Publishing Assistant 6.1 User Manual

Contents

What's New

Publishing Assistant 6.1

Release notes for Publishing Assistant 6.1 – August 2020

New Features

- Custom Layout
  - A significantly improved and more flexible interface for creating and configuring custom page layout configurations (PA-1343)
  - Ability to group and order multiple note types within a single frame.
- Basic USFM 3 support (not including support for Ruby). (PA-1354)
- Automatically enabling InDesign 'Track Changes' for new documents.
- Support for importing PA 5.x jobs into PA 6.1. (PA-1334)
- Ability to make a copy of a PA job into a new PA job. (PA-1338)
- Option to open InDesign with a PA job loaded. (PA-1340, PA-1341)
- Option to open InDesign from PA with the selected regional configuration enabled. (PA-1362, PA-1328)
- Ability to restore a PA job from a debug backup. (PA-1339)
- Option to select which books to export to Paratext / USFM (PA-1344)
- Utilities for validating and producing Print On Demand (POD) compliant jobs for upload to the Digital Bible Library. (PA-1342)

General Improvements

- Improvements for how \xt fields are broken into multiple lines. (PAS-1720)
- Allow a user to specify a bottom inset spacing of zero for the notes frame. (PAS-1722)
- Change tables (changes.txt, headerChanges.txt, captionChanges.txt, finalChanges.txt, undoChanges.txt) now run in a fully Unicode aware environment.
- Support additional image formats when replacing low resolution JPGs from the project figures folder with high resolution images. PA now automatically places a .PDF, .INDD, .AI, .TIF / TIFF or .IDML file which has the same base name. (PA-1427)
- Better default settings for Adjust Pictures tool (starts with adjust options disabled; sets the the current figure values of wrap and caption). (PA-1429)
- Improved support for marginal verse numbers when using ID 2020.
- Code modernization.
- A general application performance improvement of approximately 20%.

Other Changes

- InitialChanges.txt is not longer supported or required.
- The default book name in headers will be the contents of \h, instead of being the short name in Paratext's Scripture Reference Settings.
  Note: this only affects the default book name. If a user specifies a book name source with a custom header code, like `<bc.h>`, `<bcv.h>`, `<bc.s>`, or `<bcv.s>`, then the source in the custom header code will prevail.
- Provide better information when warning about template bundle changes (fewer false positives; indicate which files have changed). (PAS-1956)
- Renewed user documentation.

System Requirements

To use Publishing Assistant, Paratext 8 or newer must already be installed on your system and your Paratext user account must have authorization for use of Publishing Assistant. See the Publishing Assistant website for details on registration.

Paratext and Publishing Assistant require Windows 7 or later with 8 GB of RAM. Publishing Assistant requires a 64-bit version of Windows. 32-bit versions are no longer supported.

Microsoft .NET Framework version 4.6.2 or higher is highly recommended. Having an earlier version might significantly reduce Publishing Assistant's performance.

Publishing Assistant works with Adobe InDesign versions from CS2 to 2020, although features for Custom Layout (e.g. typesetting study Bibles) require InDesign 5.5 or newer. InDesign also requires significant computer resources, and for this reason 8GB of RAM in your computer is the recommended minimum.

Registration and Installation

To use Publishing Assistant for typesetting a Paratext project, the following registration requirements must be met:

1. You must be a registered Paratext user. You can register on the Paratext Registry website.

   You can find detailed information on user, organization, and project registration at the Paratext website.

2. You must be approved as a Publishing Assistant user.

3. The project you wish to typeset must be registered and granted Publisher Tier status.

   Projects in Paratext also require Project Registration, which is distinct from User Registration. The registration status of a project in Paratext determines its level of access to Paratext features and access to the use of Publishing Assistant for page layout. The level of access can be different for different projects on your computer.

   Registered translation projects of UBS or SIL International and their affiliates will inherit Publisher Tier automatically. Projects registered from other organizations wait to pass through a review cycle in which representatives from other agencies receive notice of new project registrations. If new projects have agreed to operate in compliance with FOBAI translation principles they will retain access to the features on the Translator Tier. If projects are not in direct competition with existing translation projects they will normally also be approved with Publisher Tier.

4. You must be a member of the registered Paratext project.

   If the registered project is not available on your computer, contact the project Administrator and ask to be added to the project with the 'typesetter' role. Then use Paratext Send/Receive to download the project data to your system.

Distribution Policy

Intended Audience

Publishing Assistant is intended for use by a typesetter and support staff directly involved in the scripture publishing process. It is not intended for general use by translators and translation teams. Implementation of Publishing Assistant should be discussed with your agency support person so that project registration and adequate orientation can be arranged.

Requirement for Project Registration

Paratext projects require registration, which is distinct from User Registration. The registration status of a project in Paratext determines its level of access to Paratext features, or access to the use of Publishing Assistant for page layout. The level of access can be different for different projects on your computer. A project must receive **Publisher Tier** status in order to be used with Publishing Assistant. Projects which are not in direct competition with existing translation projects will normally be registered and approved with this tier.

You can find detailed information on user, organization, and project registration at the Paratext website.

Requirement for Training

Many aspects of the Publishing Assistant application provide an intuitive graphical interface, or assume the users' familiarity with Adobe InDesign's features and its user interface. However, there are procedures and techniques used by Publishing Assistant which require some explanation if they are to be used effectively. This is particularly true for a person with more limited experience in Bible typesetting.

> Although Publishing Assistant automates and supports many of the repetitive tasks involved in Bible typesetting, the application is not intended as a substitute for a typesetter and the background and experience which they bring to the project.

UBS and SIL have a common understanding that Publishing Assistant will be supplied to new users in combination with their participation in a suitable training or support process recognized by UBS or SIL. Apprenticeship style arrangements – where new users work closely with an experienced typesetter – may be accepted as an alternative to other forms of training. There are some notable benefits to this type of mentoring arrangement, including the development of local user communities where support can be focused more easily on common issues and concerns. A mentor should normally operate in this capacity with the awareness and support of the organization's publishing department leadership.

Training Events

As resources allow, UBS endeavors to provide opportunities for software training and re-currency for publishing staff from national Bible Societies, and from partnering agencies. The times, locations, and specific agenda for these events are usually developed as a response to needs expressed by local Bible society staff.

The SIL Global Publishing Services staff have provided typesetter training opportunities through a cycle of yearly events. These training events include an introduction to a wide range of topics and skills required by the Bible typesetter, including scripture checking in Paratext, and a full orientation to Publishing Assistant. Some entities in other locations have also been able to host local training events and create local typesetting support communities.

Getting Help

When reporting a problem or requesting support, it is helpful for the support team to have access to the files needed to reproduce your job on another system. From the **Help** menu, Publishing Assistant provides two methods for creating a job backup and requesting support.

- Report a Problem (preferred)
- Create Debug Backup
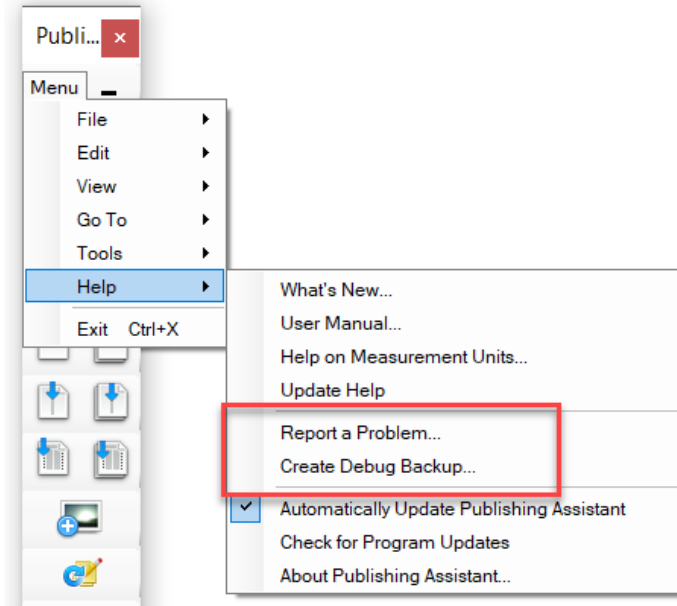
Report a Problem Tool

*This is the preferred option to use for requesting support.*

When using the Report a Problem tool, backup data for your job, Publishing Assistant program logs, and basic information about your system environment is automatically transmitted over the Internet to the support team. If an Internet connection is not available, a backup is created in the form of a compressed `.zip` file and placed on your desktop. This file can be sent by email to pasupport@paratext.org.

- Make sure that the **InDesign book containing the job and documents** you are requesting support for are open in InDesign.
- From the Publishing Assistant **Menu** button, select **Help**, and then select **Report a Problem**.

The 'Report a Problem' dialog will open.

- Enter you **email address** in the field at the top.
- Write a **description** of the problem you are having in the large empty text box. Whenever possible, *please* include a clear list of the steps required to reproduce the problem.
- Click on **Add Documents**.
- Select one or more **documents** from the current job to include in the backup. Hold down the `SHIFT` or `CTRL` keys to select multiple books.
- Select whether all **pictures**, or only pictures in the select document should be included in the report.
- *Optional* — Click on **Add Files** in order to include additional files in the report which might assist the support team in understanding or investigating the problem. For example: You might include a screen capture of an dialog box or error message.

- Click **OK** at the bottom of the document selection window.
- Click **Send** at the bottom of the 'Report a Problem' dialog.
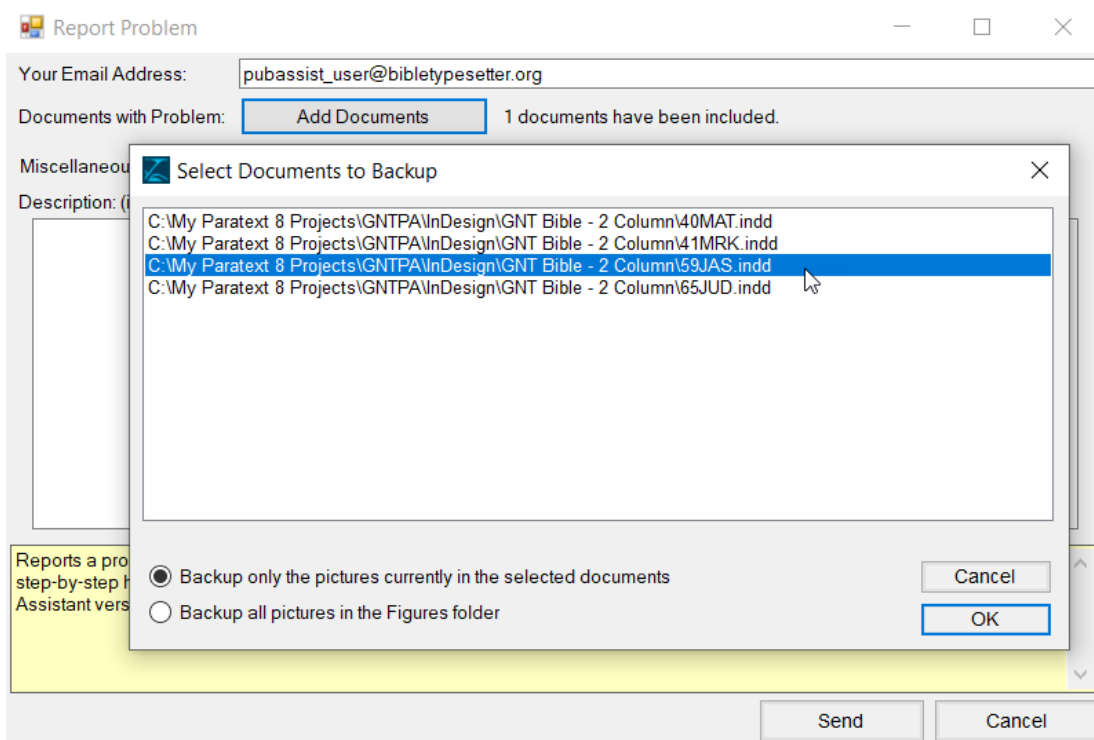
You will be asked to confirm that it is OK to transmit the backup data directly to the Publishing Assistant team. If you select **Yes**, the backup file will be uploaded in the background. If you select **No**, then Publishing Assistant will create a problem report file on your desktop which you can email directly to pasupport@paratext.org.

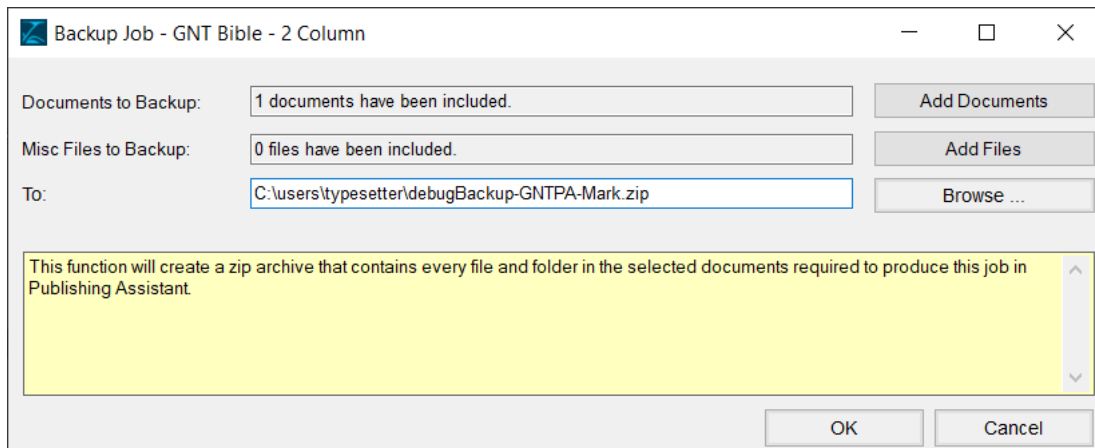A notification will appear when the backup process is complete.

Create Debug Backup

When using the Create Debug Backup tool, backup data for your job, and Publishing Assistant program logs are saved as a compressed `.zip` file to your system to a filename and location you specify. This file can be restored to a Publishing Assistant job on another system.

- Make sure that the **InDesign book containing the job and documents** you are requesting support for are open in InDesign.
- From the Publishing Assistant **Menu** button, select **Help**, and then select **Create Debug Backup**.

The 'Create Debug Backup' dialog will open.

- Click on **Add Documents**.
- Select one or more **documents** from the current job to include in the backup. Hold down the `SHIFT` or `CTRL` keys to select multiple books.
- **Browse** to select a location and to specify a filename for the debug backup file.
- *Optional* — Click on **Add Files** in order to include additional files in the backup which might assist the support team in understanding or investigating the problem. For example: You might include a screen capture of an dialog box or error message.
- Click **OK**.

Backup Job - GNT Bible - 2 Column

Documents to Backup:	1 documents have been included.	Add Documents
Misc Files to Backup:	0 files have been included.	Add Files
To:	C:\users\typesetter\debugBackup-GNTPA-Mark.zip	Browse ...

This function will create a zip archive that contains every file and folder in the selected documents required to produce this job in Publishing Assistant.

OK   Cancel

A notification will appear when the backup process is complete.

Orientation

The Orientation section of this manual provides a basic introduction to some of the primary tools, files, and processes you will encounter in your work as a Bible typesetter using Paratext and Publishing Assistant.

Reviewing these topics before you begin setting up your first typesetting job will help you to understand the software's operation, as well as the content of other sections in this manual. This will enable you to engage more confidently and deeply in your work, and become comfortable with more challenging projects over time.

