vertical ruler and 7.13 inches on the horizontal ruler and click. Press the *Ctrl-Shift-3* keys at the same time. After you release the keys, a page-number placeholder, *RM*, will appear for the right master page. Then place the I-beam cursor at 10.8 inches on the vertical ruler and 0.17 inch on the horizontal ruler. Press the *Ctrl-Shift-3* keys at the same time. Then release the keys. A page-number placeholder, *LM*, will appear.

The page-number placeholder that appears on the master page will be replaced by the actual page number on each page in the newsletter. The typeface and type style of the page number can be altered by using text commands.

## Framing the Pages

In this design, the newsletter looks better if you frame the print area.

Anything you add to a master page automatically appears on every corresponding (left or right) page in the document.

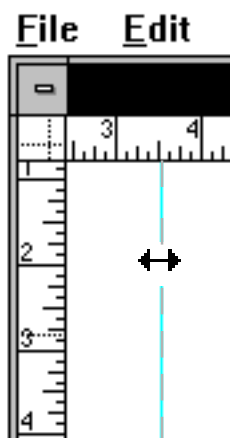


**Master page icon**

The measurement system for this practice is set at *Inches Decimal* in the *Preferences* options on the *File* menu. In this system, each inch has 20 tick marks (each is .05 inches). For example, 2.10 inches refers to 2 inches plus 10 tick marks.

**Drawing Lines**

1. Select *Stroke* from the *Element* menu and choose *Hairline*.
2. Select the Square-corners tool from the Toolbox. Position the midpoint of the crossbar cursor on the intersection of the upper left corner margin guides. Hold down the mouse button while you draw a box to cover the entire margin at 0.15 inch on the horizontal ruler and 0.15 inch on the vertical ruler (fig. 9.10).



**A ruler guide dragged out**

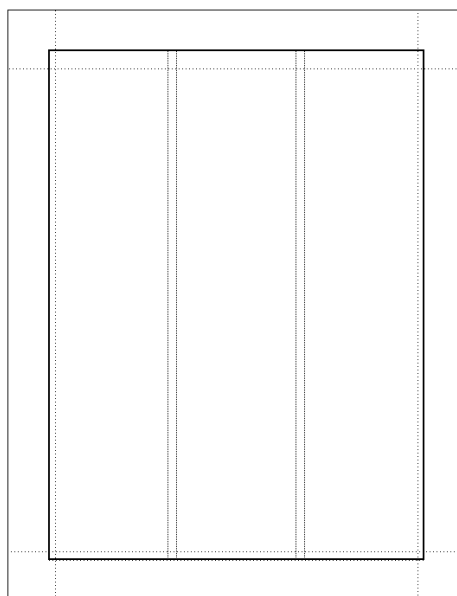


Fig. 9.10. A framed page.

3. Repeat the process for the left master page.

**Drawing the Box and Adding Reverse Text**

On the top of each page will be a filled solid black box containing the name of the newsletter (in this case, “Newsletter”) and the date of publication.

To avoid selecting ruler guides while attempting to select other objects, press the Ctrl key or select the *Lock guides* command from the *Guides and rulers* option in the *Layout* menu.

1. Select the Square-corners tool from the Toolbox. Place the crossbar cursor on the intersection of the upper left margins, at 0.15 inch on the horizontal ruler and 0.15 inch on the vertical ruler. Hold down the mouse button and draw a box across the width of the page to 1.2 inches on the vertical ruler and 7.15 inches on the horizontal ruler. While the box is activated, select *Stroke* from the *Element* menu and choose *None*. Select *Fill* from the *Element* menu and choose *Solid*.

2. To place reverse type in the box, select the Text tool from the Toolbox, place the I-beam cursor on the black box, and click. Select *Type style* from the *Type* menu and choose *Bold, Italic, and Reverse*. Choose each item separately. Type:

Newsletter

3. Press the Tab key several times and then type:

Spring 1996 (or current date)

4. Select the Pointer from the Toolbox and click on the text block you just typed. Drag the text to the ruler guides and center it on the black box (fig. 9.11).

