

Proper VJ

**CS2/CS3
InDesign Plug-in**

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Proper VJ

Contents

3 Introduction

7 Installation

Enabling and Disabling Plug-ins.

9 Purchasing Licenses and Activation

11 Usage

12 Applying Settings

Text Fitting

Object Styles

17 Known issues and planned improvements

Performance

Current Limitations

18 Addendum

What is “APID ToolAssistant”?

20 Acknowledgements

21 License Agreement

Proper VJ

Introduction

Vertical Justification, (VJ) aligns the top and bottom of text with the top and bottom of its containing text frame, and distributing the lines of text in between. This is similar to “full justification” in lines of text—which aligns the beginning and ends of lines with the left and right margins.

InDesign has an option to automatically vertically justify text. However, for professional typesetting, the built in VJ is essentially useless for the following reasons:

1. InDesign distributes all the space evenly.

- a) InDesign will add space not only between paragraphs, but also to the leading of lines within a paragraph. There is an option to set the *paragraph spacing limit* for vertical justification, which will cause all space, up to the selected number, to be added between paragraphs. However, once that number is reached, or if there is only one paragraph, InDesign will revert to adding the space to the leading. This type of variable spacing within paragraph text is generally considered bad typesetting.

Proper VJ on the other hand will never add space to leading, only to the space-before settings of a paragraph.

■■■► *Proper VJ* can be used in conjunction with the InDesign’s built in VJ. If there is any space to add once *Proper VJ* finishes, (i.e. if there is no space-before set, or if the space required exceeds the vertical threshold) that space will be added by the built-in VJ.

- b) When InDesign adds space for vertical justification, it simply takes the space it needs to distribute, and divides it by the number of lines. It does not take into account whether it is actually appropriate to add the space. For

Proper VJ

example: very often a header will have space-before applied. The paragraphs which follow the header very often don't. When adding space between lines, it is appropriate to add that space to the header and not to the body text. Adding space to the body text—even between paragraphs can disturb the unified look of the layout. A better solution is to add the space only to paragraphs in which the space is appropriate. Such a paragraph will generally have space-before applied. For this reason *Proper VJ* uses the space-before setting of the paragraph as the basis for adding space.

c) Another shortcoming to using this approach is that even if it is appropriate to add space to the paragraph, not all paragraphs should receive the *same amount* of space. For example: while both a header and sub-header might have a space-before setting, the space-before set to the header will almost always be larger than the space-before set to the sub-header. When adding space to vertically justify text, the proportions of the spacing can change. *Proper VJ* solves this issue by adding the space *proportionally*. The space is always increased by a number proportional to the space-before settings.

2. InDesign will only vertically justify rectangular text areas.

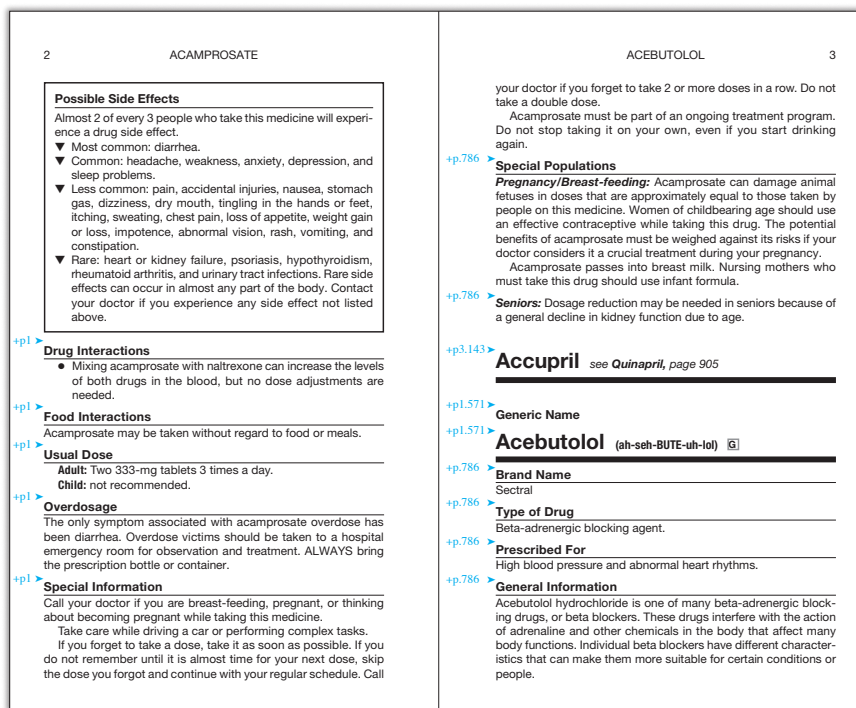
InDesign has a limitation built into the vj that any text frame whose text area is not rectangular will have vj disabled. This is for a very good reason. Many non-rectangular text frames are simply impossible to vertically justify. To try to ensure success can very easily throw the program into an endless loop! So, rather than provide an incomplete solution, Adobe made the decision to disable vj on these frames.