A Process for Quality Publication

The translation task and the publication task share a common goal. Both are concerned with developing and communicating the scripture text accurately and faithfully to the audience. Both are activities which require a high level of responsibility and concern for details. In Paratext, the concern is to develop a *quality translation*, and to use processes and software tools to help validate that this has happened. With Publishing Assistant, the concern is to transform this text safely and accurately into a *quality presentation* which supports the text's communication, and to use processes and software tools to help validate that this has happened.
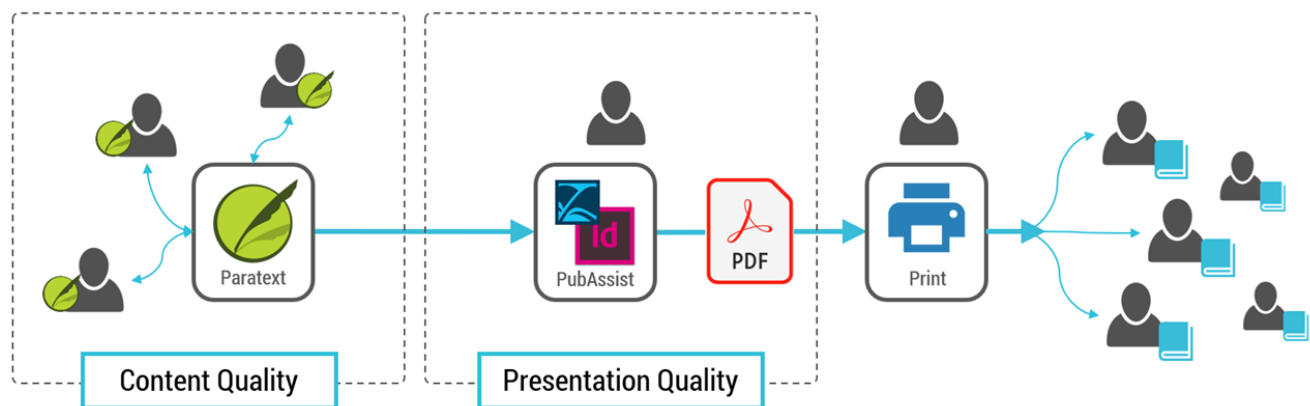

Orientation Topics

You will be working with texts developed in Paratext. In the Paratext overview topic, you will find a basic introduction to Paratext which will help you to get started with things like navigation, managing windows, and accessing projects. It will also provide general information about the kind of translation checking process and tools which are used in Paratext. Depending on your overall role and responsibilities in the projects you support, you may benefit from learning more about Paratext. Links to additional resources are provided.

The design and page layout process is carried out within Adobe InDesign. InDesign is a large application. It is used for many different kinds of design and layout work. This manual provides a simple guide to information about InDesign basics, focused on features which are relevant for typesetting work with Publishing Assistant. As you become more knowledgeable and experienced with the features and operation of InDesign, you will become more flexible and confident as a Bible typesetter, and in your use of Publishing Assistant.

All topics in this section:

1. A brief overview of Paratext, focused on what is helpful to understand as a typesetter.
2. A brief overview of Publishing Assistant, focused on how it helps you to produce a quality Bible publication.
3. A simple guide to information about InDesign basics.
4. An explanation of USFM, which is the text markup found in Paratext projects.
5. An explanation of InDesign Tagged Text, which is the text markup used for transferring Paratext text to InDesign documents.

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6. An explanation of important steps to prepare a project for moving on to the typesetting process.
7. A description of a Publishing Assistant 'job' and an overview of the process used by Publishing Assistant to construct each document within a job.
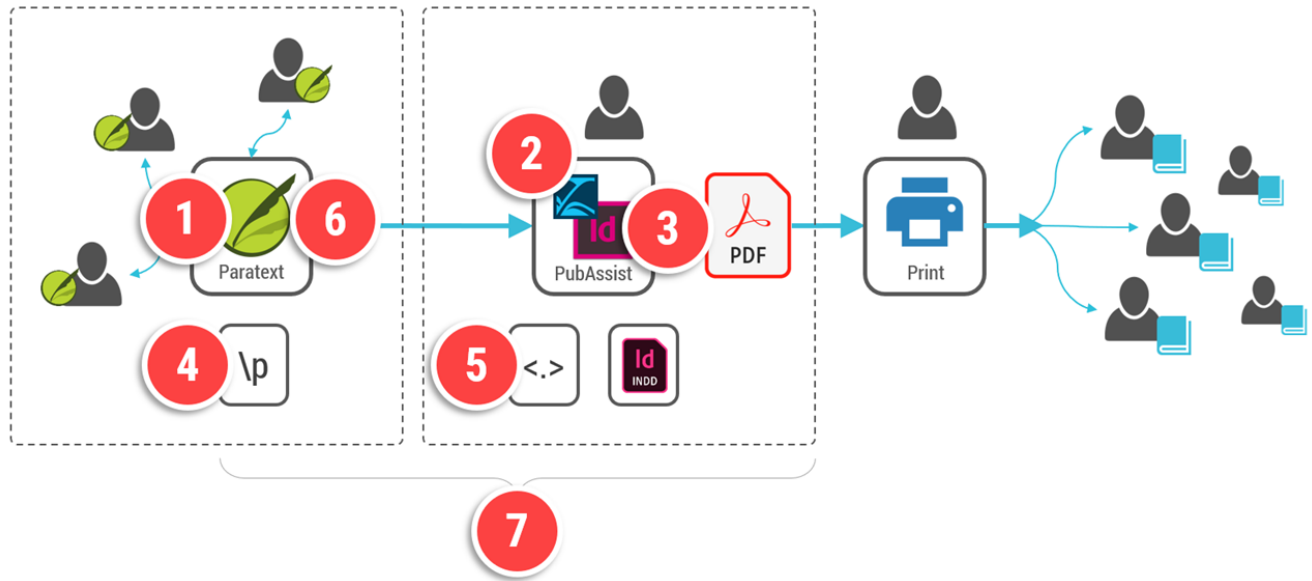
Publishing Assistant works best when it is used as its name implies – as *an assistant*. You are the Bible typesetter. You are engaging in an important work of visually presenting the scriptures and the story they communicate. You want to do so in a way which is supportive and helpful for this communication. As you learn more about each of the tools you are working with you will be able to approach them and use them confidently and effectively to support the outcome you want to achieve.

Paratext Overview
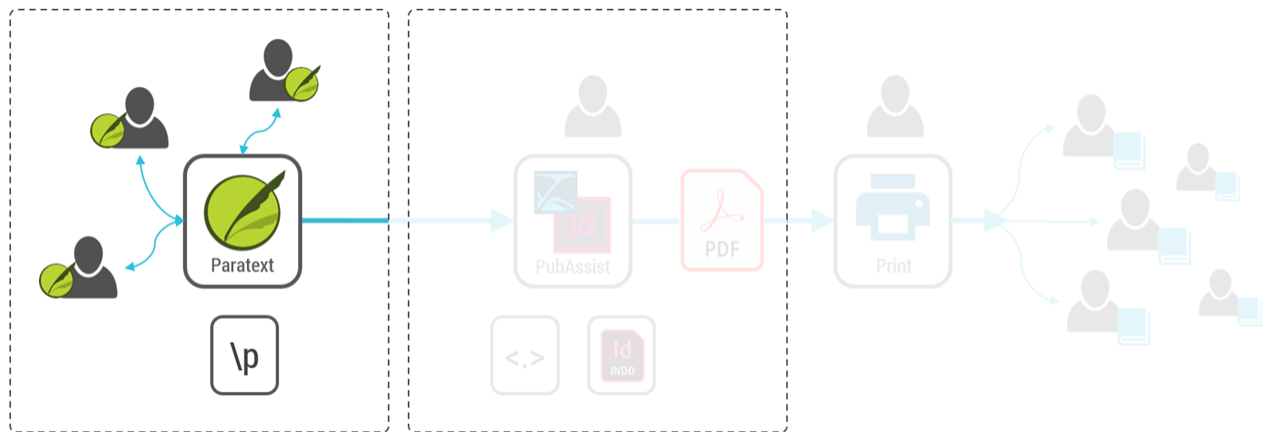
Paratext is widely used by Bible translation teams for the development and checking of new Bible translation texts, revisions to existing texts, and study Bibles. Paratext provides many features and tools which enable the team to organize and collaborate on the translation process and to review and validate the quality of the text.

This topic provides a very basic introduction to Paratext which will help you to get started with navigation, managing windows, and accessing projects. It also provides general information about the kind of translation checking process and tools which are used in Paratext. Depending on your overall role and responsibilities in the projects you support, you may benefit from learning more about Paratext. Links to additional resources are provided.

Basic Navigation in Paratext

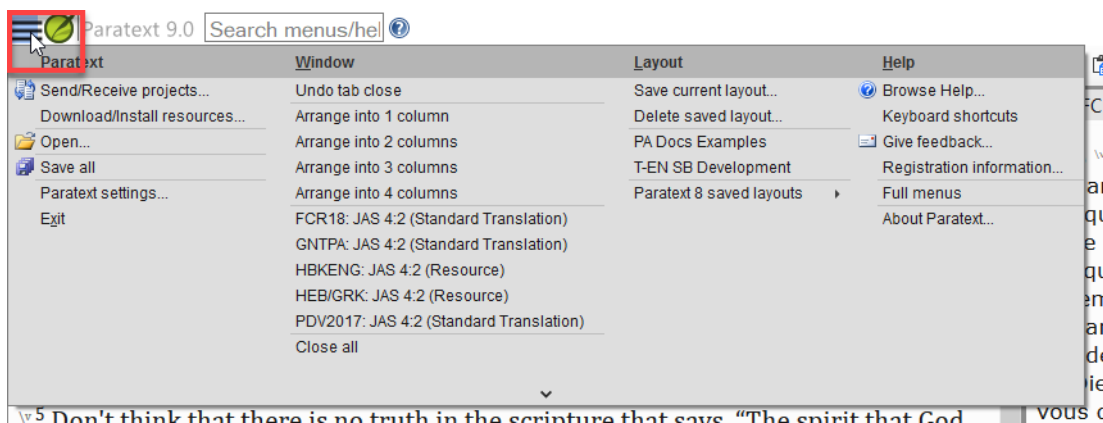### Windows

Paratext displays projects, resources, and tools in a collection of windows. New windows can be opened as floating windows, tabs, panels, or text collections. They can also be dragged and dropped to different locations, or docked as a tab or panel within another window. The default behavior of Paratext is to scroll all text and resource windows together to the same scripture location.
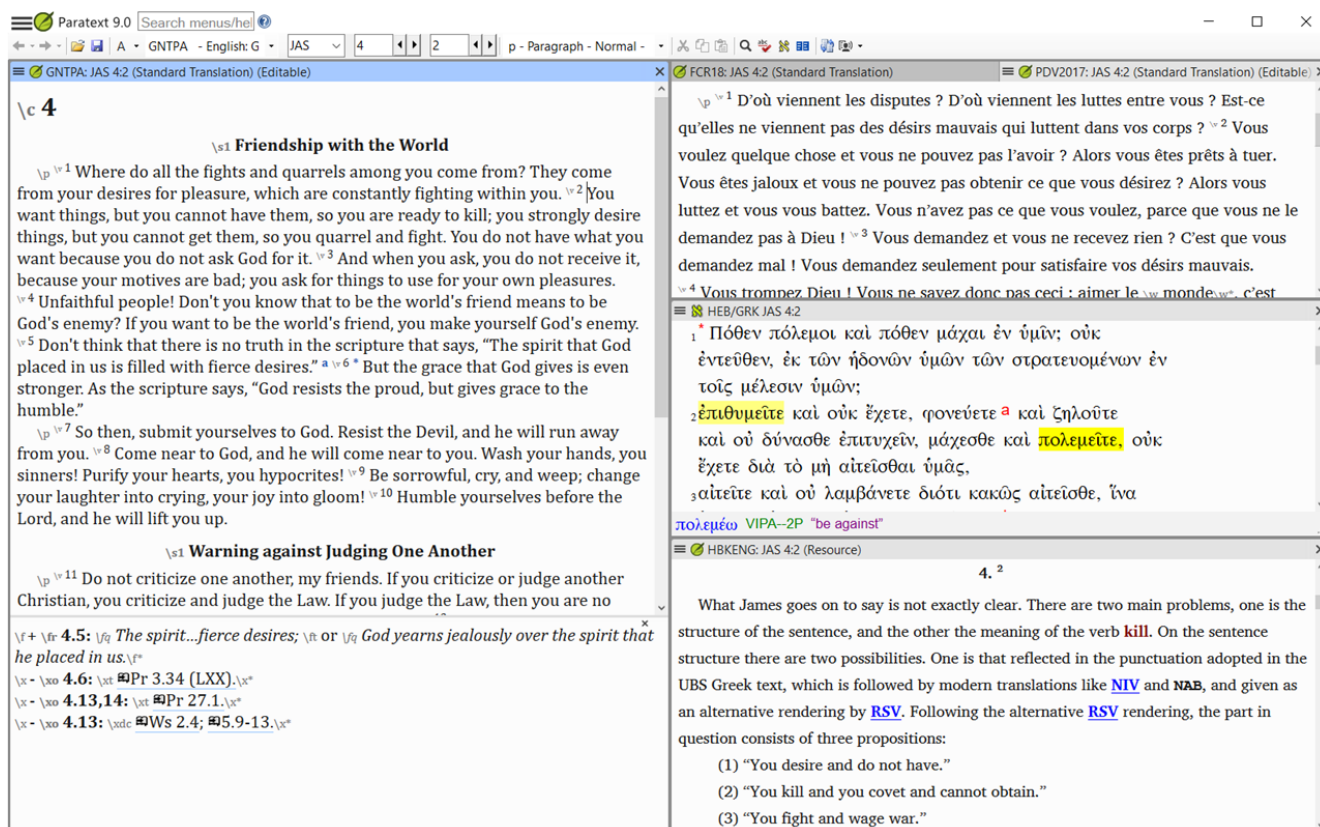
Menus

If you click on the menu icon located at the top left corner of the Paratext application window, a menu will appear. This is the Paratext main menu, which has four sub-menus: Paratext, Window, Layout, and Help.

In Paratext 9, each project, resource, or tool window has its own menu, which can be accessed using the menu icon at the upper left of the selected window. This menu shows tools and options which are used in this particular context.
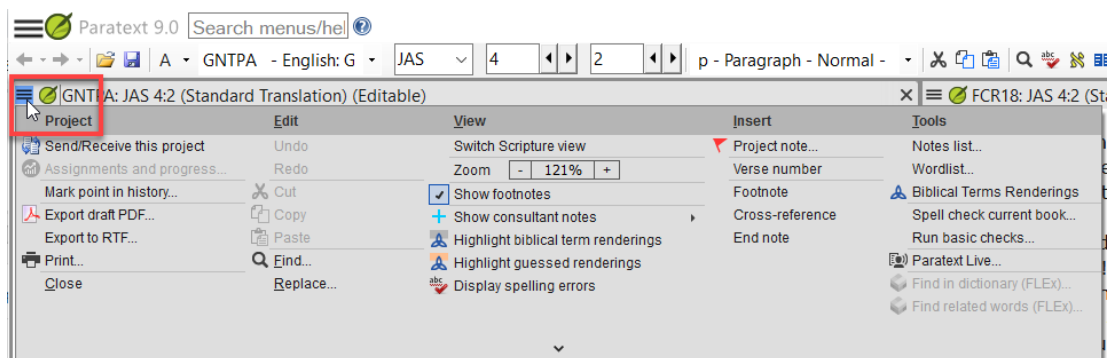
The default menus show the tools which are most commonly used. Other options that are used less frequently can be accessed by clicking on the arrow at the bottom of the menu window.

