

Proper VJ

**CS3/CS4/CS5
InDesign Plug-in**

version 1.0.6

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Proper VJ

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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

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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.

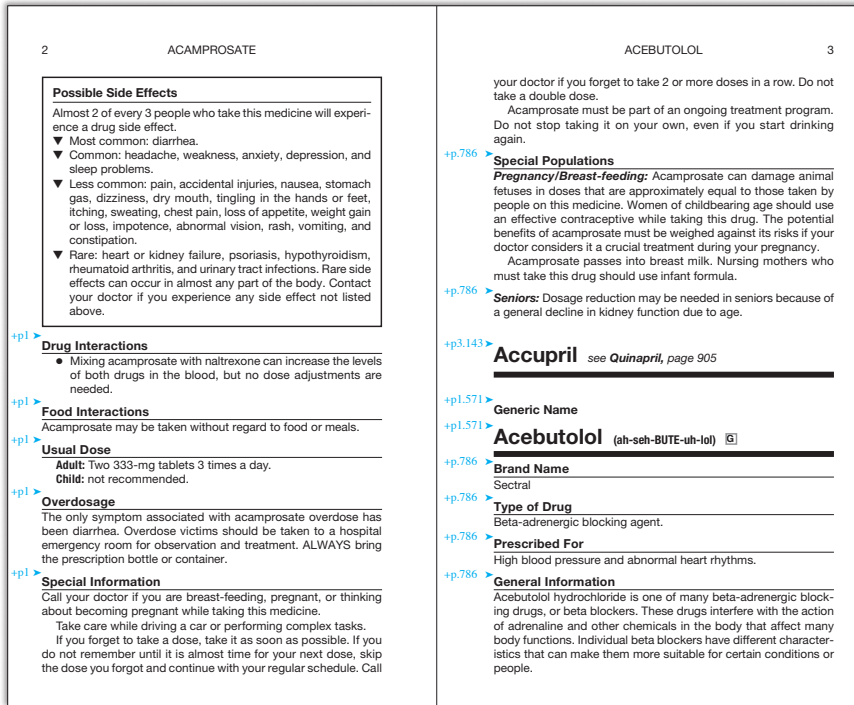
2. InDesign will only vertically justify rectangular text areas.

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

regardless 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.

Proper VI

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 1/2 the speed of light (0.5c), 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 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 Atmospheric Composition

If all carbon dioxide were lost.

	Yes
Carbon dioxide (%)	96
Nitrogen (%)	3.3
Oxygen (%)	0.4

All other constituents (%) 0.

*Composition is given in fractional units.

temperatures molecules can escape small mass and their proximity

a Tale of Three Planets

Two of the terrestrial planets—Venus and Earth—are similar in both mass and composition. In fact, they are so similar that we might think of them as one planet. The third—Mars—is also similar in mass, but it is much smaller than the other two.

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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 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.

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TABLE 8.2

Terrestrial Atmospheric Composition

If all carbon dioxide were included

	Venus	Earth	Mars
Carbon dioxide (%)	96.0	96.5	95.0
Nitrogen (%)	3.3	1.1	2.7
Oxygen (%)	0.0	0.3	0.13

All other constituents (%) 0.5 0.1 2.17

*Composition is given in fractional units.

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 one planet close twin. The third—Mars—is also similar in composition but has a mass only about a fourth 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 such of them got started.

All three planets are other 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 8.2 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 us that their surface pressures are very different. Mars and Venus have vastly different amounts of atmosphere. 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, along with 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 VI* 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 let the vertical alignment on the frame to bottom alignment. This is because there is no space-before applied anywhere between paragraphs in the column.

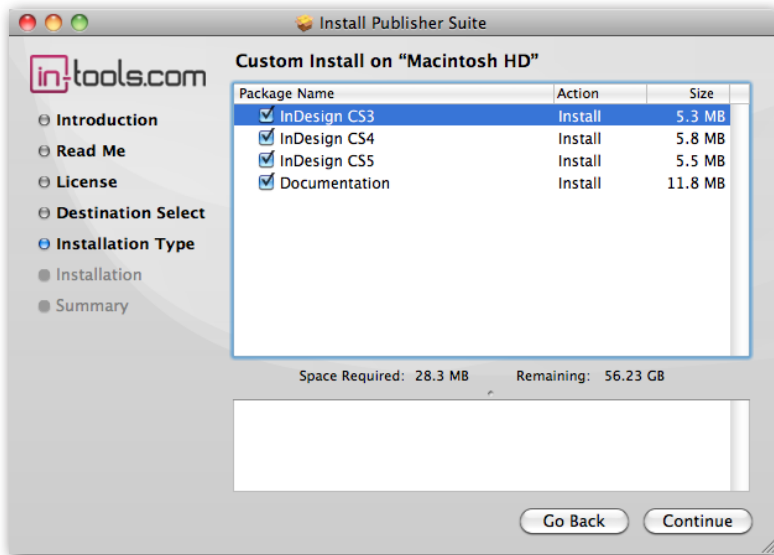
Installation

Proper VJ was developed using a product called “APID ToolAssistant” created by Rorohiko. This necessary central controller does a lot of the low-level processing. *If you are interested in the technology behind the development, you can read the addendum on page 17.*

All the necessary components of *Proper VJ* are installed in a single step by our installers. The installer includes APID ToolAssistant as well.