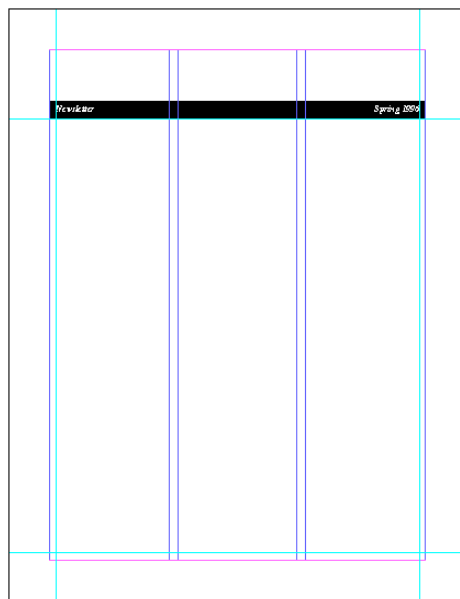


Fig. 9.11. The reversed text.

## Completing Page 1

The first page of this newsletter contains the nameplate, folio, headlines, photographs, table of contents, body copy, rules, and ruler guides. Normally, the first page of a newsletter contains many layout items. It is helpful to turn off some of the master page items.

1. Select *Display master items* on the *View* menu to deactivate the master page items on the first page. The checkmark displayed next to *Display master items* is removed. Except for the ruler guides, other items disappear.

2. For easier text and graphics placement, drag out several ruler guides from the horizontal ruler and position them as follows:

Ruler guides are nonprinting lines on the page that you drag out of the vertical and horizontal rulers. Position ruler guides anywhere on the page to help you align text and graphics.

At 1.14 inches on the vertical ruler  
At 1.16 inches on the vertical ruler  
At 2.2 inches on the vertical ruler  
At 2.5 inches on the vertical ruler  
At 2.10 inches on the vertical ruler  
At 3.17 inches on the vertical ruler  
At 6.6 inches on the vertical ruler  
At 6.14 inches on the vertical ruler  
At 7.4 inches on the vertical ruler  
At 7.12 inches on the vertical ruler

The page should look like figure 9.12.

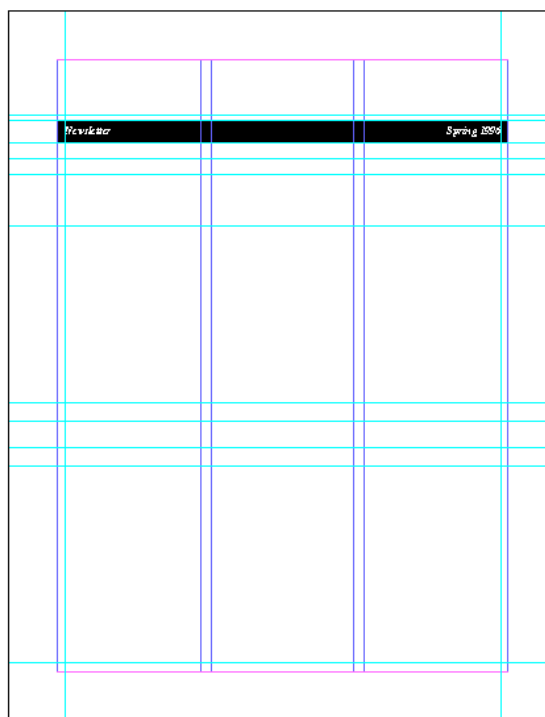


Fig. 9.12. The first page with ruler guides.

3. To prevent accidentally moving the ruler guides select *Lock guides* from the *Guides and rulers* on the *Layout* menu. A checkmark next to the option indicates the locked position. To unlock the ruler guides, select *Lock guides* again.

### Creating the Nameplate

The nameplate characterizes the identity of a newsletter and affects the way readers perceive the publication. Therefore, you want to design a simple yet appealing nameplate. In this practice, the nameplate is created with *Avant Garde*, a sans serif typeface, 60 point, bold, and italic.

1. Select the Text tool from the Toolbox. Position the I-beam cursor on the middle column at 1.14 inches on the vertical ruler and click.
2. Select *Actual size* from the *View* option on the *Layout* menu for accurate typing. Then type:

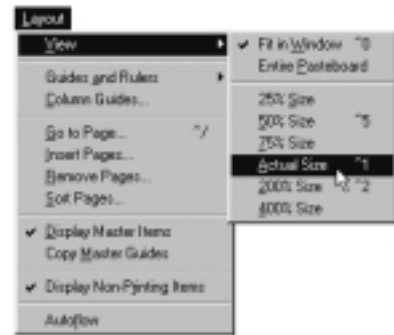
Newsletter

3. Highlight the text and choose *Bold* and *Italic* from the *Type style* option in the *Type* menu. Then, select *Size* from the *Type* menu; choose *60* (choices are preselected for this example). The text block wraps around the next lines.