A detailed introduction to Windows and Menus in Paratext 9 is also available on the Paratext website.

Navigating the Text

There are different ways to move around in a project text or to move to a specific scripture reference:

Using the keyboard:

- Enter the keyboard shortcut **Ctrl + B**.
  - o This will highlight the Select Book drop-down list in the main toolbar.
  - o Enter the three-character book abbreviation; press the space bar and enter the chapter number; press the space bar again and enter the verse number.
  - o Press **Enter** and Paratext will go to the new book, chapter and verse reference.
- Use the F9, F8 or Ctrl + Arrow Up/Arrow Down keys to move forward or back one book, chapter, or verse at a time (search for 'Keyboard shortcuts' from Paratext's Help window for details).
- Use the arrow keys on the keyboard (or Page Up and Page Down) to move through the text.

Using the mouse:

- Click on the Select Book drop-down list on the toolbar, and scroll up or down to find the book you want. Click on it to select it.
- Use the right or left arrow buttons next to the chapter and verse numbers to move to the next or previous chapter or verse.
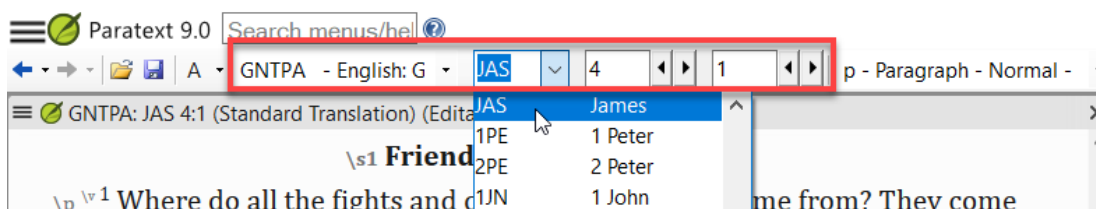
Views

A project or resource window can be displayed using different 'views'. Views allow you to display the text in a formatted or unformatted presentation. Some views display the underlying USFM markers in the text and others hide the markers.

To select a view for a project text, click on the **project window's menu**, and then click one on of the following options from the **View** menu.
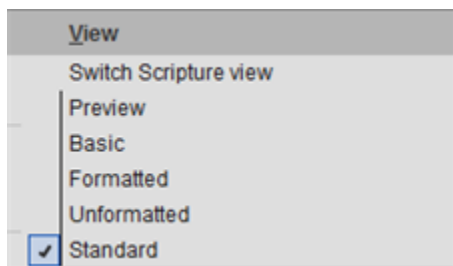
You can also use the **Ctrl + E** shortcut to switch views. Keep the Ctrl key pressed and press E repeatedly to scroll through the available view options.

- **Standard** – Provides a formatted view of the text together with a display of the corresponding USFM markers. Both the text and markers can be edited directly. Footnotes and cross references can be displayed in a pane at the bottom of the window by selecting **Show Footnotes** from the project window's **View** menu, or as a pop-up by hovering over the note caller in the text. The text scrolls together with the notes in the footnote pane. A gray divider that separates the text and notes can be dragged up or down to show more or less of either the text or notes.
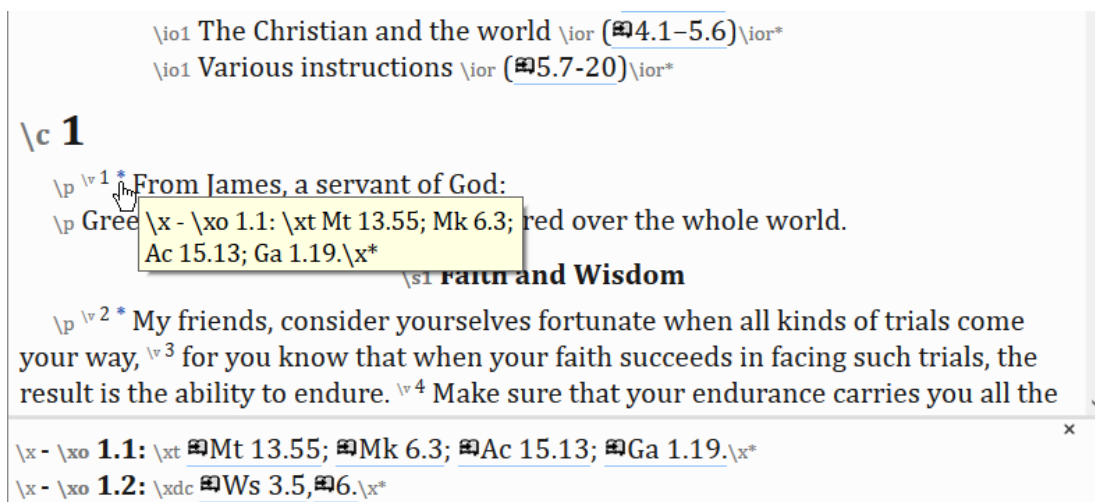
- **Formatted** – Provides an editable, formatted view of the text without the USFM markers.
- **Preview** – Provides an uneditable, formatted display of the text without the USFM markers.
- **Unformatted** – This editable view displays the plain text and USFM markers with no formatting at all. Every paragraph-style marker and every verse marker starts on a new line. Footnote, cross references, and character style markers are in-line with the text, and not displayed as a separate pane at the bottom of the window.

```
\io1 The Christian and the world \ior (🕮4.1–5.6)\ior*
\io1 Various instructions \ior (🕮5.7-20)\ior*
\c 1
\p
\v 1 \x - \xo 1.1: \xt 🕮Mt 13.55; 🕮Mk 6.3; 🕮Ac 15.13; 🕮Ga 1.19.\x* From James, a
servant of God:
\p Greetings to all God's people scattered over the whole world.
\s1 Faith and Wisdom
\p
\v 2 \x - \xo 1.2: \xdc 🕮Ws 3.5,🕮6.\x* My friends, consider yourselves fortunate
when all kinds of trials come your way,
\v 3 for you know that when your faith succeeds in facing such trials, the result is
the ability to endure.
\v 4 Make sure that your endurance carries you all the way without failing, so that
you may be perfect and complete, lacking nothing.
```

> For typesetting work, you should become familiar with the USFM markers used in the project text. It is recommended that you use either Standard or Unformatted view.

Accessing Paratext Projects

Opening a Project

To open a project, **click the open folder icon** in the upper left-hand corner of the application window. You can also open the **main menu** and select **Open** from the Paratext sub-menu.

Paratext will display the Open Project/Resource dialog. The top bar allows you to choose what kind of projects or resources to show in the dialog. The upper right-hand corner of this dialog contains a filter you can use to locate a language or the name of a resource or project.

Downloading Projects Using Send/Receive

Paratext includes Send/Receive, which is a powerful system for sharing projects between team members over the Internet. Translation team members are empowered to collaborate and continue their ongoing contributions to the project, even from remote locations. As a typesetter, you will normally receive access to a scripture text by receiving a copy of the project using Send / Receive.

To download a new project text to your system, open the **main menu** and then select **Send/Receive projects** from the Paratext sub-menu.

In the top section of the Send/Receive Projects dialog you configure the destination for Send/Receive. The default is 'Internet server', which is what is most commonly used for sharing. In the bottom section you select the project(s) you want to Send/Receive from a list. The top of this list shows any project you *already have* on your system. At the bottom of the list are any *new* projects which have been shared with you but which are not yet downloaded to your system. They will have a purple badge beside them indicating "New".

Find the project you wish to download in the list and click to place a tick in the **checkbox** beside it. Then click the **Send/Receive** button at the bottom of the dialog. The button will contain a number indicating how many projects have been selected to Send / Receive.
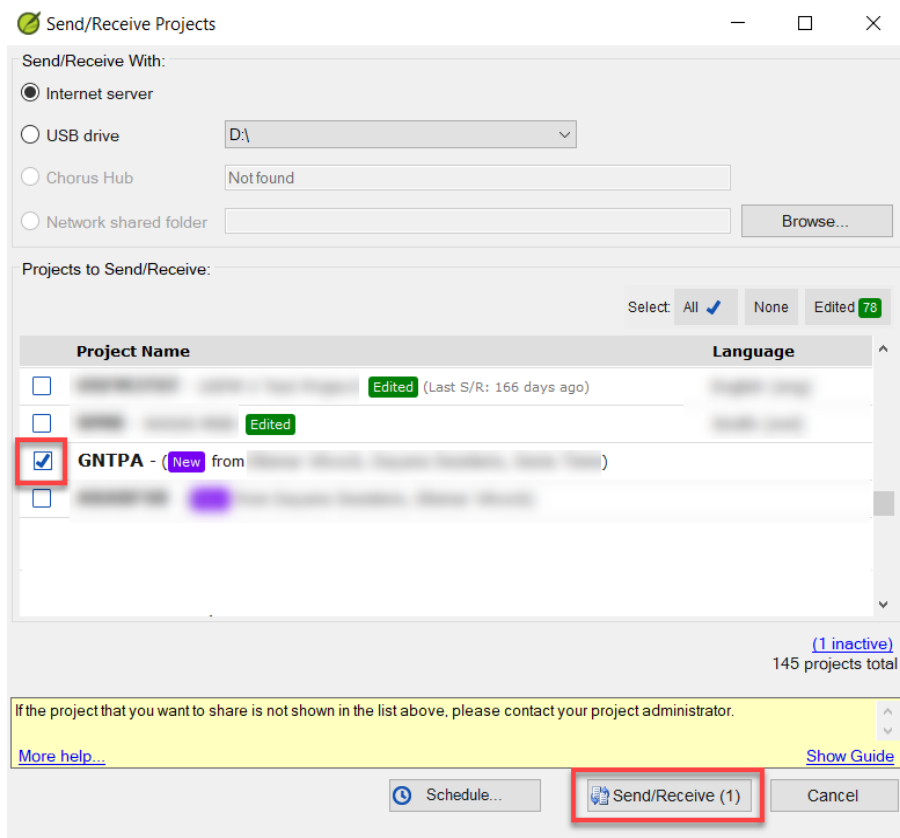
Project Roles and Permissions

Users in a Paratext project are assigned a specific role. Roles permit you to access different tools or to perform specific activities in the project. A 'Translator' is permitted to edit text, write project notes, and receive updates to the text. A 'Typesetter' can write notes and receive updates to the text, but cannot edit the text. An 'Administrator' can manage users and permissions and configure project settings.

Normally, you will be given the 'Typesetter' role within a project, since you will not be making changes to the text. This makes it possible for you to receive updates to the text at any time, and also compose project notes. Depending on your overall role and responsibilities in a project you may be assigned a different role.

Paratext Project Types

Paratext supports different types of projects. The most common is called a **Standard Translation** project. This is an ordinary project which is not derived from another project.

There are other types of projects known as 'derived projects'. These are projects which are 'based on' (derived from) a Standard Translation project. Typically when you are working with a type of derived project, you will also have access on your system to the project which it is 'based on'.

One of the derived project types you might occasionally work with as a typesetter is called an **Auxiliary** project. This type of project is typically a test-only project, or a copy of a project for local use by a single user. An Auxiliary project inherits the registration status of the project it is based on. It may be useful in some circumstances to work with an Auxiliary project in order to achieve a specific publication outcome (for example – if some changes to the markup or text are required – although these types of customizations can usually be achieved successfully by applying text changes using Publishing Assistant). The users on an Auxiliary project can also be different than the users of the base project from which it is derived.

Publishing Assistant also supports typesetting **Study Bible** projects. Currently, there are two different types of derived projects for developing study Bible texts – a **Study Bible** project, or a **Study Bible Additions** project. See the orientation to Paratext Study Bibles for an introduction to these project types and how Publishing Assistant supports working with them.

Checking Tools

Paratext provides a collection of tools for reviewing and checking the text. Some of these tools are applied regularly (or automatically) throughout the translation process. For example – the Paratext editing window displays invalid USFM markers in red. Other tools might be used at a particular stage in the project's development. Paratext provides project management features that allow an administrator to organize checking tasks and assignments.

The activities for checking the text and for ensuring that it is ready for publication are primarily the responsibility of the translation team. However, translation and publication are also overlapping responsibilities. Both are concerned with presenting a quality text using an effective presentation for the audience.

As a typesetter, it is helpful for you to be aware of the various checking tools and processes. You may interact with some of them to help you identify obvious problems in the text before starting the typesetting process (for example: "Are there any invalid USFM markers in the text?"). You might also use particular tools to generate a report about elements found within the text, and which you want to know about before starting your work (for example: "Does the font I am planning to use support all of the characters found in this project text?"). These kinds of checking activities help you to become familiar with the text and confident in working with it to create an effective layout.

Translation Content

The translation team uses various tools to review and test the quality, accuracy, and consistency of the translation itself. These tools include:

- **Biblical Terms** – Tools that assist translators and consultants with the process of checking for consistency in the renderings for biblical words and concepts found in the translated text.

- **Parallel Passages** – A tool that assists with systematically reviewing scripture passages that occur more than once in either the Old Testament or the New Testament.

- **Wordlist** – A tool used for reviewing a list of words found in the translation text, and setting the spelling status for each word. Paratext can then identify words which are likely misspelled.

The Wordlist tool can also be used for editing and approving a list of **hyphenated words**. This aspect of the Wordlist tool is directly relevant for supporting the typesetting process - in particular if the job specifications require justified paragraphs and InDesign does not natively support hyphenation for the

Basic Checks

Other checking tools test whether there is unexpected content in the text, or missing content, or an invalid or inconsistent syntax for elements in the text. These checks are:

- **Chapter/Verse Numbers** – Checks for duplicate, invalid, or missing chapter or verse numbers. Checks for any verses which do not contain text.
- **Markers** – Checks that all markers in the text are in the project's stylesheet; that the markers are not out of order; and that markers requiring a closing marker have one.
- **Characters** – Checks for characters in your text that you have specified as Invalid or whose status is Unknown
- **Punctuation** – Checks for missing punctuation at the end of a paragraph, section, chapter, or book. Also checks for invalid isolated punctuation or punctuation sequences.
- **References** – For any markers which can have a scripture reference following (for example, \r parallel passage references and \xt cross references), checks that the content and syntax of the scripture reference is valid.
- **Quoted text** – Checks that quoted text in a footnote (after the \fk or the \fq marker) or in a cross reference (after the \xk or the \xq marker) matches text in the verse where the note is located.
- **Capitalization** – Checks that words beginning with a lowercase letter do not follow markers or punctuation which must not be followed by a lowercase letter.
- **Repeated Words** – Checks for sequences of identical words with no intervening punctuation.
- **Unmatched Pairs of Punctuation** – Checks that punctuation that is usually one of a pair is matched by the other half of the pair.
- **Quotations** – Checks that opening quotation marks are followed by closing quotation marks, and that nested quotes, or quotes continued across new paragraphs, use the correct quotation syntax.
- **Numbers** – Checks for numbers that have an invalid format.

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Most of the basic checks require you to specify what is valid and invalid for that check. For some checks, this specification is defined by one of the project properties or settings. For other checks a corresponding 'inventory' for the selected type of content must be reviewed first, before running the check. An inventory is a list of the content of a particular type which Paratext finds within the project text. To configure the check, you specify whether entries in the inventory are valid or invalid.