We are of a different mindset. We believe a partial solution is better than no solution at all! We therefore allow vertical justification in all frames regard-

Proper VJ

less of shape. Please take care however, when using *Proper VJ* on non-rectangular text frames and text frames which are affected by a text wrap. The results can sometimes be undesirable.

Below are a few screen shots illustrating some of the capabilities of *Proper VJ*. A special thank you to Brad Walrod for contributing these illustrations.



Pictured above, is a spread which has *Proper VJ* applied. Please note the different, but proportionally consistent spacing on each page.

and therefore its mass, become greater and greater, so it becomes increasingly resistant to further changes in its motion. We can continue to push on it all we like, making it go.

3. **Time passes more slowly in a moving reference frame.** This phenomenon is referred to as **time dilation** because time is "spread out" in the moving reference frame. Were you to compare clocks with an observer moving at 90% the speed of light (0.9c), you would find that the other observer's clock was running less than half as fast as your clock (about 0.44 times as fast).

Some Atmospheres Developed Later

If Earth's primary atmosphere was lost early in its history, what is the source of the air we breathe today? There are probably two principal sources. During the accretion process, minerals containing water, carbon dioxide, and other volatile matter collected in the interiors of the terrestrial planets. Later, as the interiors heated up, the higher temperatures released these gases from the minerals that had held them. Volcanism then brought the various gases to the surface, where they accumulated and created what we call a *secondary atmosphere*. Many planetary scientists now believe that there was another important source of gas that formed the *terrestrial atmosphere* of the terrestrial planets: impacts by huge numbers of comets, which had formed in the outer parts of the Solar System and were therefore rich in volatiles (see Chapter 6). Why did these icy bodies come into the inner Solar System? Their orbits were disrupted by the growth of the giant planets.

Today among the terrestrial planets only Earth, Venus, and Mars have significant secondary atmospheres. What happened in the case of Mercury and the Moon? Even if these two bodies had experienced less volcanism than the other terrestrial planets, they could hardly have escaped the early bombardment of comet nuclei from the outer Solar System. Some carbon dioxide and water must have accumulated during volcanic eruptions and comet impacts. Where are these gases now?

It appears that because of Mercury's relatively small mass and its proximity to the Sun, it lost its secondary atmosphere to space, just as it had earlier lost its primary atmosphere. More massive molecules such as carbon dioxide can escape from a small planet if the temperature is high enough. Furthermore, intense ultraviolet radiation from the Sun can break molecules into less massive fragments, which are lost to space even more quickly. The Moon is much farther from the Sun than Mercury and is therefore cooler, but its mass is so small that even at relatively low

Terrestrial Atmosphere Composition

If All Carbon Dioxide were Inert

	Value
Carbon dioxide (%)	96
Nitrogen (%)	3.1
Oxygen (%)	0.1

*Composition is given in fractional wt.

temperatures molecules can easily overcome their small mass and their proximity

8.2 A Tale of Three Planets 175

and therefore its mass, become greater and greater, so it becomes increasingly resistant to further changes in its motion. We can continue to push on it all we like, making it go.

3. **Time passes more slowly in a moving reference frame.** This phenomenon is referred to as **time dilation** because time is "spread out" in the moving reference frame. Were you to compare clocks with an observer moving at $\frac{1}{2}$ the speed of light (0.9c), you would find that the other observer's clock was running less than half as fast as your clock (about 0.44 times as fast).