4. Select the Pointer from the Toolbox. Place the Pointer anywhere on the text block and click. Text handles appear. Position the Pointer on the lower right text handle, hold down the mouse button, and drag the text handle across the last column. When the mouse button is released, the text block stretches across the last column.

5. From the *Type* menu select *Alignment* and choose *Align right*. You may need to adjust the right justification and reposition the text block.

Onscreen, the last character seems to exceed the margin line. This is caused by the italic type style, but when it is printed, it will be correct (fig. 9.13).



Nameplates remain unchanged from issue to issue, so it pays to devote a lot of care to their

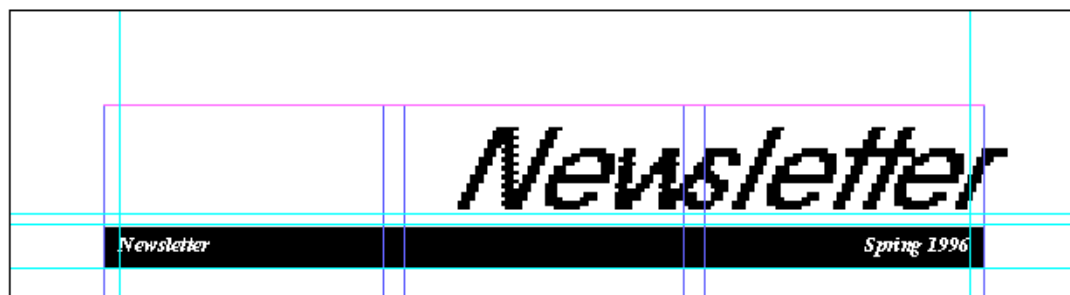


Fig. 9.13. The nameplate.

Draw a solid box under the nameplate and add text.

1. Select the Square-corners tool from the Toolbox. Position the crossbar cursor on the first column at 1.16 inches on the vertical ruler and click.
2. Draw a box to cover all three columns to 2.2 inches on the vertical ruler.
3. Select *Fill* from the *Element* menu and choose *Solid*. To place text over the black box, select the Text tool from the Toolbox and place the I-beam cursor on the box in the left column and click.
4. Select *Reverse*, *Bold*, and *Italic* from the *Type style* option in the *Type* menu. Type:

No. 1, Vol. 2

5. Select the text block with the Pointer and move it to the right to 0.17 inch on the horizontal ruler.
6. Select the Text tool from the Toolbox. Place the I-beam cursor on the right column in the black box, click, and type:

Spring 1996 (or current date)

The text you just typed should appear reverse, bold, and italic. If not, select these options from the *Type style* option in the *Type* menu.

7. Highlight the text. Select *Alignment* from the *Type* menu and choose *Align right*.
8. Select the text block with the Pointer and move it to the left to match the ruler guide located at 10.3 inches on the horizontal ruler.

## Finishing the First Page

### *Entering and Formatting the Headline*

1. Select the Text tool from the Toolbox. Place the I-beam cursor in the left column at 2.10 inches on the vertical ruler, click, and type:

Spring Season Brings Joy

2. Highlight the text block. From the *Type* menu, select *Font* and choose *Avant Garde* (if not available, choose *Helvetica* instead); select *Size* and choose *30*; and select *Type style* and choose *Bold*.

3. To stretch the headline across two columns, select the headline with the Pointer, place the Pointer on the lower right text handle, hold down the mouse button, and drag the text handle to the next column. The left margin of the headline should start from the ruler guide at 0.17 inch. Select the text block with the Pointer and readjust it (fig. 9.14).