Inventories are also useful for simply becoming familiar with the text. For example – the Markers inventory lists all of the markers found in the project, and how many times each occurs. This information can help you to think about the different kinds of styles and formatting the layout will require. The Characters inventory will show you a list of all of the different characters found in the text.

Finally, there are some additional tools in the categories of **Checklists** or **Custom Tools** that can report useful information for the team as you prepare for typesetting and publication. For example:

- Check book titles or section headings in your project for correct punctuation and grammar. Compare length, style, placement, and content with other translations.
- Find long section headings
- And more ...

Access checking inventories, checklists, and basic checks from the project window's **Tools** sub-menu.
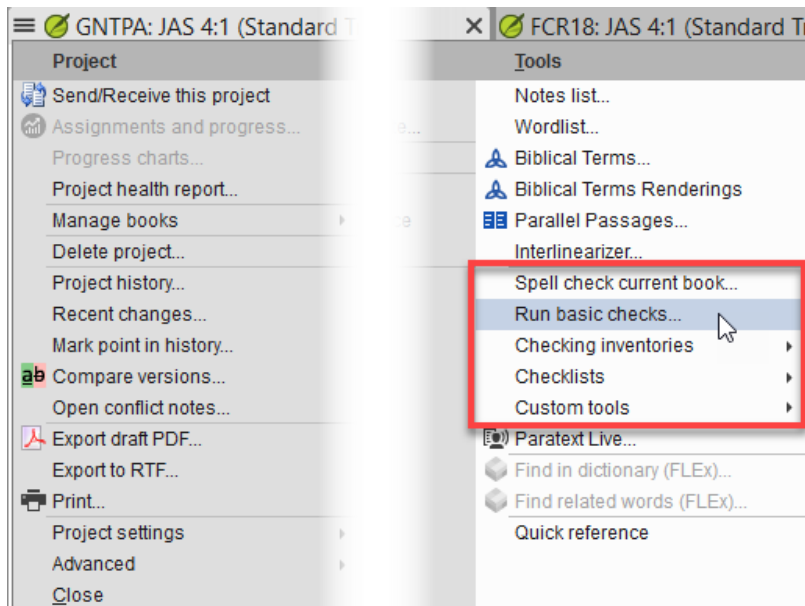
> In Paratext Help, search for 'Inventories' and 'Basic Checks' for more details on working with checking tools.

In this topic you have found a very basic orientation to the Paratext interface, accessing projects, and checking tools. Some additional detail on specific checks is given in the topic Preparing a Project for typesetting. See the Additional Resources section below for links to resources for learning more about Paratext.

Paratext Study Bibles

ℹ This topic is being developed.

Publishing Assistant Overview
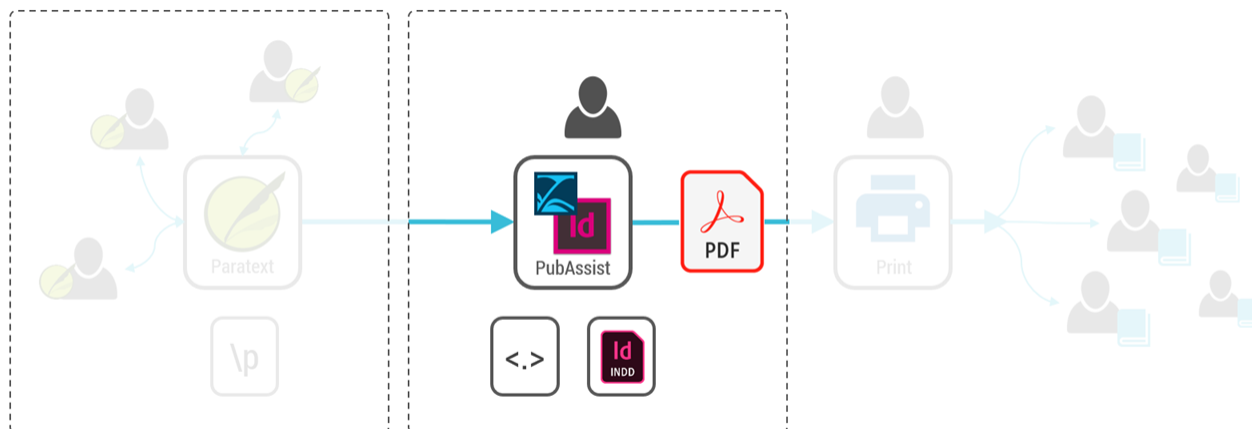
Publishing Assistant equips Bible typesetters to create high-quality print layouts from Paratext projects through integration with Adobe's powerful InDesign page layout application. It accurately converts project texts into fully styled Adobe InDesign documents, and automates and validates many common page layout tasks, so that new scripture translations can be accurately and efficiently formatted for printing.

This topic briefly summarizes Publishing Assistant's main features. The remainder of this manual is a detailed orientation to the program's operation.

Paratext Integration

There are many benefits to the close integration between Publishing Assistant and Paratext.

Publishing Assistant only operates with registered Paratext projects. It identifies project users and permissions and ensures that typesetters authorized by the project administrator are accessing and creating layouts for the text.

Publishing Assistant is able to test the status of a project's basic checking tools in order to warn about potential issues with the text before staring layout work.

25

Output from Paratext's wordlist tool to can provide customized hyphenation rules, for languages not supported natively by InDesign. A project's scripture reference settings are used for helping to manage breaks in cross reference texts and forming the syntax for header/footer references.

When a typesetting job is completed, the text in InDesign can be exported back to a new Paratext project as USFM.

Job Management

Publishing Assistant can manage **multiple independent layouts** from one Paratext project. The specifications, configuration, and files generated for each typesetting job are organized separately.

Content Conversion

Publishing Assistant has been used to successfully typeset many hundreds of Bibles, New Testaments, and Portions. It safely and accurately moves the validated translation project text into InDesign documents.

Comprehensive Layout and Style Configuration

Publishing Assistant provides a user-friendly interface for configuring job dimensions and an extensive collection of design specifications. Documents make extensive use of InDesign page, object, and style features, allowing efficient design customization. Publishing Assistant supports a range of InDesign releases, and works with

InDesign's **Middle-East** (right-to-left; Arabic, Hebrew) and **CJK** (Chinese, Japanese, Korean) language features. Current versions of InDesign provide robust support for many **complex writing systems**.

Basics | Chapter/Verse | Headings | Footnotes | Text Spacing | Headers/Footers | Other | Layout | Custom Layout | Alignment Helper

Suppress Footnotes or Cross References?

Typeset Footnotes?	Yes
Typeset Cross References?	Yes

Merge Footnotes and Cross References?

Merge Fnotes and Xrefs?	No

Font Size for Notes	7.25 pt
Line Spacing (Leading) for Notes	8 pt
Footnote Caller Font Style	Italic
Cross Reference Caller Font Style	Italic

Override Fnote Caller Sequence	No
Override Xref Caller Sequence	No

Reference in Footnote

Include?	Yes
Font Style	Bold

Note Callee Handling

Hide Footnote Callees	No
Hide Xref Callees	Yes

Rule Between Body and Notes?	Yes
Start Each Footnote on New Line?	No
Blank Line Between FNotes and XRefs?	No

Note Frame Rule Leading	

Footnote Frame

Style?	1 Column - Page Wide
Gutter Rule?	No

Gutter Width	4 mm
Bottom Inset Spacing (BIS)	

Standard typesetting jobs can be produced in single or double column layouts, and with various presentation options for notes and cross references. Illustrations can be placed automatically and adjusted easily.

Single Column

Double Column

Double Column - marginal verses outside

and you will be put in jail. 26There you will stay, I tell you, until you pay the last penny of your fine.

40And if someone takes you to court to sue you for your shirt, let him have your coat as well. 41And if one of the occupation troops

---

a 5.18: *the end of all things; or all its teachings come true.*
b 5.22: *if you are angry; some manuscripts have if without cause you are angry.*
5.18: Lk 16.17.   **5.21:** Ex 20.13; Dt 5.17.   **5.27:** Ex 20.14; Dt 5.18.   **5.29:** Mt 18.9; Mk 9.47.   **5.30:** Mt 18.8; Mk 9.43.   **5.31:** Dt 24.1-4; Mt 19.7; Mk 10.4.   **5.32:** Mt 19.9; Mk 10.11,12; Lk 16.18; 1 Co 7.10,11.
5.33: a Lv 19.12; b Nu 30.2; Dt 23.21.   **5.34:** a Jas 5.12; b Is 66.1; Mt 23.22.   **5.35:** a Is 66.1; b Ps 48.2.
5.38: Ex 21.24; Lv 24.20; Dt 19.21.   **5.43:** Si 12.4-7.   **5.45:** Si 4.10.

Notes - 1 Column - Page Wide

and takes you to court, settle the dispute while there is time, before you get to court. Once

38"You have heard that it was said, 'An eye for an eye, and a tooth for a tooth.' 39But now

---

a 5.18: *the end of all things; or all its teachings come true.*   *b* 5.22: *if you are angry; some manuscripts have if without cause you are angry.*
5.14: Jn 8.12; 9.5.   **5.15:** Mk 4.21; Lk 8.16; 11.33.
5.16: 1 P 2.12.   **5.18:** Lk 16.17.   **5.21:** Ex 20.13; Dt 5.17.   **5.27:** Ex 20.14; Dt 5.18.   **5.29:** Mt 18.9;

Mk 9.47.   **5.30:** Mt 18.8; Mk 9.43.   **5.31:** Dt 24.1-4; Mt 19.7; Mk 10.4.   **5.32:** Mt 19.9; Mk 10.11,12; Lk 16.18; 1 Co 7.10,11.   **5.33:** a Lv 19.12; b Nu 30.2; Dt 23.21.   **5.34:** a Jas 5.12; b Is 66.1; Mt 23.22.
5.35: a Is 66.1; b Ps 48.2.   **5.38:** Ex 21.24; Lv 24.20; Dt 19.21.

Notes - 2 Columns

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and you will be put in jail. 26There you will stay, I tell you, until you pay the last penny of your fine.

40And if someone takes you to court to sue you for your shirt, let him have your coat as well. 41And if one of the occupation troops

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5.16: 1 P 2.12.   **5.18:** Lk 16.17.   *a* 5.18: *the end of all things; or all its teachings come true.*   **5.21:** Ex 20.13; Dt 5.17.   *b* 5.22: *if you are angry; some manuscripts have if without cause you are angry.*   **5.27:** Ex 20.14; Dt 5.18.   **5.29:** Mt 18.9; Mk 9.47.   **5.30:** Mt 18.8; Mk 9.43.   **5.31:** Dt 24.1-4; Mt 19.7; Mk 10.4.   **5.32:** Mt 19.9; Mk 10.11,12; Lk 16.18; 1 Co 7.10,11.   **5.33:** a Lv 19.12; b Nu 30.2; Dt 23.21.   **5.34:** a Jas 5.12; b Is 66.1; Mt 23.22.   **5.35:** a Is 66.1; b Ps 48.2.   **5.38:** Ex 21.24; Lv 24.20; Dt 19.21.   **5.43:** Si 12.4-7.

Notes - 1 Column - Page Wide - merged; no newlines

there is time, before you get to court. Once you are there, you will be turned over to the judge, who will hand you over to the police, and you will be put in jail. 26There you will stay, I tell you, until you pay the last penny of your fine.

Teaching about Adultery

27"You have heard that it was said, 'Do not commit adultery.' 28But now I tell you: anyone who looks at a woman and wants to possess her is guilty of committing adultery with her

well. 41And if one of the occupation troops forces you to carry his pack one mile, carry

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a 5.18: *the end of all things; or all its teachings come true.*
b 5.22: *if you are angry; some manuscripts have if without cause you are angry.*
5.18: Lk 16.17.   **5.21:** Ex 20.13; Dt 5.17.
5.27: Ex 20.14; Dt 5.18.   **5.29:** Mt 18.9; Mk 9.47.
5.30: Mt 18.8; Mk 9.43.   **5.31:** Dt 24.1-4; Mt 19.7; Mk 10.4.   **5.32:** Mt 19.9; Mk 10.11,12; Lk 16.18; 1 Co 7.10,11.   **5.33:** a Lv 19.12; b Nu 30.2; Dt 23.21.
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b Ps 48.2.   **5.38:** Ex 21.24; Lv 24.20; Dt 19.21.
5.43: Si 12.4-7.   **5.45:** Si 4.10.

Notes - 1 Column - Outside (dotted rule)

Publishing Assistant performs design calculations to help manage and maintain alignment with a text grid.

Publishing Assistant can typeset diglots (two different project texts aligned side-by-side) and concordances (using output generated by Concordance Builder). A page layout editor supports customizable designs for study Bibles or other custom layouts such as center-column references designs.

28

Diglot - Aligned Paragraphs (left panel)

能把生命的轮子点起来，并且是从地狱里点着的。⁷各类的走兽、飞禽、昆虫、水族，本来都可以制伏，也已经被人制伏了；⁸惟独舌头没有人能制伏，是不止息的恶物，满了害死人的毒气。⁹我们用舌头颂赞那为主、为父的，又用舌头咒诅那照着　神形象被造的人。¹⁰颂赞和咒诅从一个口里出来！我的弟兄们，这是不应当的！¹¹泉源从一个眼里能发出甜苦两样的水吗？¹²我的弟兄们，无花果树能生橄榄吗？葡萄树能结无花果吗？咸水里也不能发出甜水来。

论从上头来的智慧
¹³你们中间谁是有智慧有见识的呢？他就当在智慧的温柔上显出他的善行来。¹⁴你们心里若怀着苦毒的嫉妒和纷争，就不可自夸，也不可说谎话抵挡真道。¹⁵这样的智慧不是从上头来的，乃是属地的，属情欲的，属鬼魔的。¹⁶在何处有嫉妒、纷争，就在何处有扰乱和各样的坏事。¹⁷惟独从上头来的智慧，先是清洁，后是和平、温良柔顺，满有怜悯，多结善果，没有偏见，没有假冒。¹⁸并且使人和平的，是用和平所栽种的义来。

不可与世俗为友
4 你们中间的争战斗殴是从哪里来的呢？不是从你们百体中战斗之私欲来的吗？²你们贪恋，还是得不着；你们杀害嫉妒，又斗殴争战，也不能得。你们得不着，是因为你们不求。³你们求也得不着，是因为你们妄求，要浪费在你们的宴乐中。⁴你们这些淫乱的人哪，岂不知与世俗为友就是与　神为敌吗？所以凡想要与世俗

原文是淫妇

entire course of our existence with the fire that comes to it from hell itself. ⁷We humans are able to tame and have tamed all other creatures—wild animals and birds, reptiles and fish. ⁸But no one has ever been able to tame the tongue. It is evil and uncontrollable, full of deadly poison. ⁹We use it to give thanks to our Lord and Father and also to curse other people, who are created in the likeness of God. ¹⁰Words of thanksgiving and cursing pour out from the same mouth. My friends, this should not happen! ¹¹No spring of water pours out sweet water and bitter water from the same opening. ¹²A fig tree, my friends, cannot bear olives; a grapevine cannot bear figs, nor can a salty spring produce sweet water.

The Wisdom from Above
¹³Are there any of you who are wise and understanding? You are to prove it by your good life, by your good deeds performed with humility and wisdom. ¹⁴But if in your heart you are jealous, bitter, and selfish, don't sin against the truth by boasting of your wisdom. ¹⁵Such wisdom does not come down from heaven; it belongs to the world, it is unspiritual and demonic. ¹⁶Where there is jealousy and selfishness, there is also disorder and every kind of evil. ¹⁷But the wisdom from above is pure first of all; it is also peaceful, gentle, and friendly; it is full of compassion and produces a harvest of good deeds; it is free from prejudice and hypocrisy. ¹⁸And goodness is the harvest that is produced from the seeds the peacemakers plant in peace.