Some Atmospheres Developed Later

If Earth's primary atmosphere was lost early in its history, what is the source of the air we breathe today? There are probably two principal sources. During the accretion process, minerals containing water, carbon dioxide, and other volatile matter collected in the interiors of the terrestrial planets. Later, as the interiors heated up, the higher temperatures released these gases from the minerals that had held them. Volcanism then brought the various gases to the surface, where they accumulated and created what we call a *secondary atmosphere*. Many planetary scientists now believe that there was another important source of gas that formed the secondary atmospheres of the terrestrial planets: impacts by huge chunks of the Solar System, which were formed in the same region of the Solar System and which fell in volatiles (see Chapter 6). Why did these icy bodies come into the inner Solar System? Their orbits were disrupted by the growth of the giant planets.

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8.2 A Tale of Three Planets 175

Terrestrial Atmospheric Composition

If All Carbon Dioxide were Included

	Planet*		
	Venus	Earth	Mars
Carbon dioxide (%)	96.0	98.5	95.0
Nitrogen (%)	3.5	1.1	2.7
Oxygen (%)	0.00	0.3	0.13
All other constituents (%)	0.5	0.1	2.17

*Composition is given in fractional units.

8.2 A Tale of Three Planets

Two of the terrestrial planets—Venus and Earth—are similar in both mass and composition, and they have adjacent orbits that are less than 0.3 AU apart. Because of these similarities, we might think of them as rather close twins. The third—Mars—is also similar in composition but has a mass only about a tenth that of Earth or Venus. We might look at Mars, then, as being related to Venus and Earth but as a somewhat distant cousin. All three of these planets have secondary atmospheres, yet they are all quite different from one another. Would we have expected such differences? To understand this, we need to see how each of them got started.

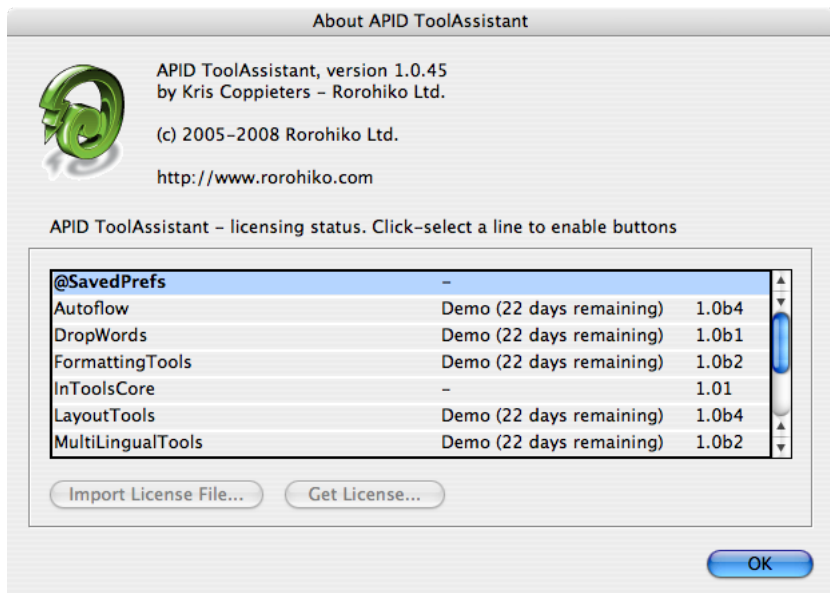
All three planets are either volcanically active today or have been in their geological past, and all must have shared the intense cometary showers of the distant past. This suggests that their early secondary atmospheres might have been quite similar. In **Table 8.1** we see that the atmospheres of Venus and Mars today are nearly identical in composition: mostly carbon dioxide with much smaller amounts of nitrogen. This is what we would expect. But **Table 8.1** also shows that the atmospheric pressures are very different: the atmosphere of Venus has a surface pressure 92 times that of Earth's, while the atmosphere of Mars is only 0.006 times as dense as Earth's. The atmospheric pressure on the surface of Venus is nearly a hundred times greater than Earth's, whereas the average surface pressure on Mars is less than a hundredth of our own. Earth differs in another important respect in that, alone among the planets, its atmosphere is made up primarily of nitrogen and oxygen, containing much less than 1 percent carbon dioxide. Although all of these planets must have started out

In the above illustration, the left page has *Proper VJ* applied. However, there are two lines at the top of the second column which can be brought back to the first column by slightly reducing the space-before settings in the first column. The right page shows the results of applying the “Shrink Selected Space Before” command.