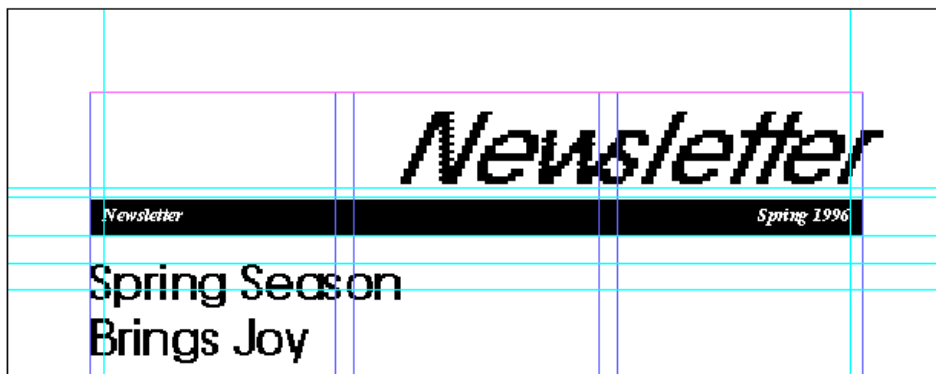


Fig. 9.14. The headline.

This page contains the main article, a poem, a two-column picture, and the table of contents.

### *Drawing a Placeholder for the Picture*

1. Select the Square-corners tool and place the crossbar cursor at 0.17 inch on the horizontal ruler and 7.12 inches on the vertical ruler.

2. Hold down the mouse button and drag to cover two columns at 10.2 inches on the vertical ruler.

3. Select *Fill* from the *Element* menu and choose *40%*.

### ***Adding the Table of Contents***

For a better effect, you may create the table of contents on a 10% screened box. To achieve this, follow these steps:

1. Select the Square-corners tool from the Toolbox and place the crossbar cursor on the third column at 6.6 inches on the vertical ruler.
2. Hold down the mouse button and drag to draw a box. The bottom of the box should reach the ruler guide at 10.3 inches on the vertical ruler and the right side at 7.13 inches on the horizontal ruler.
3. Select *Fill* from the *Element* menu and choose *10%*.

To draw a black box for a reverse title:

1. Select the Square-corners tool from the Toolbox, place the crossbar cursor at 6.6 inches on the vertical ruler and 5.10 inches on the horizontal ruler (on column guide), and hold down the mouse button.
2. Draw a box to 6.12 inches on the vertical ruler and 7.13 inches on the horizontal ruler.
3. Select *Fill* from the *Element* menu and choose *Solid*.
4. Select the Text tool from the Toolbox, place the I-beam cursor on the black box, and click.
5. From the *Type style* option in the *Type* menu select *Bold* and *Reverse*.
6. From the *Size* option in the *Type* menu choose *18* and type:


Contents

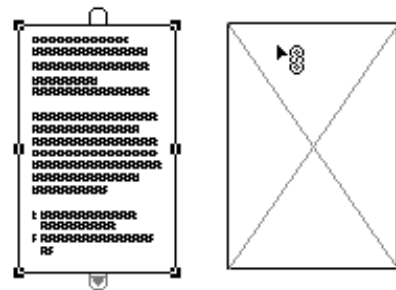
7. Highlight the text and choose *Align center* from the *Alignment* option in the *Type* menu.
8. Divide the table of contents area into sections for each topic, using the Perpendicular-line tool.

### ***Adding the Main Article***

To separate the main article from the poem (or a second article), choose the Perpendicular-line tool from the Toolbox, place the crossbar cursor at 5.1 inches on the horizontal ruler and 2.5 inches on the vertical ruler, and draw a line to 10.5 inches on the vertical ruler.

To import the text, you may use the Text frame tool.

1. Select the Rectangular Text frame from the Toolbox.
2. Place the cross-bar cursor on the first column at 3.17 inches on the vertical ruler and draw a box to the size of the column down to 7.4 inches on the vertical ruler.
3. Repeat the same procedure to draw a text frame on the second column.
4. Select the first text frame, if it is not already selected.
5. Select *Place* from the *File* menu. Choose the *lorem.txt* file from the DataDisk that accompanies this book and click OK.
6. Click OK on *Text-only import filter, v1.5* dialog box. The imported text covers the entire text frame.
7. To continue the text in the next column, click the Pointer on the lower windowshade handle. A thread icon  appears. Place the loaded icon on the second column and click the mouse button. The text flows into the second text frame.
8. Highlight column one and column two using the Text tool.
9. Select *Alignment* from the *Type* menu and choose *Justify*.



### ***Adding the Poem***

The third column is suitable for a short article or poem.