Friendship with the World
4 Where do all the fights and quarrels among you come from? They come from your desires for pleasure, which are constantly fighting within you. ²You want things, but you cannot have them, so you are ready to kill; you strongly desire things, but you cannot get them, so you quarrel and fight. You do not have what you want because you do not ask God for it. ³And when you ask, you do not receive it, because your motives are bad; you ask for things to use for your own pleasures. ⁴Unfaithful people! Don't you know that to be the world's friend means to be God's enemy? If you want to be the world's friend, you make yourself God's

Diglot - Aligned Paragraphs

Concordance Builder Layout (right panel)

» cut

1 Co	11.6	she might as well **cut** her hair.
Ga	5.4	have **cut** yourselves off from Christ.
He	4.12	It **cuts** all the way through

D

dance

| Mt | 14.6 | **danced** in front of the whole group. |
| Lk | 7.32 | but you wouldn't **dance**! |

danger

Lk	8.23	so that they were all in great **danger**.
Ac	27.10	from here on will be **dangerous**
2 Co	11.26	**danger** from floods and from robbers

dare

Mk	12.34	God." After this nobody **dared** to ask
Jn	18.22	"How **dare** you talk like that to me
Ro	5.7	might **dare** to die for a good person.

dark

Mt	4.16	live in **darkness** will see a great light.
	10.27	What I am telling you in the **dark** you
Mk	15.33	country was covered with **darkness**
Lk	11.35	that the light in you is not **darkness**.
	22.53	when the power of **darkness** rules."
Jn	1.5	The light shines in the **darkness**
	3.19	but people love the **darkness** rather
	12.46	should not remain in the **darkness**.
2 Co	4.6	The God who said, "Out of **darkness**
Eph	6.12	and cosmic powers of this **dark** age.
Col	1.13	of **darkness** and brought us safe into
1 P	2.9	who called you out of **darkness** into
1 Jn	1.5	there is no **darkness** at all in him.
	2.8	For the **darkness** is passing away
Jd	6	eternal chains in the **darkness** below

daughter

Mt	14.6	On Herod's birthday the **daughter** of
Mk	7.26	drive the demon out of her **daughter**.
Lk	8.42	because his only **daughter**

day

Mt	4.2	forty **days** and nights without food
	6.34	add to the troubles each **day** brings.
	24.22	reduced the number of **days**
	24.36	when that **day** and hour will come
Mk	15.29	and build it back up in three **days**!
Lk	2.11	This very **day** in David's town your
	17.26	it be in the **days** of the Son of Man.
Jn	2.19	in three **days** I will build it again."
	6.39	raise them all to life on the last **day**.
Ac	2.20	and glorious **Day** of the Lord comes.
	17.31	For he has fixed a **day** in which he
Ro	2.5	greater on the **Day** when God's anger
	13.12	is nearly over, **Day** is almost here.
1 Co	1.8	on the **Day** of our Lord Jesus Christ.
	3.13	when the **Day** of Christ exposes it.
2 Co	4.16	being is renewed **day** after day.
Eph	4.26	and do not stay angry all **day**.
1 Th	4.15	we who are alive on the **day** the Lord
2 Th	1.10	when he comes on that **Day** to
2 Ti	1.12	**Day** what he has entrusted to me.
	4.8	me on that **Day**—and not only to me
He	1.2	but in these last **days** he has spoken
	4.4	this is said about the seventh **day**
	10.25	the **Day** of the Lord is coming nearer.

» day

2 P	3.8	one **day** and a thousand years
	3.10	**Day** of the Lord will come like a thief.
Rev	1.10	s **day** the Spirit took control of me
	7.15	him **day** and night in his temple.

dazzling

| Mt | 17.2 | and his clothes were **dazzling** white. |

dead

See Also hell, world below

Mt	8.22	let the **dead** bury their own **dead**."
	9.24	The little girl is not **dead**—she is only
Mk	12.27	the God of the living, not of the **dead**.
	15.44	to hear that Jesus was already **dead**.
Lk	7.22	the **dead** are raised to life
	15.24	For this son of mine was **dead**
	24.5	among the **dead** for one who is alive?
Jn	5.21	raises the **dead** and gives them life
	5.28	when all the **dead** will hear his voice
Ac	10.42	judge of the living and the **dead**
	23.6	I have that the **dead** will rise to life!"
Ro	4.17	the **dead** to life and whose command
	14.9	the Lord of the living and of the **dead**.
1 Co	15.16	For if the **dead** are not raised
Eph	2.5	that while we were spiritually **dead**
He	6.2	the **dead** and the eternal judgment.
Jas	2.26	as the body without the spirit is **dead**
1 P	4.5	to judge the living and the **dead**
Rev	1.18	I am the living one! I was **dead**
	20.12	And I saw the **dead**

deaf

| Mk | 9.25 | "Deaf and dumb spirit," he said |
| Ac | 7.51 | how **deaf** you are to God's message! |

dear

Mk	1.11	"You are my own **dear** Son.
Jn	11.3	"Lord, your **dear** friend is sick."
Col	1.13	safe into the kingdom of his **dear** Son,

death

See Also resurrection

Mt	4.16	land of **death** the light will shine."
	16.10	and not even **death** will be able
	16.21	I will be put to **death**
	17.9	of Man has been raised from **death**."
	26.59	against Jesus to put him to **death**;
	27.24	responsible for the **death** of this man!
Lk	14.14	the good people rise from **death**."
	16.30	to rise from **death** and go to them
	21.16	and some of you will be put to **death**.
Jn	5.24	already passed from **death** to life.
	12.33	kind of **death** he was going to suffer.)
Ac	2.24	But God raised him from **death**
	2.15	**death**—and we are witnesses to this.
Ro	1.4	of God by being raised from **death**
	5.21	just as sin ruled by means of **death**
	6.6	put to **death** with Christ on his cross
	6.23	For sin pays its wage—**death**
	7.24	this body that is taking me to **death**?
	8.38	neither **death** nor life
1 Co	15.55	"Where, **Death**, is your victory?"
2 Co	4.10	our mortal bodies the **death** of Jesus
Ga	2.19	put to **death** with Christ on his cross,
Eph	5.14	sleeper, and rise from **death**

Concordance Builder Layout

Study Bible - Side Notes - with Sidebars

2.15: *GENTILE sinners:* Paul here expresses the normal Jewish opinion of Gentiles: since they do not obey the LAW of Moses, they are pagan sinners.

2.16: *put right…through faith:* Rom 3.20-22.

2.16: *no one…what the LAW requires:* Ps 143.2.

2.17: *found to be sinners:* Jews who reject Christ reject the Law as a way of salvation and so admit that they are sinners, just as the Gentiles are.

2.19: *killed by the LAW:* By imposing impossible demands the Law only brings death; see Rom 7.9-11.

2.20: *SON OF GOD*

2.20: *no longer I who live:* This does not mean any loss of personal identity, as Paul's following "I" statements show.

2.21: *GRACE*

3.1: *Before your very eyes:* Paul had preached to them a vivid message about Christ's death.

3.1: *clear description:* In Paul's preaching. In Corinth: see 1 Cor 2.1-2.

3.2: *receive God's SPIRIT:* That is, when they became Christians: 3.14; 4.6; 5.5, 16-18, 22-23; 6.8.

3.3: *by your own power:* By obeying the demands of the Law.

3.4: *all your experience:* Or "all your suffering", a less probable translation since there is no mention of the readers' suffering elsewhere in this passage.

3.5: *MIRACLES*

Jews and Gentiles are Saved by Faith

There can be no compromise. The power of sin, and the hopeless effort to do everything the LAW of Moses required, belong to the old self which is now dead; its death is identified with the death of Christ. Faith, on the contrary, makes possible a new kind of life, a life filled with Christ. In 2.15-17 Paul speaks as a Jew, in contrast with GENTILES.

¹⁵Indeed, we are Jews by birth and not "Gentile sinners," as they are called. ¹⁶Yet we know that a person is put right with God only through faith in Christ Jesus, never by doing what the Law requires. We, too, have believed in Christ Jesus in order to be put right with God through our faith in Christ, and not by doing what the Law requires. For no one is put right with God by doing what the Law requires. ¹⁷If, then, as we try to be put right with God by our union with Christ, we are found to be sinners as much as the Gentiles are — does this mean that Christ is serving the cause of sin? By no means! ¹⁸If I start to rebuild the system of Law that I tore down, then I show myself to be someone who breaks the Law. ¹⁹So far as the Law is concerned, however, I am dead — killed by the Law itself — in order that I might live for God. I have been put to death with Christ on his cross, ²⁰so that it is no longer I who live, but it is Christ who lives in me. This life that I live now, I live by faith in the Son of God, who loved me and gave his life for me. ²¹I refuse to reject the grace of God. But if a person is put right with God through the Law, it means that Christ died for nothing!

The Gospel of God's Grace　3.1—4.31

Since salvation is God's free gift, accepted through faith, all human distinctions are irrelevant. Believers are all one in union with Christ Jesus (3.28) and are God's children (4.28), born to be free (4.31), rather than enslaved by the Law (3.24-25). God's promise came first and is permanent, while the Law came later and is temporary. Paul explores this theme with the help of illustrations from family law and from the Old Testament. God has always offered salvation on the basis of human faith, never of deeds. From this point in his letter, Paul emphasizes the role of the Holy SPIRIT in the new life of Christians.

Law or Faith

3 You foolish Galatians! Who put a spell on you? Before your very eyes you had a clear description of the death of Jesus Christ on the cross! ²Tell me this one thing: did you receive God's Spirit by doing what the Law requires or by hearing the gospel and believing it? ³How can you be so foolish! You began by God's Spirit; do you now want to finish by your own power? ⁴Did all your experience mean nothing at all? Surely it meant something! ⁵Does God give you the Spirit and work miracles among you because you do what the Law requires or because you hear the gospel and believe it?

2.16: Ps 143.2; Rom 3.20, 22

Abraham

The list of the descendants of Noah's sons comes to an end (Gen 11.26) with Abram ("exalted father"). He later became known as Abraham ("father of many"). God told Abram (Gen 12.1-3) to move from his home in Ur of the Chaldees (in southern Mesopotamia) to the land of Canaan (see the map on p. 0000 [The Ancient Near East]). God promised that his family would become "a great nation" with a special relationship to God. And all nations would be blessed because of Abraham and his wife Sarah and their descendants (Gen 12.1-3; 15.1-21). So Abraham went with Sarah and his nephew Lot. After passing through places that would be important in the later history of Israel (Shechem and Bethel; Gen 12.4-9) and after a stay in Egypt, they settled in the land of Canaan. Lot settled east of the Jordan River, and Abraham settled to the west, where he built the sacred trees of Mamre near Hebron (Gen 13).

God promised Abraham that he would have many descendants, even though he had no son (Gen 15). Finally, when Abraham was ninety-nine, Sarah bore him a son. This son was named Isaac, meaning "laughter" or "laughed," because Sarah laughed at the idea that she would have a child in her old age (Gen 18.9-15). Abraham trusted God's promise (Gen 17.1-27), and the child was born. Isaac was circumcised as a sign of Abraham's special relationship with God (Gen 21.1-7). Abraham's trust in God continued even when God told him to kill Isaac as a sacrifice. But God spared Isaac and once again promised Abraham that his numerous descendants would be a blessing to all the nations of the earth (Gen 22.1-19).

In the New Testament, Abraham is frequently given as an example of human trust in the promises of God (Acts 7.2-50; Rom 4.1-25; Gal 3.1-29; Heb 6.13,14; 7.1-10; 11.8).

⁶Consider the experience of Abraham; as the scripture says, "He believed God, and because of his faith God accepted him as righteous." ⁷You should realize then, that the real descendants of Abraham are the people who have faith. ⁸The scripture predicted that God would put the Gentiles right with himself through faith. And so the scripture announced the Good News to Abraham: "Through you God will bless the whole human race." ⁹Abraham believed and was blessed; so all who believe are blessed as he was.

¹⁰Those who depend on obeying the Law live under a curse. For the scripture says, "Whoever does not always obey everything that is written in the book of the Law is under God's curse!" ¹¹Now, it is clear that no one is put right with God by means of the Law, because the scripture says, "Only the person who is put right with God through faith shall live."*d* ¹²But the Law has nothing to do with faith. Instead, as the scripture says, "Whoever *does* everything the Law requires will live."

¹³But by becoming a curse for us Christ has redeemed us from the curse that the Law brings; for the scripture says, "Anyone who is hanged on a tree is under God's curse." ¹⁴Christ did this in order that the blessing which God promised to Abraham might be given to the Gentiles by means of Christ Jesus, so that through faith we might receive the Spirit promised by God.

d **3.11** *put right with God through faith shall live;* or *put right with God shall live through faith.*
3.6: Gen 15.6; Rom 4.3　**3.7:** Rom 4.16　**3.8:** Gen 12.3　**3.10:** Deut 27.26 (LXX)　**3.11:** Hab 2.4
3.12: Lev 18.5　**3.13:** Deut 21.23

3.6: *righteous:* Gen 15.6; Rom 4.3.

3.7: *real descendants of Abraham:* Rom 4.16.

3.8: *GENTILES*

3.8: *BLESS*

3.8: *whole human race:* Gen 12.3; see also Gen 18.18; Acts 3.25.

3.9: *Abraham believed:* Rom 4.16-22.

3.10: *the SCRIPTURE:* Deut 27.26, "Whoever does not…God's curse", as it appears in the SEPTUAGINT; see also Acts 15.10.

3.11: *the scripture says:* Here and in Rom 1.17 Paul interprets Hab 2.4 as showing that the OT itself says that SALVATION is through FAITH.

3.11: *put right with God through faith shall live:* Or "put right with God shall live through faith".

3.12: *the scripture:* Lev 18.5.

3.13: *the scripture says:* Paul applies to Jesus in his crucifixion the CURSE pronounced in Deut 21.23; see also 2 Cor 5.21.

Study Bible - Side Notes - with Sidebars

A powerful publication template facility makes it possible to capture job configurations in a format that can be re-used and distributed to other Publishing Assistant users as a starting point for new jobs in other projects.

Automation and Validation

Page and text tools automate the placement of the content required for each page — footnotes, study notes, cross references, illustrations, or headers and footers — as well as other page layout features such as column gutter rules and marginal verses. Adjustments are made to properly fit content on a page by strategically shrinking or expanding the length of text in paragraphs in order to fill whitespace and balance the length of text in multiple columns.