➡ In this situation, to achieve the balanced columns after bringing the two lines back, it was necessary to set the vertical alignment on the frame to bottom alignment. This is because there is no space-before applied anywhere between paragraphs in the column.

Proper VJ

Installation



Proper VJ is different than most plug-ins. It was developed using a product called “APID ToolAssistant” created by Rorohiko. There is a central controller provided by Rorohiko which does a lot of the low-level processing. *If you are interested in the technology behind the development, you can read the addendum in the back of the manual.*

There are four different files which must be installed for *Proper VJ* to function properly:

1. APIDToolAssistantCSx.xxx (the exact name depends on your version)
2. @SavedPrefs.spln
3. InToolsCore.spln (version 1.01)
4. ProperVJ.spln.

All of these files need to be copied to InDesign’s plug-ins folder. They may be copied to a sub-folder, but they must all be in the same one!

Proper VJ

Please note: APID ToolAssistant replaces an older version of the plug-in. In the past, there were two versions of the API plug-in distributed by Rorohiko. Active Page Items Developer (APID), was the version developed to work with externally developed plug-ins. The free Active Page Items Runtime (APIR), was for plug-ins developed internally at Rorohiko. If you have either of these two plug-ins installed, you must remove them and install the APID ToolAssistant instead. The older APIR or APID plug-ins will not work. You must have the most current version of the APID ToolAssistant installed (version 1.0.45).

Shown above is the “About” window of API. This window can be brought up in two ways: 1. Select InDesign → About Plug-Ins → Rorohiko Ltd. → APID ToolAssistant... 2. API → APID ToolAssistant...

In-Tools plug-ins do not show up separately in the “About Plug-Ins” menu. Information on installed In-Tools plug-ins are only displayed in the “About” window of API. If the plug-ins are properly installed you should see the displayed window (or the equivalent Windows version).

Please note the API version number near the top of the window. Your version number must say 1.0.45 or higher. Additionally it must say “APID ToolAssistant”. If it says “Active Page Item Developer” or “Active Page Item Runtime”, you have the wrong version installed. As mentioned above, both of these versions have been replaced with APID ToolAssistant.

When in doubt: search your plug-in folder for a file whose name contains “ActivePageItem”, and replace it with the new one.

In the “About” window, there is a list of all installed plug-ins and their status. The first column lists the plug-ins. The second column shows the license status. If the plug-in is licensed, “Licensed For APID” will be displayed. If the

Proper VJ

plug-in is in demo mode, the word “Demo” will be displayed along with the number of days remaining until the plug-in expires. The third column shows the plug-in’s version number. When trying to determine that you have the most current version of a plug-in, please refer to the version number listed in this column.

Enabling and Disabling Plug-ins.

To enable or disable any individual plug-in, simply move the file into or out of the folder which contains the APID ToolAssistant plug-in. One simple solution would be to create two folders within your plug-in folder. Name one “API”, and the other “API disabled”. You can then easily move files back and forth.

The APID ToolAssistant is like any other plug-in, and InDesign must be restarted when it is installed or removed. However, the rest of the plug-ins do not require a restart of InDesign when they are installed or removed. Newly installed plug-ins are available in documents when they are opened. If there are open documents when you install any of the *.spln files, those documents should be closed and reopened.

Please note: In-Tools plug-ins are unique, in that menu items will not appear until a document is opened. The plug-ins will appear in the plug-in list in the “About” window, but menu items only appear after a document is opened or created.

Purchasing Licenses and Activation

There are two ways to purchase In-Tools plug-ins: They can be purchased from the In-Tools web site prior to activation, or they can be purchased directly from within InDesign. If the plug-ins are purchased from the web site,

Proper VJ

you will establish a login and password for activation at the time of purchase. If you purchase the plug-ins from within InDesign, the payment and activation both occur simultaneously. If you plan to purchase a plug-in package, or would like to purchase a number of plug-ins in one transaction, you should purchase them from the In-Tools web site before you initiate the activation process.

No matter how you purchase the plug-ins, the process from within InDesign is the same:

1. Select the plug-in you would like to activate.
2. Click “Get License”. This will take you to the log-in page of the In-Tools web site.