1. Select the Text tool from the Toolbox, position the I-beam cursor on the third column at 2.5 inches on the vertical ruler, and click.
2. From the *Type* menu, select *Font* and choose *Avant Garde* (*Helvetica* if *Avant Garde* is not available); select *Size* and choose *14*; and select *Type style* and choose *Bold*. Type:

Spring Fever

3. Select the Rectangular text frame from the Toolbox. Place the cross-bar cursor on the third column at 3.2 inches on the vertical ruler and 5.11 inches on the horizontal ruler.
4. Click and draw a text frame to 6 inches on the vertical ruler and 7.13 inches on the horizontal ruler.
5. To import text, select *Place* from the *File* menu. Choose the *poem.txt* file from the DataDisk and click OK.
6. Click OK on *Text-only import filter, v1.5* dialog box. The text flows into the frame.

To make the text bold and italic, select the text block with the Text tool and choose *Bold* and *Italic* from the *Type style* in the *Type* menu.

7. From the Toolbox, select the Text tool and highlight the text block.

8. Select *Bold* and *Italic* from the *Type style* option in the *Type* menu. Bold and italic style gives a sense of elegance to the short poem. Use the same style for headings in the table of contents.

9. To separate this column from the main article, draw a vertical line. Select the Perpendicular-line tool from the Toolbox. Place the crossbar cursor at 2.5 inches on the vertical ruler and 5.9 inches on the horizontal ruler and click. Hold the mouse button and draw a line to 10.5 inches on the vertical ruler. From the *Element* menu select *Stroke* and choose *Hairline*.

When finished, the first page should look like figure 9.15.

To add a drop capital to the text: highlight the first letter of a paragraph. Select *Drop cap* from *PageMaker Plug-ins* in the *Utilities* menu. *Drop cap* dialog box displays. Specify the number of drop lines, then click OK.

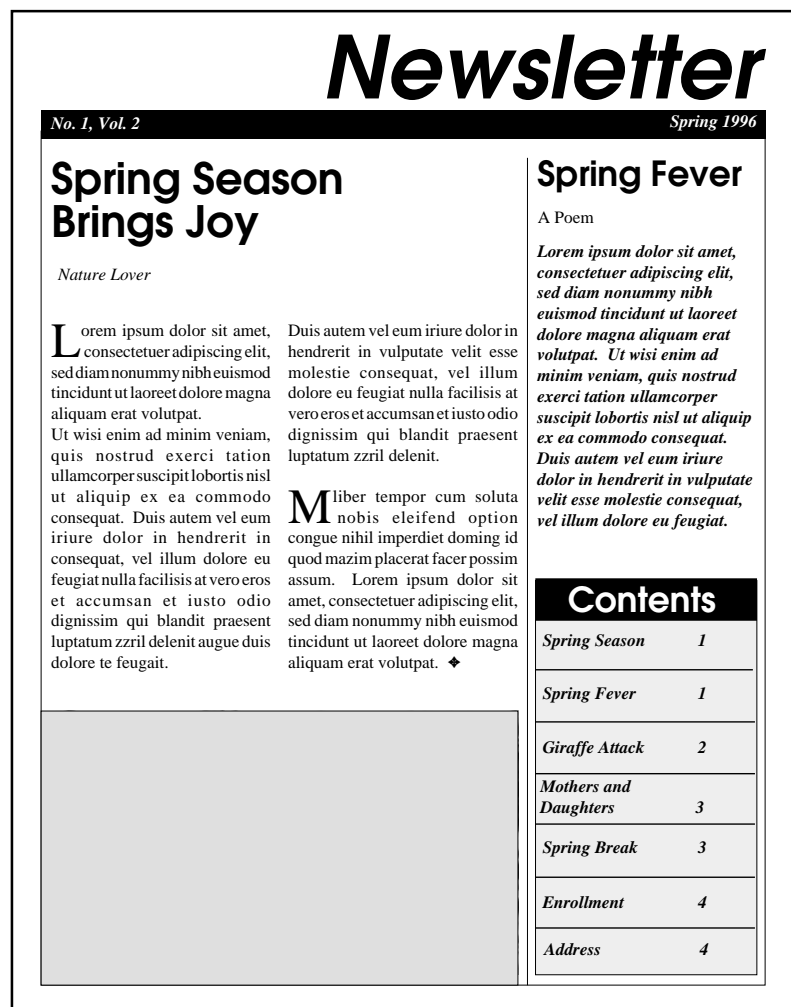


Fig. 9.15. The first page of your newsletter.