Page content is continually validated to ensure that all elements are visible and balanced.
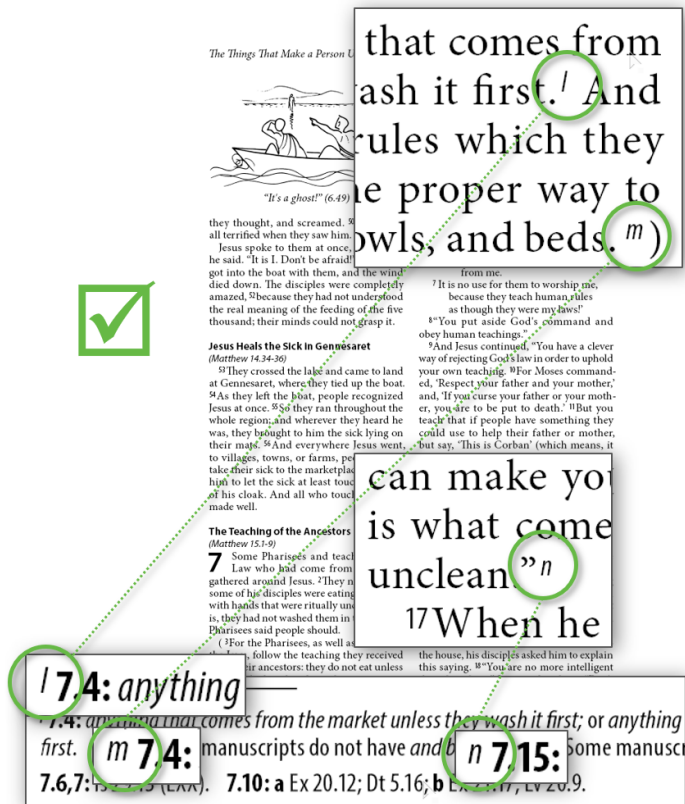
InDesign for Scripture Typesetting

Adobe InDesign is a large and powerful publishing application which can be used to create high-quality documents for print or digital media. Your work with Publishing Assistant is *greatly supported* by your comfort with navigating the InDesign workspace, and your understanding of the features and tools in InDesign which Publishing Assistant interacts with. Becoming familiar with InDesign and its capabilities is very important for working successfully with Publishing Assistant, and for equipping you to develop attractive and effective Bible layouts.

> This topic is a very simple guide to information about InDesign basics, and specific features used for Bible typesetting work. There are many quality printed and online resources available for learning InDesign. Below you will find links to the relevant topics within Adobe's own collection of documentation and resources for learning InDesign.
>
> - Adobe home page for I**nDesign learning and support** resources - https://helpx.adobe.com/support/indesign.html
> - Adobe InDesign **User Guide** - https://helpx.adobe.com/indesign/user-guide.html

Workspace and Panels

The arrangement of panels, toolbars, and windows in InDesign is called a **workspace**. You can arrange and customize the workspace in InDesign in a *very flexible* manner. Become familiar with the basics of the InDesign workspace interface so that you can easily access the panels, tools, and properties you need regularly for working on a Bible layout.

- **Workspace Basics** - https://helpx.adobe.com/indesign/using/workspace-basics.html
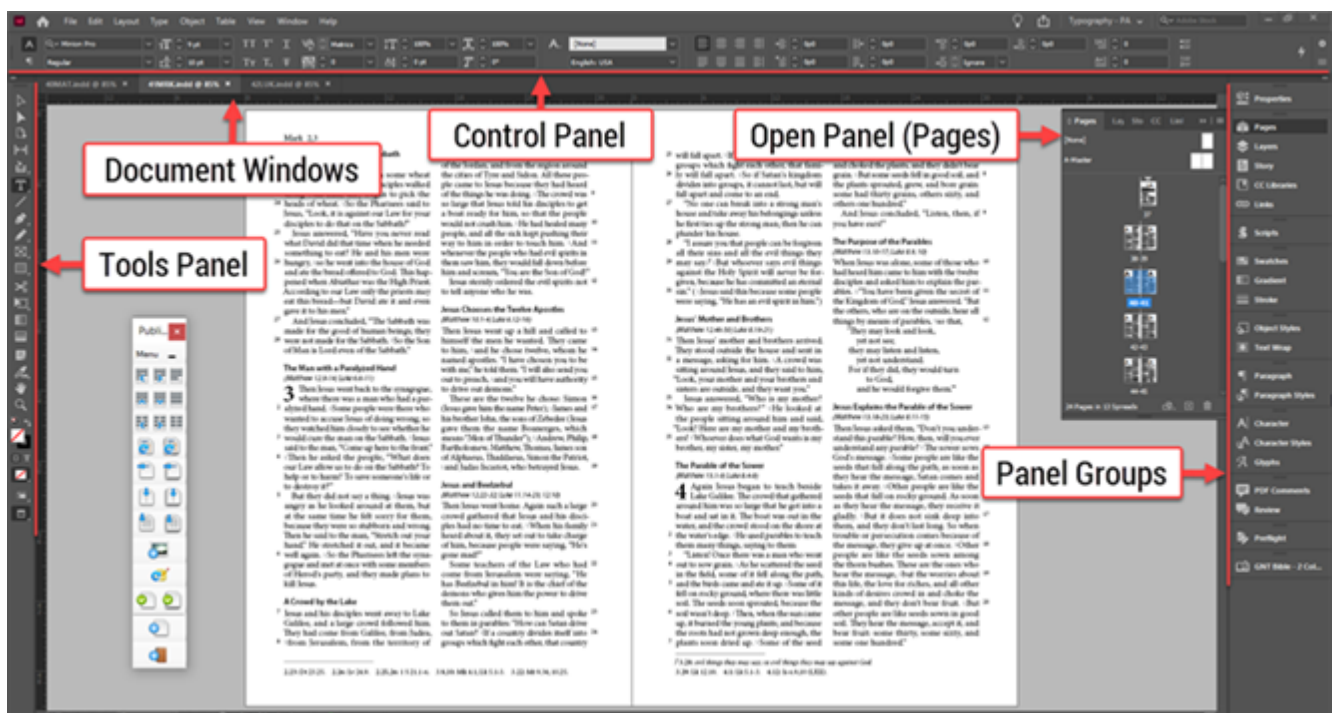
Primary Tools

Learn about where to find the most important tools in InDesign, and how they operate. Keyboard shortcuts can make your work in InDesign easier and more efficient.

- ☑ Video - Learn about the **primary InDesign tools** you will interact with - https://helpx.adobe.com/indesign/how-to/indesign-working-with-tools.html
- ☑ An overview of tools in the **Tools Panel** (or 'toolbox') - https://helpx.adobe.com/indesign/using/toolbox.html
- ☑ A table of default InDesign **keyboard shortcuts** - https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html

Books and Documents

An InDesign **book** is a collection of documents. It is used by InDesign and Publishing Assistant to organize the separate InDesign **documents** for each scripture book which make up the final publication (for example, the 27 separate documents which make up the 'New Testament'). InDesign books perform many functions like managing page order (left and right side pages), page numbers, and assist with generating a table of contents, as well as other functions.

- ☑ Creating and working with a book file - https://helpx.adobe.com/indesign/using/creating-book-files.html

Pages

Pages are where objects and text for a publication are arranged. The InDesign pages panel is where you can quickly see and navigate to all of your document's pages. Master pages can be used to organize objects and text which should appear consistently on many pages. Publishing Assistant generates a single master page spread. You can use master pages effectively to add new design elements to your publication.

- ☑ About pages and spreads - https://helpx.adobe.com/indesign/using/pages-spreads.html
- ☑ About master pages - https://helpx.adobe.com/indesign/using/master-pages.html

Styles

InDesign uses **styles** in order to efficiently and consistenty apply formatting properties to text and objects on a page.

- A **paragraph style** manages properties for the shape and behavior of a paragraph block, as well as the format of the text within it.
- A **character style** manages properties for the format of a span of text within a paragraph.
- An **object style** manages properties for the format of frames and graphics.

Documents generated by Publishing Assistant use InDesign styles extensively for managing the format of all text, frames, and graphics it places on a page.

Many of the Publishing Assistant job specifications are used for setting the properties for related styles in InDesign. The formatting options available through the generated InDesign styles are extensive and flexible.

Styles and style names you find in documents generated by Publishing Assistant often have a close association to the USFM paragraph, character, and note markers used in the source project text. Numerous additional styles are added to documents in order to provide control for elements such as: the space after chapter or verse numbers, the space around note callers, the space between notes, and most other elements on the page.

One key method for customizing the design for your job is to adjust the appearance of text and objects by editing their InDesign styles. When you have achieved the desired presentation, Publishing Assistant can save a record of the changes you have made so that they can be automatically applied to new documents.

- About object styles - https://helpx.adobe.com/indesign/using/object-styles.html
- About paragraph and character styles - https://helpx.adobe.com/indesign/using/paragraph-character-styles.html

Colors

Using color well within a layout can strongly enhance the design. But, there are (possibly significant) additional costs involved with adding color to the printing process. Adding and printing colors must also be managed correctly, so that the colors applied in the layout can be reproduced accurately in the printing process.

- Applying color in InDesign - https://helpx.adobe.com/indesign/using/color-1.html
- About spot and process colors - https://helpx.adobe.com/indesign/using/spot-process-colors.html
- Color management when printing - https://helpx.adobe.com/indesign/using/color.html

Preflight

The term preflight refers to the process of performing a 'quality check' on your documents. Using the preflight tools in InDesign can warn you of potential problems in a document which might prevent it from printing correctly.

- See: Finishing the Publication > Performing Preflight Checks
- Preflighting files before handoff - https://helpx.adobe.com/indesign/using/preflighting-files-handoff.html

Export PDF

PDF is a universally recognized and industry standard file format used for submitting your final publication to a printing service provider. There are many options available for configuring the PDF file output. You'll want to communicate with your service provider to be certain that you are configuring your PDF output so that it will print correctly on their equipment.

- See: Finishing the Publication > Exporting PDF Files
- Exporting to Adobe PDF - https://helpx.adobe.com/indesign/using/exporting-publishing-pdf.html
- Understanding the Adobe PDF options - https://helpx.adobe.com/indesign/using/pdf-options.html

About USFM

> This topic contains a brief introduction to Unified Standard Format Markers (USFM). It is not a comprehensive reference. The complete USFM specification is found at:
> https://markups.paratext.org/usfm/

USFM makers are short units of text used for identifying elements within a plain text file for a scripture translation. ***USFM markers primarily focus on identifying what the content is, and not how it should appear.*** USFM is the standard format used for translation projects developed within Paratext. Within Paratext, a stylesheet is used to define properties and formatting attributes for each USFM marker.

In USFM:

- All markers begin with a **backslash** character \, followed by the marker type.
- There are three special markers for identifying the start of a new book \id, chapter \c, and verse \v.
- There are three general **categories** of markup for identifying paragraphs, characters, and notes types.
- Markers which are used in specific **environments** have a common initial letter:
  - \i.. — Introductions
  - \f.. — Footnotes
  - \x.. — Cross references
  - \e.. — Explanatory/study content - for extended footnotes, cross-references, and sidebars (articles)
- Some USFM markers include an optional numeric variable, which could represent:
  - The relative weighting of each part of text from a section of text with multiple parts, such as \mt1, \mt2, and \mt3, which can be used to mark parts of a main title.
  - The level of division within a hierarchy, such as \s1 and \s2, which can be used to mark two different levels of section heading.
  - The level of indentation of an element relative to other elements of the same type, such in poetry (\q1, \q2 ...), lists (\li1, \li2 ...), or outlines (\io1, \io2 ...).

    A marker of this type without a number is equivalent to the maker with level 1 applied.

Marker Types

Chapters and Verses

A chapter marker \c is followed by a space and the current chapter number. No further text follows this maker before a newline. For example - Mark 1 (GNT):

```
\io1 The resurrection of Jesus
\io1 The appearances and ascension of the risen Lord
\c 1
\s1 The Preaching of John the Baptist
```

A verse marker \v is followed by a space, the current verse number, a space, and then the text of the verse. (In USFM text it is a common practice to begin verses on a new line.)

```
\s1 The Preaching of John the Baptist
\r (Matthew 3.1-12; Luke 3.1-18; John 1.19-28)
\p
\v 1 This is the Good News about Jesus Christ, the Son of God.
\v 2 It began as the prophet Isaiah had written:
```

Paragraphs

Paragraph markers occur at the start of a new paragraph. They begin with a backslash, then the marker type, and end with the next space character. The content of a paragraph ends at the start of the next paragraph marker, or the end of the file.

`\s1` — Section heading - level 1

```
\c 1
\s1 The Preaching of John the Baptist
\r (Matthew 3.1-12; Luke 3.1-18; John 1.19-28)
```

`\p` — Normal paragraph

```
\p
\v 1 This is the Good News about Jesus Christ, the Son of God.
\v 2 It began as the prophet Isaiah had written:
```

`\q1`, `\q2` — Poetic lines - levels 1 and 2

```
\q1 "God said, 'I will send my messenger ahead of you
\q2 to open the way for you.'
\q1
\v 3 Someone is shouting in the desert,
\q2 'Get the road ready for the Lord;
\q2 make a straight path for him to travel!'"
\p
\v 4 So John appeared in the desert, baptizing and preaching. "Turn away from your sinsand be baptized," he told the people, "and God will forgive your sins."
```

Characters

Character markers occur **in pairs**, marking the start and end of a span of text within a paragraph. The ending marking uses the same type as the starting marker, with an asterisk added to the end of the marker.

`\qt ...\qt*` — Quoted Text (Old Testament quotations in the New Testament, or other quotations)

```
\v 2 It began as the prophet Isaiah had written:
\q1 \qt "God said, 'I will send my messenger ahead of you\qt*
\q2 \qt to open the way for you.'\qt*
```

Exodus 3.15 (GNT):

`\nd ...\nd*` — Name of God

```
\v 15 Tell the Israelites that I, the \nd Lord\nd*, the God of their ancestors, the Godof Abraham, Isaac, and Jacob, have sent you to them. This is my name forever; this iswhat all future generations are to call me.
```

Some character markers may include attributes - which define additional properties for the marked content. Attributes are separated from the text content by a vertical bar `|`. For example:

`\w gracious|lemma="grace"\w*`

The name of the attribute may be omitted if it is considered the 'default' attribute for the character marker pair.

`\w gracious|grace\w*`

Nesting Character Markers

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When a character marker is used to mark text within a section already marked by another pair of character markers, a plus sign + is added as a prefix to the start and end forms of the nested markers. For example - Numbers 21.14 (GNT):

> \v 14 That is why \bk The Book of the \+nd Lord\+nd*'s Battles\bk* speaks of "...thetown of Waheb in the area of Suphah, and the valleys; the Arnon River,
> \v 15 and the slope of the valleys that extend to the town of Ar and toward the borderof Moab."

Notes

Footnotes and cross references are entered inline within the main scripture body text. Like character types, the boundaries of a note are defined by a start and an end marker. The caller for the note appears immediately after the starting marker. The additional elements within the note content are also marked. *Within notes* it is common practice to omit the ending markers for character pairs. The opening of a new character marker is an implied end to the previous character span. In the first example below, `\ft` closes `\fr` and `\fq` closes `\ft`.

`\f ...\f*` — Footnote

> \p
> \v 1 This is the Good News about Jesus Christ, the Son of God.\f + \fr 1.1: \ft Somemanuscripts do not have \fq the Son of God.\f*

`\x ...\x*` — Cross Reference

> \p
> \v 1 This is the Good News about Jesus Christ, the Son of God.\f + \fr 1.1: \ft Some manuscripts do not have \fq the Son of God.\f*
> \v 2 \x - \xo 1.2: \xt Ml 3.1.\x*It began as the prophet Isaiah had written:

Study Content

A set of markers beginning with `\e` are used to indicate the starting and ending point of the extended study content types. The extended note types (e.g. `\ef`) apply existing footnote and cross reference markers to the elements within the note (e.g `\fr`, `\fk`, `\fq`, and `\ft`). For example - Mark 1.1-2 (GNSB):

> \p
> \v 1 This is the Good News about Jesus Christ, the Son of God\f + \fr 1.1 \ft Some manuscripts do not have \fq the Son of God.\f*
> \v 2 \x - \xo 1.2: \xt Mal 3.1\x*\ef - \fr 1.2: \fk Prophet\ef*It began as the prophet Isaiah had written\ef - \fr 1.2: \fq Isaiah had written: \ft The quotation in 1.2 is from Mal 3.1; "ahead of you" may be from Ex 23.20, "Someone is shouting in the desert, 'Get the road ready for the Lord; make a straight path for our God to travel!'".\ef*:
> \q1 \qt "God said, 'I will send my messenger ahead of you
> \q2 to clear the way for you.'