To run the installer, simply double click on the installer package on Macintosh or the installer wizard on Windows, and it will walk you through the few steps required.

Macintosh Install



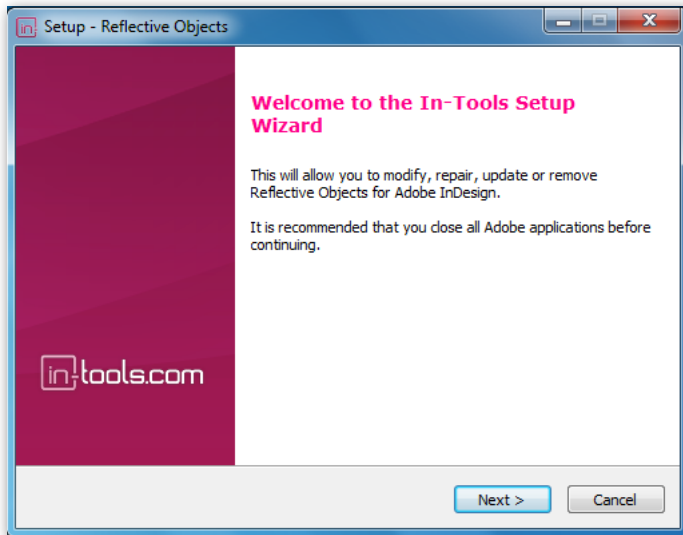
On Macintosh you will be offered the option to install on CS3, CS4, or CS5 as shown above. The option to install any version not currently installed will

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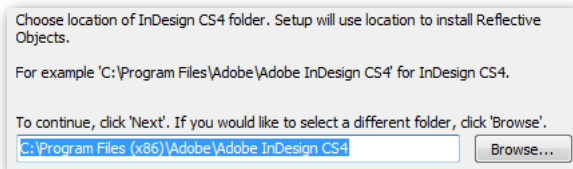
be greyed out. We advise that you keep the option to install the documentation checked.

■■■➔ *Please note: If your installation of InDesign is not in the default location, you will not be able to install on Macintosh! Before running the installer, make sure InDesign is located in: /Applications/Adobe InDesign CSX.*

Windows Install



The Windows installer has the additional step that allows you to select your InDesign folder:



Purchasing Licenses and Activation

In-Tools suites and plugin are activated from within InDesign using the In-Tools Dashboard. To access the Dashboard, select “InTools → In-Tools Dashboard...”. That will bring up the following dialog:

The screenshot shows the In-Tools Dashboard interface. At the top, it says "In-Tools Dashboard" and "Welcome, Harbs". There are "Logout" and "Close" buttons. The main area is divided into "Suites" and "Plugins" tabs. Below the tabs is a table with columns: Product, Status, Version, and Latest Version. The "Drop Words" product is highlighted in blue and has an "Activate" button next to its status "Demo: 23 days left".

Product	Status	Version	Latest Version
World Tools	Activated	1.0.4	1.0.5 <input type="button" value="Update"/>
AutoFlow Pro	Activated	1.0.8	1.0.8
Column Flow	Activated	1.0.7	1.0.7
Style Utilities	Activated	1.0.8	1.0.8
Proper VJ	Activated	1.0.6	1.0.6
Reflective Objects	Activated	1.0.5	1.0.5
Power Headers	Activated	2.0.5	2.0.5
Side Heads	Activated	1.0.7	1.0.7
Story Control	Activated	1.0.7	1.0.7
Drop Words	Demo: 23 days left <input type="button" value="Activate"/>	1.0.5	1.0.5

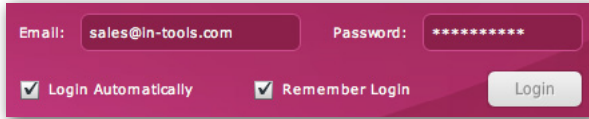
Drop Words creates "drop words" commonly used in classic Hebrew typesetting.