The screenshot shows a web interface with two main sections. The top section, titled "Customer Login", has a light blue background and contains the text "Please login using your email address and password to continue." Below this are two input fields labeled "Email Address:" and "Password:", followed by a "Login" button. The bottom section, titled "If you do not yet have an In-Tools account, create one below.", also has a light blue background and contains the text "Please enter your email address and choose a password. You will use this password to login to your account in order to install a license from within Indesign." Below this are four input fields labeled "Name/Company:", "Email Address:", "Choose a Password:", and "Confirm Password:", followed by a "Submit" button.

If you already have an In-Tools account, fill in your login and password. Otherwise create an account now. If you already paid for your plug-ins, make sure you fill in the login information you provided at the time of purchase. You *must* provide a valid e-mail address or you might not receive your license file.

Proper VJ

3. If you have not yet paid for the plug-in you will be taken to a PayPal payment page. On successful completion of the payment, you will be returned to the log-in page.
4. After successfully completing the log-in procedure, you will either get a link to download a license file, or you will receive one by e-mail (depending on various factors). Please allow one to two business days to receive an e-mail with the license file. The license file is specific to the installation from within which you have activated the license. It will not work on a different installation, even with the same serial number. If you need to use In-Tools plug-ins with more than one installation of InDesign, you will need to purchase an additional license for each installation.
5. Once you have your license file, go back to the “About” window in InDesign, select the plug-in you are activating and click on “Import License File”. Locate the file on your hard drive and click “Open”. The status next to your plug-in will change to “Licensed”.

Please note: After the trial period of In-Tools plug-ins expire, they will only work if *both* the In-Tools plug-in *and* the APID ToolAssistant is licensed. Only one license of the APID ToolAssistant is required per installation of InDesign. If you are not sure whether your installation of the APID ToolAssistant is licensed, make sure you purchase the plug-in using the “Get License” button. The In-Tools activation software will automatically determine if you require the license for APID, and create a double license if necessary.

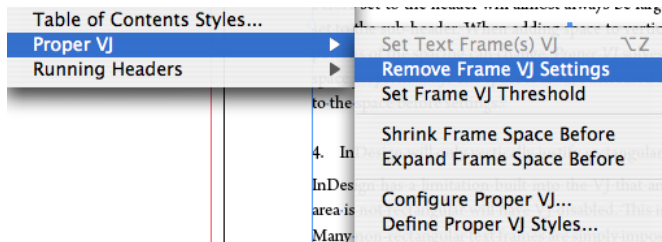
Usage

Proper VJ adds space based on the space-before setting in the *paragraph style* of the text. It is important to note that changing the space-before settings in

Proper VJ

text as a local override will not work. In fact any local space-before added in a *Proper VJ* frame will be almost immediately removed. If none of the applied paragraph styles have space-before applied, the text will not be justified by *Proper VJ*.

Applying Settings



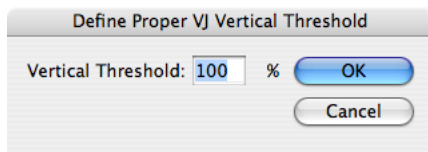
Proper VJ menu options are available under the Layout menu.

When setting up *Proper VJ* for your document, you should follow the following steps:

1. Select Layout → Proper VJ → Set Text Frame(s) VJ. This will apply *Proper VJ* to the selected text frame, or frames. You can select either the text frames themselves, or the text contained in the frames.

➡ To apply *Proper VJ* to an entire story at once, simply select all the text in the story and select “Set Text Frame(s) VJ”.

2. Set the frame threshold level. Select Layout → Proper VJ → Set Frame VJ Threshold.

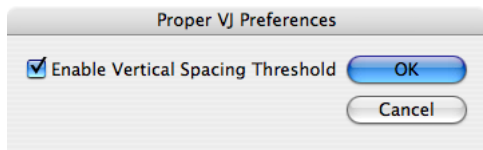


Proper VJ

The vertical threshold determines how much space *Proper VJ* will add to vertically justify the text. The number can be any number between 100% and 5000%. The default value is 100. If the value is left at 100, there will be *no limit* on the amount of space added. Any value above 100 will limit the amount of space added to the given percentage of the space-before. For example: if the value is set at 200%, the space-before will have space added up until double the space-before setting. So, if the space-before is 6 points, and the threshold value is 200%, the total space-before will be no more than 12 points. If the value is 300%, the total space-before will be no more than 18 points.