Study content may also have category `\cat ...\cat*` markers applied. For example - Matthew 2.4 (GNSB):

> \p
> \v 2-6a From Abraham to King David, the following ancestors are listed: Abraham,Isaac, Jacob, Judah and his brothers; then Perez and Zerah (their mother was Tamar \ef - \cat People\cat*\fr 1.2-6a: \fq Tamar: \ft Bore her twin sons out of wedlock(Gen 38.6-30).\ef*), Hezron, Ram, Amminadab, Nahshon, Salmon, Boaz (his mother was Rahab \ef - \cat People\cat*\fr 1.2-6a: \fq Rahab: \ft A prostitute in Jericho (Josh 2.1-21;6.17-25; Jas 2.25).\ef*), Obed (his mother was Ruth\ef - \cat People\cat*\fr 1.2-6a:\fq Ruth: \ft A Moabite (Ruth 1.4). Only outstanding women were normally included inJewish genealogical lists.\ef*), Jesse, and King David.

Sidebars (articles) may contain larger sections of topical content. They are usually associated with a section of the scripture reference text, but not necessarily a specific verse or word. The boundaries of a sidebar are defined by a start marker `\esb` and an end marker `\esbe`. The content of a sidebar is marked with USFM paragraph anch character markers. For example - Mark 1 (CEV Learning Bible):

> \v 18 At once they left their nets and went with him.
> \esb \cat History\cat*
> \ms Fish and Fishing
> \p In Jesus' time, fishing took place mostly on lake Galilee, because Jewish peoplecould not use many of the harbors along the coast of the Mediterranean Sea, since theseharbors were often controlled by unfriendly neighbors. The most common fish in the Lakeof Galilee were carp and catfish. The Law of Moses allowed people to eat any fish withfins and scales, but since catfish lack scales (as do eels and sharks) they were not tobe eaten (\xt Lev 11.9-12\xt*). Fish were also probably brought from Tyre and Sidon,where they were dried and salted.
> ...
> \p Among early Christians, the fish was a favorite image for Jesus, because the Greekword for fish (\tl ichthus\tl*) consists of the first letters of the Greek words thattell who Jesus is.
> \esbe
> \p
> \v 19 He went a little farther on and saw two other brothers, James and John,the sons of Zebedee.

Paratext Stylesheets

A Paratext USFM stylesheet is a plain text file named using an `.sty` extension which contains a collection of properties for USFM markers. These properties are used for expressing additional information about each marker, such as its long name and description, the location and order in which markers can occur within a USFM text, and formatted display preferences.

Examples for a paragraph style `\p` and a character style `\nd`:

```
\Marker p
\Name p - Paragraph - Normal - First Line Indent
\Description Paragraph text, with first line indent (basic)
\OccursUnder c
\Rank 4
\TextType VerseText
\TextProperties paragraph publishable vernacular
\StyleType Paragraph
\FontSize 12
\FirstLineIndent .125
```

```
\Marker qt
\Endmarker qt*
\Name qt...qt* - Special Text - Quoted Text - OT in NT
\Description For Old Testament quoted text appearing in the New Testament (basic)
\OccursUnder ip im ipi imi ipq imq ipr iq iq1 iq2 iq3 io io1 io2 io3 io4
ms ms1 ms2 s s1 s2 s3 s4 cd sp d nb lh li li1 li2 li3 li4 lf lim lim1 lim2 lim3 lim4 m mi
p pc ph phi pi pi1 pi2 pi3 pr pmo pm pmc pmr po q q1 q2 q3 q4 qc qr qd qm qm1 qm2 qm3
tr th1 th2 th3 th4 thr1 thr2 thr3 thr4 tc1 tc2 tc3 tc4 tcr1 tcr2 tcr3 tcr4 f fe NEST
\TextType VerseText
\TextProperties publishable vernacular
\StyleType Character
\FontSize 12
\Italic
```

> **Undefined Markers:** Publishing Assistant expects that markers found in a project text have been defined within either the standard USFM stylesheet (`usfm.sty`) or added to a custom project stylesheet (`custom.sty`). If an undefined marker is found in a project, Publishing Assistant will display a warning when creating a new document.

About InDesign Tagged Text

Similar to USFM, Adobe InDesign Tagged Text is a syntax in which short text 'tags' are used to identify paragraph and character level elements within a plain text file. A tagged text file can also include the definitions for paragraph and character styles. Finally, InDesign tags can describe local formatting properties which should be applied to a span of text. ***InDesign tags primarily focus on describing how the content should appear.***

InDesign can import or export the content for a 'story' of text in the tagged text format. Exporting tagged text results in a file which can then be placed into another document or text frame with all of the content and formatting of the original intact. As a part of the process for creating InDesign documents, Publishing Assistant converts the USFM files from a Paratext project into InDesign tagged text format.

In InDesign Tagged Text:

- All tags are enclosed in angle brackets `<...>`.
- The tag **type** occurs after the opening bracket, followed by a colon `<TagType:...>`.
- The **value** for the tag occurs between the colon and the closing bracket. This could be a name, or a value such as a size or dimension. `<TagType:value>`.

Tag Types

Paragraphs

Paragraph style tags occur at the start of a new paragraph. The tag type for a new paragraph is `ParaStyle`. The value for the tag is the name of the paragraph style which is applied. The content of a paragraph ends at the next new paragraph tag.

```
<ParaStyle:s1>The Preaching of John the Baptist
<CharStyle:r>(Matthew 3.1-12; Luke 3.1-18; John 1.19-28)<CharStyle:>
<ParaStyle:c1p><CharStyle:cnum>1<CharStyle:><CharStyle:cnumEndSpace> <CharStyle:>This is the Good News about Jesus Christ, the Son of God. <CharStyle:v>2<CharStyle:><CharStyle:vsp> <CharStyle:>It began as the prophet Isaiah had written:
<ParaStyle:q1><CharStyle:qt>"God said, 'I will send my messenger ahead of you<CharStyle:>
<ParaStyle:q2><CharStyle:qt>to open the way for you.'<CharStyle:>
```

Characters

Character style tags occur **in pairs**, marking the start and end of a span of text within a paragraph. Character styles cannot cross a paragraph boundary. The tag type for a new character span is `CharStyle`. The value for the tag is the name of the character style which is applied. The ending tag is a matching `CharStyle` tag with an empty value.

```
<ParaStyle:s1>The Preaching of John the Baptist
<CharStyle:r>(Matthew 3.1-12; Luke 3.1-18; John 1.19-28)<CharStyle:>
<ParaStyle:c1p><CharStyle:cnum>1<CharStyle:><CharStyle:cnumEndSpace> <CharStyle:>This is the Good News about Jesus Christ, the Son of God.<CharStyle:noteCallerSpace>
<CharStyle:><CharStyle:noteCaller>a<CharStyle:> <CharStyle:v>2<CharStyle:><CharStyle:vsp>
<CharStyle:>It began as the prophet Isaiah had written:
<ParaStyle:q1><CharStyle:qt>"God said, 'I will send my messenger ahead of you<CharStyle:>
<ParaStyle:q2><CharStyle:qt>to open the way for you.'<CharStyle:>
```

Style Definitions

InDesign tagged text can include the definitions for paragraph and character styles. Style definitions occur at the start of a tagged text file, before the text to display. The tag type for a new a style definition is `DefineParaStyle` or `DefineCharStyle`. The value for the tag is the name of the paragraph style being

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defined, followed by an equals sign =, followed by a sequence of formatting properties. The definition of the style ends at the closing angle bracket.

Examples of paragraph style definitions:

<DefineParaStyle:p=<BasedOn:default><Nextstyle:p><pFirstLineIndent:8.000000>>

<DefineParaStyle:s=<BasedOn:defaultHeadings><Nextstyle:s><cSize:8.500000><cLeading:10.000000>
<pSpaceBefore:10.000000><pSpaceAfter:0.000000><cFont:Myriad Pro><cTypeface:Bold>
<pTextAlignment:Left><pKeepWithNext:1><cBaselineShift:1.500000>>

<DefineParaStyle:s1=<BasedOn:s><Nextstyle:s1><pSpaceBefore:10.000000>>

Examples of Character style definitions:

<DefineCharStyle:cnum=<Nextstyle:cnum><cFont:Minion Pro><cTypeface:Bold>>

<DefineCharStyle:cnumEndSpace=<Nextstyle:cnumEndSpace><cTracking:150><cHorizontalScale:0.500000>>

<DefineCharStyle:v=<Nextstyle:v><cSize:6.000000><cFont:Minion Pro><cTypeface:Bold>
<cBaselineShift:2.250000><cNoBreak:1>>

<DefineCharStyle:vsp=<Nextstyle:vsp><cSize:4.000000><cNoBreak:1>>

<DefineCharStyle:noteCaller=<Nextstyle:noteCaller><cSize:6.000000><cFont:Minion Pro>
<cTypeface:Italic><cBaselineShift:2.500000><cNoBreak:1>>

<DefineCharStyle:noteCallerSpace=<Nextstyle:noteCallerSpace><cHorizontalScale:2.000000><cNoBreak:1>>

> If tagged text being placed in a document uses `<ParaStyle:>` or `<CharStyle:>` tags, the styles for these tags must either already exist in the document, or else be defined within the tagged text being placed.

Local Formatting

Style definitions contain formatting properties. Tags can can also be used to apply formatting properties directly to a span of text.

Formatting tags occur **in pairs**, marking the start and end of a span of text within a paragraph to which the formatting is applied. Local formatting cannot cross a paragraph boundary. The tag type is the name of the formatting property applied, such as `cColor`, `cHorizontalScale`, `cNoBreak` etc. The value for the tag is the state, value, or dimension which is applied. Some formatting tags can be enabled (value `1`), or disabled. The ending tag which disables the formatting is a matching tag with an empty value.

Local formatting tags can be nested within paragraph or character styles, and within other formatting tags

In the following example, formatting tags have been applied to kern a closing quote away from the preceding character (exclamation mark). The space between a closing single and double quotation marks is also scaled to 50% size with the no-break property enabled.

<ParaStyle:q2><CharStyle:qt>make a straight path for him to
travel<cKerning:100>!<cKerning:>'<cHorizontalScale:0.500000><cNoBreak:1>
<cNoBreak:><cHorizontalScale:>"<CharStyle:>

³ Someone is shouting in the desert,
*   'Get the road ready for the Lord;*
*   make a straight path for him to travel!' "*

Discovering Tags

To discover the tags required for achieving a specific appearance, export InDesign Tagged Text from a formatted InDesign document. Then view the exported file in a text editor. You can export an entire text story, or only a selection of text.

- From the InDesign toolbox, select the **Type** tool.
- Place the text cursor **within a story** you want to export, or **select a range of text** you want to export.
- From the **File** menu, select **Export**.
- From the **Save As Type** menu, select **Adobe InDesign Tagged Text (*.txt)**.
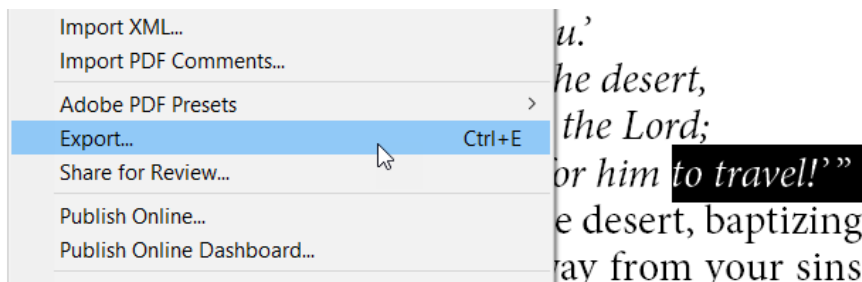
- In the InDesign Tagged Text Export Options dialog, select **Tag Form: Verbose**, and **Encoding: Unicode**.
- Click **OK**

The story or the selected text is exported as a text file. Use a plain text editor to open the file.

Preparing a Project for Typesetting

Before you can commit to the typesetting process, the project team must first be confident that the text is ready for publication. This is achieved through a sufficient review, analysis, and checking of the text prior to beginning the layout process. Leaving many checking procedures until the end of the project is a poor and problematic practice. It is strongly recommended that appropriate checks are run regularly over the course of a translation project. This encourages consistency and communication in the team, and allows errors to be identified and corrected in the most timely manner. Paratext supports this strategy through it's 'Assignments and Progress' system.

> Discovering problems with the text while typesetting is very disruptive. It usually indicates that the layout process needs to be stopped until further analysis and corrections are done. This can have a serious impact on the publication project schedule, and may add additional, unexpected expense.

The activities involved in checking the text and ensuring that it is ready for publication are primarily the responsibility of the translation team. However, translation and publication are overlapping responsibilities, and both are concerned with distributing a high-quality text within an attractive and effective presentation. As a typesetter you can review or interact with various project properties, settings, and checking tools in order to become familiar with the text and to identify obvious problems before beginning the layout work.

Please note that this topic does *not* provide a comprehensive guide to checking scripture in Paratext, a topic beyond the scope of this Publishing Assistant user manual.

Basic Project Review and Checking Analysis

Reviewing Project Properties and Settings

A Paratext project's various properties, settings, and inventories help to define what is valid content or syntax for various aspects of the project text. Reviewing and understanding these helps a typesetter to become familiar with the project content, and to properly interpret the results reported by checking tools. *The project Administrator is responsible for configuring all properties and settings.*

Project properties and settings are accessed from the **project window's menu**, and then the **Project Settings sub-menu**.

Versification

This project property defines the expected set of chapters and verses for each book in the project. The project's versification may have been customized by the project Administrator (in Paratext Help, search for 'custom.vrs'). The versification configuration affects the operation of the Chapter/Verse Numbers check.

Stylesheet

This project property defines the valid markers for the project. This is normally set to `usfm.sty`, which represents the standard list of USFM markers. The project's marker list and marker properties may also have been customized by the project Administrator (in Paratext Help, search for 'custom.sty'). If any custom markers have been used within the project, they must be correctly defined. The stylesheet configuration affects the operation of the Markers check.

Language Settings

These settings include a sorted list of alphabetic characters in upper and lower case forms, as well as other lists of characters used in the project such as word-medial punctuation, diacritics, and footnote and cross reference caller sequences. Language settings affect the operation of the Character inventory and the Character check. Depending on the USFM markup used in the project for notes, the note caller sequences may be used by Publishing Assistant when generating and typesetting footnote and cross reference callers.

Scripture Reference Settings

A Paratext project's 'Scripture Reference Settings' are configured by a project Administrator using a form accessed from the **Project menu**, and then **Project Settings > Scripture Reference Settings**.

The initial tab in this dialog includes fields for identifying the punctuation and syntax used in the project text for scripture references. The default settings for reference and range punctuation are gathered from here.

A second tab on this form is used for entering 'Book Names'. These are the vernacular language text for the project's scripture book names, in three forms – 'Long Name', 'Short Name', and 'Abbreviation'.

In many projects, this information about book names is also supplied within the text itself using `\toc1`, `\toc2`, and `\toc3` markers (and also `\h`). If a project text contains `\toc#` markers, Paratext will import the text for the lines into the appropriate fields in Scripture Reference Settings when these settings are opened for the first time. Paratext will also warn if the books names in this form are not the same as the content of the `\toc#` texts, and will offer to align them.