The Dashboard shows all the information you need to know about your plugins (or suites). To activate, simply click on the “Activate” button next to the product you would like to activate. If it is installed as part of a suite, all the components of the suite will be activated as a whole. Wait a few moments while the activation process completes. When it does, you will need to restart InDesign.

The screenshot shows a dialog box titled "Activation Progress for Drop Words". It features a progress bar at the top, which is currently empty. Below the progress bar, it says "Connecting to In-Tools Website. Please wait...". At the bottom, there is a "Cancel" button.

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To activate, you must have a valid In-Tools account, and you will need to log in from the Dashboard:

A screenshot of a login form with a dark blue background. It features two input fields: "Email:" with the text "sales@in-tools.com" and "Password:" with a masked password "*****". Below the fields are two checked checkboxes: "Login Automatically" and "Remember Login". A "Login" button is positioned to the right of the checkboxes.

We recommend keeping both the “Login Automatically” and the “Remember Login” check-boxes checked. This will ensure you are always logged in when the dialog is opened (assuming you have an internet connection). If you try to log in with an email account which is not registered, you will be given the option to create a new account.

You also must have purchased a license of the plugin to activate it. If you have not yet purchased a license, you can do so using the “Buy” button:

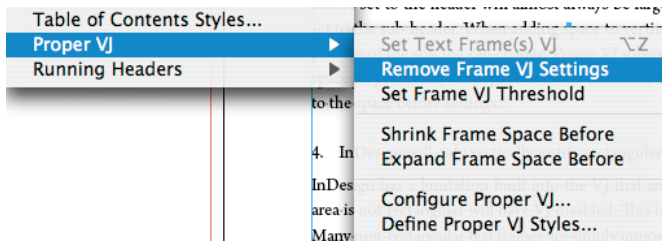


For further questions and issues regarding licensing and activation, please refer to the [FAQ web page](#); or for more help, [please visit our forum](#).

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 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 InTools menu.

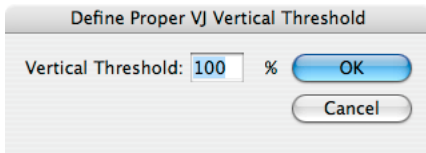
When setting up *Proper VJ* for your document, you should follow the following steps:

1. Select InTools → 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 InTools → Proper VJ → Set Frame VJ Threshold.

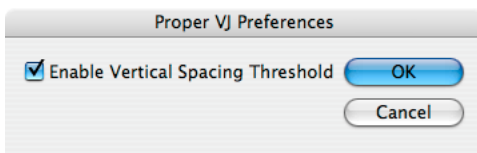
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The vertical threshold determines how much space *Proper VJ* will add to vertically justify the text. The number can be any number between 100% and 5000%. The default value is 100. If the value is left at 100, there will be *no limit* on the amount 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 InTools → 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 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.

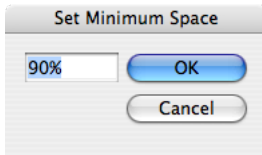
Please note: All space-before settings must be set in the applied paragraph style. Any space-before added as local overrides will be removed by Proper VJ. Space-before can, however, be subtracted and Proper VJ will only add as much space as needed to vertically justify the text. See “Text Fitting” below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

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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 “In-Tools → 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.

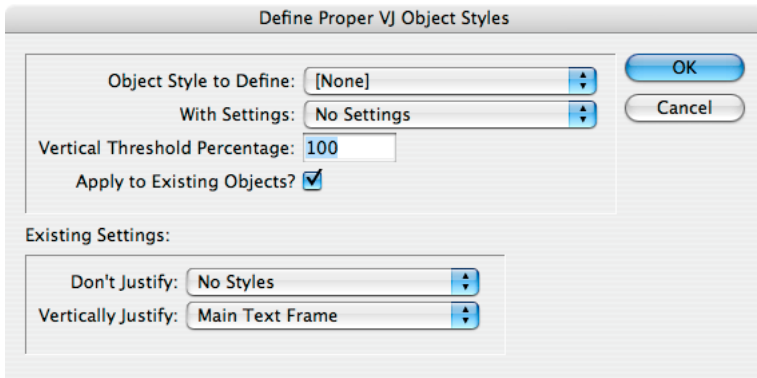
If you have a need to increase the space-before once more, or if for whatever reason the “Shrink Selected Space Before” option removes too much space, there is another option—“Expand Selected Space Before”. This nudges the space-before settings up just enough to cause some text to flow out of the frame. 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 be brought back, will insure the space-before settings remain consistent. 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 InTools → 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

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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”.
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 of *Proper VJ* is passable. 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 longer stories with a lot of paragraphs which require space-before adjustments 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

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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.

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.

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License Agreement

Please read the following document carefully!

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