■ If you would like to set vertical justification, but don't necessarily want space-before for your paragraph, set the space-before in your paragraph style to a miniscule amount (.01 pt. is enough). This way the paragraph will be justified if necessary, but will not have any visible space-before if not needed. Just be sure to make the text frame large enough to accommodate that tiny extra space.

3. Configure Proper VJ: Select Layout → Proper VJ → Configure Proper VJ.



This is a document-wide setting. If the “Enable Vertical Spacing Threshold” check box is checked (the default state), the threshold settings for each text

Proper VJ

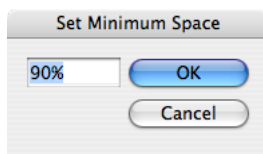
frame will be honored. If not, the threshold settings will be ignored, and as much space as needed to justify the text will be added.

Please note: All space-before settings must be set in the applied paragraph style. Any space-before added as local overrides will be removed by Proper VJ. Space-before can, however, be subtracted and Proper VJ will only add as much space as needed to vertically justify the text. See “Text Fitting” below for more about adjusting the space-before.

▶ While we do our best to optimize *Proper VJ* to insure the best possible performance, vertical justification can sometimes be very processor intensive. When doing a lot of text editing on very long stories, it is sometimes advisable to temporarily disable *Proper VJ* to improve performance. To do this, select all the text in the story and select Layout → Proper VJ → Remove Frame VJ Settings. When finished editing the text, select “Set Text Frames(s) VJ” once more.

Text Fitting

There are situations where it might be preferable to reduce the space before slightly to bring back a line or two of text. This can be done manually by selecting a paragraph or paragraphs and reducing the space before. Once the space-before setting is less than the setting of the paragraph style, *Proper VJ* will not increase that value more than the necessary amount to vertically justify the text.



Proper VJ

To proportionally reduce the space before in all the paragraphs of a given text frame, we have included the option of shrinking the space-before settings of all the paragraphs at once. To accomplish this, simply select “Layout ➔ Proper VJ ➔ Shrink Selected Space Before...”. This will shrink the space-before settings proportionally to fit more text. This will bring up the dialog shown above. Upon clicking “OK” it will shrink the space-before settings to the selected amount, to bring up as much text as possible. If too much text was brought back into the frame, “Expand Selected Space Before” can be used to flow some text back out.

If you have a need to increase the space-before once more, or if for whatever reason the “Shrink Selected Space Before” option removes too much space, there is another option—“Expand Selected Space Before”. This nudges the space-before settings up just enough to cause some text to flow out of the frame. The remaining text in the frame will then be justified. If the space-before is expanded to at least the space-before setting of the applied paragraph style, “Expand Selected Space Before” will have no effect.

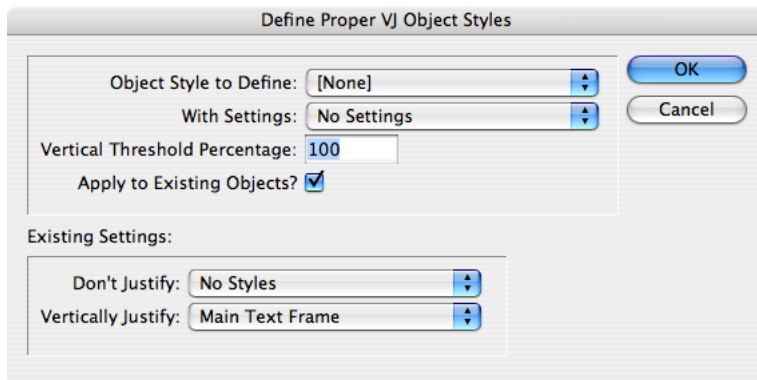
■■■■➔ “Shrink Selected Space Before” and “Expand Selected Space Before” both work on the current selection. The selection can be either a text frame, or a text selection. If the selection is a text frame, *Proper VJ* will expand or shrink all the paragraphs in the frame. If the selection is an insertion point, the effect will be the same as selecting the frame, and the whole frame will be affected. If the selection is text, the selected text will be affected. This allows you to be specific as to which paragraphs are affected. This is particularly useful when reducing the space before to bring back a paragraph which itself has a space-before setting. Selecting all the text including the paragraph which will

Proper VJ

be brought back, will insure the space-before settings remain constant. Another common reason that the selection should be a text selection is if there is a need to reduce or expand the space-before in one column of a multiple-column text frame. Selecting the text in one text column will insure that only the text in that frame is affected.