## Completing Page 2

Page 2 contains a long article with a picture in the middle, text “wrapped” around it, and two pull quotes, one in the first column and one in the third column.

### *Placing the Article*

The procedures for creating headlines and importing text into page 2 are the same as for page 1.

1. Select *Place* from the *File* menu.
2. Choose the *lorem.txt* file from the DataDisk and click OK.
3. Click OK on *Text-only import filter, v1.5* dialog box.
4. Place the loaded icon on the first column and click.

### *Adding a Graphic*

Positioning a graphic in the middle of the text and wrapping the text around the shape of the graphic requires a special procedure.

1. Select *Place* from the *File* menu. Choose the *giraffe.eps* file from the DataDisk and click OK.
2. Position the loaded icon on the pasteboard and click the mouse button. Enlarge the giraffe to approximately 4.4 inches high and 3.8 inches wide. Use the graphic handles to resize and measure the giraffe.

The pasteboard is the area on the left and right side of a publication area.

### *Wrapping Text Around the Graphic*

You are now ready to add a customized text wrap around the graphic.

1. With the graphic selected, choose *Textwrap* from the *Element* menu. The *Textwrap* dialog box displays (fig. 9.16).



Fig. 9.16. The *Textwrap* dialog box.

2. Select the middle box in *Wrap option* and the third box in *Text flow* options; then click OK.

3. Select the graphic with the Pointer. A dotted boundary with four handles (four corners) appears around the graphic (fig. 9.17).

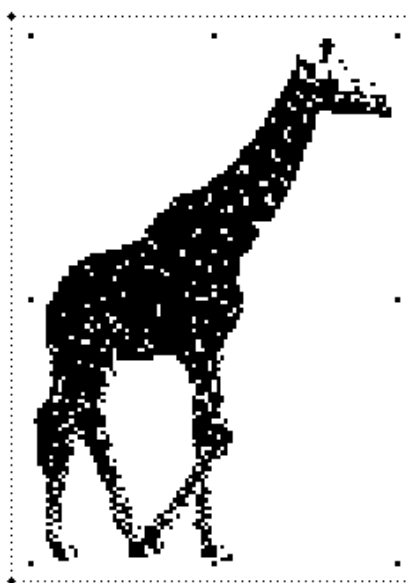


Fig. 9.17. The boundary around the graphic.

Moving the boundary handles will alter the text flow, but you need more than four handles to achieve an irregular textwrap. More handles can be created by placing the Pointer on the dotted boundary and clicking it once. You can create as many handles as you want.

4. Click on the handles, hold the mouse button down, and move the boundary around the shape of the graphic. The boundary should adjust around the shape of the graphic as shown in figure 9.18.

If you place the graphic directly on the text and customize the text flow, then every time a boundary handle is moved or corrected, the text reflows to compensate. Pressing the spacebar while adjusting the graphic boundary will inhibit the text from reflowing.

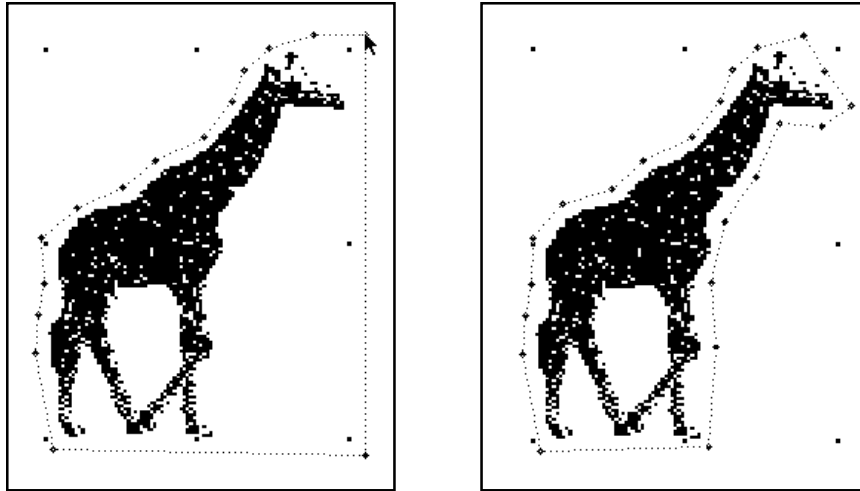


Fig. 9.18. The adjusted boundary.