Object Styles

In addition to the ability to set frames manually, the VJ settings can be applied using object styles. Select Layout → Proper VJ → Define Proper VJ Styles...



Above is the dialog for setting *Proper VJ* styles, which has two distinct sections. The top half is where you define the settings, while the bottom half is strictly informational. (Changing the selections in the drop down lists does nothing.)

To define *Proper VJ* settings for an object style:

1. Select your style from the top drop-down list “Object Style to Define”.

Proper VJ

2. Select the appropriate setting from the second drop down list “With Settings”.

Please note: There is a distinct difference between “No Settings”, and “Don’t Justify”. If “No Settings” is selected, applying the object style to a text frame will have no effect. If “Don’t Justify” is selected, applying the style will remove any justifications settings.

3. Set the vertical threshold for your style. Choose a number between 100 and 5000 for your threshold as described earlier. The number can be set by either typing a number in the field, or by using the arrow keys. Each press of the up or down arrows will change the value in increments of 50. A value of 100 means there is *no limit* on the space-before added.

4. To apply the settings to existing text frames which have the selected style applied, check “Apply to Existing Objects”. If you just want to create settings for new objects, uncheck the box.

Default settings are saved within the document, and will be preserved when transferring the document to a different computer. If the file is exported as an InDesign Exchange file (inx), all defaults will be lost, but settings on existing frames will be preserved.

Known issues and planned improvements

Performance

Generally, the performance should be very fast. Any delays caused by changing the vertical justification should be very slight. Under most circumstances delays should not be noticeable. However, extensive editing of text in very long stories with a lot of paragraphs which require space-before adjustments

Proper VJ

may cause uncomfortably long delays. In such situations, it is advisable to turn off *Proper VJ* during editing, and turn it back on when editing is done.

Current Limitations

Space-before settings must be set in the paragraph style and can not be set as local formatting. Additionally, any paragraph which has its space-before adjusted to accomplish the vertical justification will appear as an overridden paragraph. Clearing overrides will not change this overridden state, because the space-before will immediately be added again.

Addendum

What is “APID ToolAssistant”?

Classically, there are only two ways to automate InDesign. One way is by scripting. Scripts are a series of commands written in one of the three supported scripting languages — AppleScript for the Macintosh, Visual Basic for Windows, or ExtendScript for both platforms. ExtendScript is Adobe’s version of javascript. For scripts to run, they must be placed in the application script folder and explicitly run. For automation to be truly automatic, it requires “event processing”. This means that certain events trigger specific processes to take place. There is limited event-triggered scripting available in CS3.

To achieve true integration, plug-ins must be programmed using C++. Developing C++ plug-ins is a very involved, and lengthy process. APID ToolAssistant is a plug-in which allows very fine grained event processing using ExtendScript. It allows for creation of advanced plug-ins in a fraction of the time required when programming using C++. It also aids in the creation of hybrid plug-ins which mix ExtendScript and C++ for maximum efficiency.

Proper VJ

Without the APID ToolAssistant, it would not have been possible to create the collection of plug-ins we offer in the same amount of development time. This increased programming efficiency means more functionality for the end user and lower prices.

Additionally, APID ToolAssistant offers the ability to attach scripts to specific objects. These attached scripts can be run automatically when triggered by specific events. Anyone who has a licensed version of the APID ToolAssistant plug-in installed can create and use these attached scripts. There are also additional scripting properties and methods which are usable by scripters. For more information see Rorohiko's web site.

Acknowledgements

We wish to thank the many people who have helped make In-Tools plug-ins possible.

To those who give graciously of their time and expertise on the InDesign scripting forum: thank you for introducing us to automating within InDesign. Most specifically, Dave Saunders, Olav Kvern, and Peter Kahrel.

To Kris Coppieters, thank you for your incredible support throughout the entire development process. Your help with product improvements and with coding tips and techniques has been incredible. Your support has been above and beyond what we could have reasonably expected. It has really been a pleasure working together. Thank you.

To all our beta testers, thank you for the valuable input which helped shaped our plug-ins. To Brad Walrod: a special thank you for your unrelenting comments and suggestions. To Peter Gold and Raphael Freeman: thank you for your many useful suggestions.

Proper VJ

License Agreement

Please read the following document carefully!

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Proper VJ

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