5. Position the Pointer on the graphic and hold down the mouse button until the Pointer changes to a four-headed arrow. Move the graphic and place it at 3.4 inches to 7.8 inches on the vertical ruler and 2.10 inches to 5.18 inches on the horizontal ruler. When you release the mouse button, the text reflows around the graphic (fig. 9.19).

Options in the *Textwrap* dialog box show how the text will wrap around the graphic and how far the text must stay away from the graphic.

Newsletter Spring 1996

## Giraffe Attacks City, Mayor Declares Emergency

*HiUec oramo uetfu orets nitus sacer tusag teliu*

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2

Fig. 9.19. The page with the customized wrap.

Customized textwrap is not selected directly. It becomes selected automatically when the graphic boundary is customized.

### Wrap Options

Read this part if you are interested in in-depth textwrap. Wrap options in the *Textwrap* dialog box indicate whether you wish the text to flow around the graphic or not. If the first box in the wrap options is selected, all other boxes in the dialog box become unusable. In this case, the text ignores the graphic and runs right over it.

When the middle wrap option box is selected, you must make a choice about the *Text flow* options. The first choice causes text to stop flowing when it reaches a graphic. The second choice causes the text to jump over the graphic and places a boundary around the graphic. The third choice causes the text to wrap all sides of the graphic and to continue to flow below the graphic icon.

*Stand off in inches* is a margin for a graphic and controls the distance from the graphic to the top, bottom, left, and right edge of the graphic boundary. Enter a value in each box to determine the stand-off margin. In a customized graphic boundary, the stand-off options become inactive.

### Finishing the Newsletter

The procedures for completing the remaining two pages are the same as the first pages. The difference is in the particular design and layout you choose. For instance, page 3 could contain two graphics (pictures) and two articles. Page 4 could include a graph, a picture, and an article on the top half, and the lower half could contain mailing information.

When you are finished with your layout, your newsletter may look like figure 9.20 on the next four pages. Sample scanned photos that are not included with the DataDisk are added to figure 9.20 for illustration purposes.

# Newsletter

No. 1, Vol. 2

Spring 1996

## Spring Season Brings Joy

*Nature Lover*

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## Spring Fever

A Poem

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### Contents

<i>Spring Season</i>	<i>1</i>
<i>Spring Fever</i>	<i>1</i>
<i>Giraffe Attack</i>	<i>2</i>
<i>Mothers and Daughters</i>	<i>3</i>
<i>Spring Break</i>	<i>3</i>
<i>Enrollment</i>	<i>4</i>
<i>Address</i>	<i>4</i>

Fig. 9.20a. The finished newsletter, page 1.

Newsletter
Spring 1996

## Giraffe Attacks City, Mayor Declares Emergency

*HiUec oramo uetfu orets nitus sacer tusag telii*


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*"425ta Isant oscul bifid mquec"*

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2

Fig. 9.20b. The finished newsletter, page 2.

No. 1, Vol. 2

Spring 1996

## Mother and Daughter Day Created Joyous Results

School Pencrafter



*The event brought family together*

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## Spring Break

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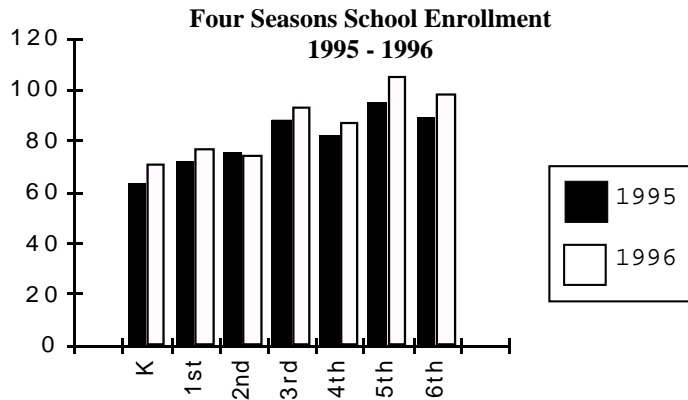
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*The troop leader*



*The Principal*

## Enrollment Hikes for 1996

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**Four Seasons School**  
 A place to grow

**Bulk Rate  
 U.S. Postage  
 Paid  
 Permit No. 9335**

Fig. 9.20d. The finished newsletter, page 4.