Scripture Reference Settings: GNTPA

Reference Format | Book Names | Origin Options

Copy Book Names...

Book	Abbreviation (toc3)	Short Name (toc2)	Long Name (toc1)
GEN - Genesis	Gn	Genesis	Genesis
EXO - Exodus	Ex	Exodus	Exodus
LEV - Leviticus	Lv	Leviticus	Leviticus
NUM - Numbers	Nu	Numbers	Numbers
DEU - Deuteronomy	Dt	Deuteronomy	Deuteronomy
JOS - Joshua	Js	Joshua	The Book of Joshua
JDG - Judges	Jg	Judges	The Book of Judges
RUT - Ruth	Ru	Ruth	The Book of Ruth
1SA - 1 Samuel	1 S	1 Samuel	The First Book of Sam
2SA - 2 Samuel	2 S	2 Samuel	The Second Book of Sa
1KI - 1 Kings	1 K	1 Kings	The First Book of King

Cross References (\xt) use   Abbreviation

Parallel Passage References use   Short Name
(\r, \mr, \sr, \rq, \ior, \ipr, \fig)

On the Reference Format tab, specify punctuation used in Scripture references. On the Book Names tab, specify book abbreviations and book names used in Scripture references.

More help...   Show Guide

OK   Cancel

All of this information is used by Paratext to enable checking of scripture references in the text. Publishing Assistant can also access the Scripture Reference Settings information using content codes when you are specifying the content for page headers, footers, and chapter titles.

Running Critical Checks

When preparing for a new typesetting job, run basic pre-publication checks in the order given below.

Chapters/Verse Numbers Check

The Chapter/Verse Numbers check is the most fundamental of all the checks and should be run first. It checks that all chapter and verse markers have been entered correctly and that all chapter and verse numbers correspond to the versification system specified in the project properties. It can also quickly identify whether some text is obviously missing from the project (i.e. missing chapters or verses). Any errors must be corrected. Any deliberate deviations from the chosen versification system should either be 1) defined in a custom versification (in Paratext Help, search for 'custom.vrs'), or 2) the resulting 'errors' reported should be denied (if there are only a very small number of them).

- In Paratext, click on the **project window's menu**, and then click **Run basic checks** from the **Tools** menu.
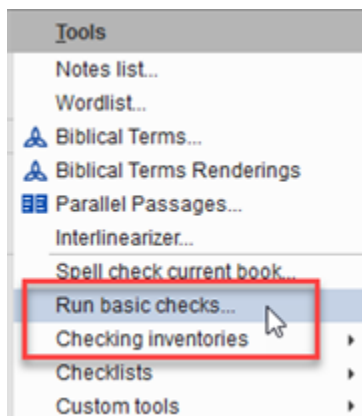
- Click to place a tick only in the box beside **Chapter/Verse Numbers**. Untick all other boxes.
- Using the radio buttons, select which books to check — the **Current Book** or **Choose Books** to select books. You may want to select only scripture books when running this check, and not include peripheral books.
- Click **OK**.
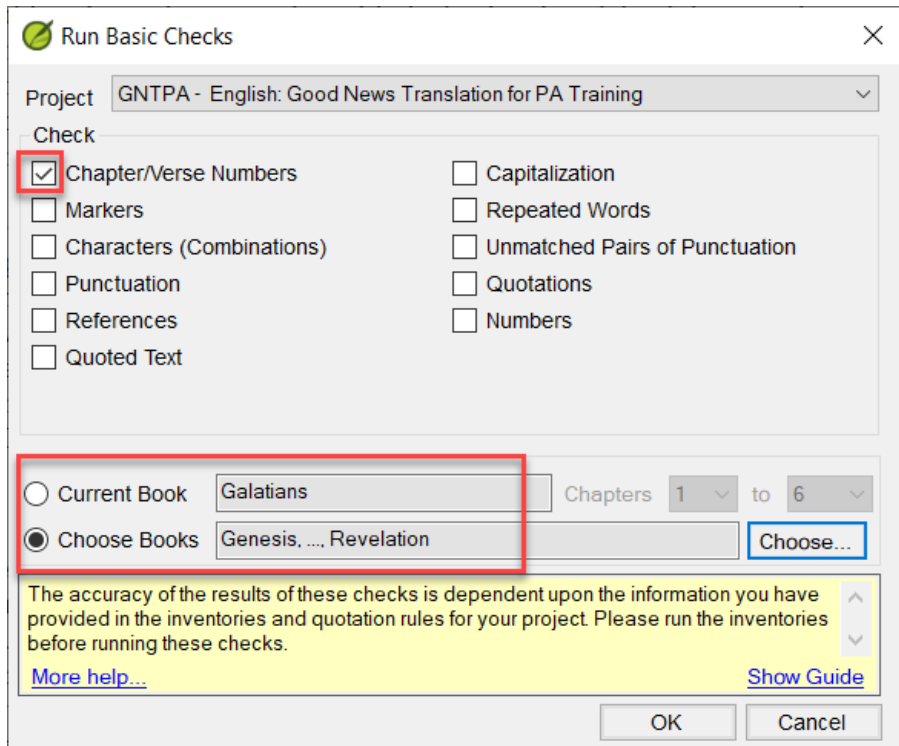
The check will run and the results will be displayed in the Paratext **list window**. The list window displays a collection of references with a short message beside each reference indicating the type of issue being reported. You can double-click on an entry in the list window to navigate to the selected reference in the Paratext.

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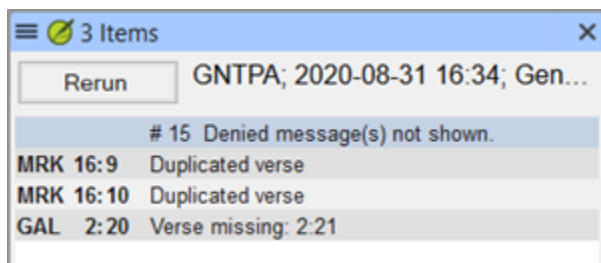
If the project team has already reviewed and corrected Chapter/Verse Number checking results, *there should be no errors listed*. In some cases, reported issues may have been 'denied', which means that someone has previously reviewed an issue reported by the check, and deliberately indicated that the issue is not an error. For example: the "Duplicate verse" issue shown in the screenshot example above, at the end of Mark 16, is a known issue regarding multiple endings to the book of Mark. The verse is intentionally duplicated, and the checking error is usually denied. You can show or hide denied messages by opening the list window menu and enabling or disabling the **Denied messages** option from the **View** menu. It is a good practice to review the denied errors just to assure yourself that some legitimate errors were not denied accidentally.

Markers Check

The Markers check reports whether all markers in the text are valid USFM, as defined by the stylesheet specified in the project properties, and whether any markers are used in an invalid location or sequence. Any errors must be corrected, and any desired customization of the styles used in a project should be defined in a custom stylesheet (in Paratext Help, search for 'custom.sty').

- Similar to the Chapter/Verse Numbers check, in Paratext, click on the **project window's menu**, and then click **Run basic checks** from the **Tools** menu.
- Click to place a tick only in the box beside **Markers**. Untick all other boxes.
- Using the radio buttons, select which books to check — the **Current Book** or **Choose Books** to select books.
- Click **OK**.

As with the Chapter/Verse Numbers check, the results are displayed in the Paratext results list window. Double-click on a reference to go to that location in Paratext.

Work with the project team to ensure that *all* marker errors are investigated and resolved. Markers in the project must be defined and used correctly in order to successfully generate InDesign documents. Again, it is a good practice to review any denied errors to assure yourself that no legitimate errors were denied accidentally.

Reviewing Inventories

In Paratext, a checking 'inventory' is a kind of report which shows a list of everything found within a project of a particular type or category. For example: you can see an inventory of all characters found in a project. The status of each item in each inventory needs to be set to **Valid** or **Invalid**. The status of items then determines what is reported as an error if found in the text by relevant basic checks.

> One way to quickly tell whether attention has been given to basic checking within a project is by looking at the status of items in the various inventories.

Inventories are also a practical way to help a typesetter discover the types of content which exist within a project, in a somewhat systematic way. Knowing this can greatly help you prepare for layout and typesetting.

Markers Inventory

The Markers inventory lists all of the markers found in the project, and how many times each occurs. This information can help a typesetter to think about the different kinds of styles and formatting the layout will require. For example: You can find out whether there are footnotes, cross references, or illustrations – and how many of these. You can see whether the project contains markers which are unfamiliar, or custom markers, which need to be formatted in a special manner during the layout process.

- In Paratext, click on the **project window's menu**, and then select the **Checking inventories** sub-menu from the **Tools** menu. Then click **Markers inventory**.
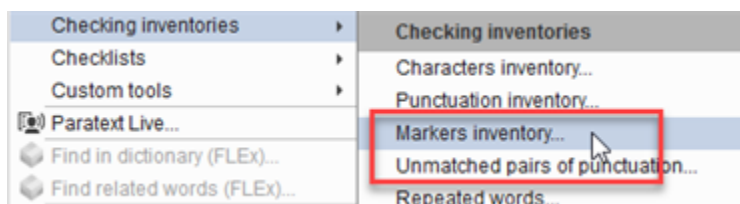
Paratext will open the Markers inventory window. There are 3 columns in the main table displayed in this window — Marker, Count, and Style Name. The columns used in other checking inventories are similar to these.

- Click on a **column header** to sort in ascending/descending order.
- Click the **Markers** header to sort the markers alphabetically. Find out how many footnotes or cross references are in the project.
- Click the **Count** column to sort by the quantity of each marker found. Look for unfamiliar markers, and markers which occur only once, or a small number of times. Confirm with the team that these are valid, and get an understanding of the intended presentation for these.
- Click the **Style** Name column, and quickly find any makers identified as "Unknown".

When a row is selected in the table, Paratext displays a list of corresponding references in the lower section of the window. Double-click on a reference to go to that location in Paratext.

Markers inventory: GNTPA

Markers	Count	Style Name
f	1911	Footnote
f*	1911	End Marker
fig	12	Auxiliary - Figure/Illustration/Map
fig*	12	End Marker
fk	368	Footnote - Keyword
fq	2317	Footnote - Quotation or Alternate Rendering

GEN 1:1 f
GEN 1:2 f

Characters Inventory

The Paratext Characters inventory lists all of the unique characters found in the project, and how many times each occurs. This information will help a typesetter to be familiar with the text, and recognize the character set which needs to be properly supported by any font used for the layout. You may find unexpected or unique characters which need to be handled in a particular way. Pay attention to punctuation, quotation marks, or unusual spacing characters, and consider the specific formatting requirements for these in the language you are working with.

- Similar to the Marker inventory, in Paratext, click on the **project window's menu**, and then select the **Checking inventories** sub-menu from the **Tools** menu. Then click **Characters inventory**.

Paratext will open the Characters inventory window. There are 4 columns in the main table displayed in this window — Character, Unicode value, Valid, and Count.

- Click the **Character** header to sort the characters alpha-numerically.
- Click the **Valid** column to quickly identify and group characters which are 'Invalid' or 'Unknown'. Characters which are identified as 'Valid' have a green check mark in the column.

- Click the **Count** column to sort by the quantity of each character found. Look for characters which occur only once, or a small number of times, in order to identify unexpected characters, or characters which may require special handling.

Other Inventories

Other inventories should be carefully reviewed by the team, and other related basic checks run and issues resolved. Again, a typesetter can greatly benefit from reviewing these inventories as well -- to gain confidence that the project is ready for publication (issues have been resolved), and to gain a deepening familiarity with the text being cared for in the layout process.

Running Additional Basic Checks

Once the Inventories have been validated, run the **Characters**, **Punctuation**, **Capitalization**, **Repeated Words**, and **Unmatched Pairs of Punctuation** checks. Any errors must be addressed by the team before work on a final layout begins. These checks are accessed and run in the same way as the Chapter/Verse Numbers and Markers checks.

References Check

The **References check** is used to report whether there are any incorrect, missing, or otherwise invalid references in the project. The texts for cross references (origin - \xo, and target - \xt), footnotes (origin - \fr), and parallel/scope/misc references (\r, \rq, \mr, \sr, \ior, \ipr, \fig) are tested. The following types of issues can be identified by the check:

- Invalid chapter/verse separators.
- Missing separator between references.
- Invalid origin reference.
- Invalid book name or abbreviation.
- Invalid final punctuation.
- Reference does not exist.
- Caller in an incorrect reference (the location of the caller and the original reference do not agree).
- Invalid 'extra' material (e.g. the text '(LXX)' in some references to reference the Septuagint is 'extra' material which can be defined as valid within references).

The components which make up valid references are defined in the project's Scripture Reference Settings.

Some project texts contain hundreds or thousands of references. It is important that these references are both accurate and presented in a consistent syntax. Errors and inconsistencies will significantly affect the

reader's ability to interpret or make effective use of these helps.

Hyphenation or Word-Breaks

Properly configured hyphenation can can significantly impact and improve the composition of paragraph text, especially when justification is applied or the text is being set in multiple columns. It can reduce the amount of text spacing adjustments needed in order to fill the column width, by providing more locations where the text can break onto a new line. If the language you are working with has very long words, it may not be possible to achieve a pleasing layout without using hyphenation. On the other hand, hyphenation can make the text more difficult to read for new readers.

If hyphenation is desired for a language which is not supported natively by InDesign, you should investigate and discuss the requirements outlined in the topic on hyphenation and justification with the project team.

Identifying Layout-time Text Changes

You may need to implement text adjustments or other customizations in order to achieve the desired outcome. For example:

- Enforcing a standard usage of thin spaces around quotation marks, or other punctuation.
- Supplying a non-breaking space between two words which you always wish to keep together.
  Note: Publishing Assistant automatically inserts non-breaking spaces within Scripture references (as defined by the Scripture Reference Settings).
- Translating some characters entered by the translation team into a final presentation form.

Carefully consider and review these requirements with the project team, and record them, so that none of them will be forgotten when configuring the job and creating documents.

Illustrations

If illustrations are planned for the job, make sure that the project team has carefully reviewed the list of `\fig` `...\fig*` markers in the source project. Check that the caption texts are present and correct, and that the team has communicated with copyright holders to obtain permissions (as required). Review the illustration requirements topic in this manual for information on file formats, resolution, and location.

Job and Document Construction

This 'advanced' topic provides an outline of the steps followed by Publishing Assistant when creating a new job, and creating new documents. Understanding the processes will help to explain how and where you can configure, customize, and refine the outcome. The various files and folders creating by Publishing Assistant for performing its work are also documented here.

An additional topic on page construction outlines the processes followed when adjusting and validating pages within a document.

This overview refers to other topics which provide additional details.

About Publishing Assistant Jobs

A Publishing Assistant **Job** is a collection of files that capture the design specifications, processing instructions, and the content needed for producing a specific Bible layout.

Publishing Assistant can generate multiple unique typesetting jobs from one Paratext project. All settings and files for each job are saved in separate job folders and managed independently. Changes can be applied to one job without affecting the layout for other jobs in any way.

A job folder includes:

1. A file containing the current job specifications.
2. A collection of InDesign tagged text files generated from the Paratext project's USFM files.
3. An InDesign book file which organizes all of the individual InDesign documents which make up the job's complete publication.
4. An InDesign document file for each Paratext scripture book which has been created.
5. Any additional customization instructions.

Job and Document Construction Steps

The starting point for a Publishing Assistant job is always a validated Paratext USFM project text which is ready for publication. These source files are normally found under `C:\My Paratext 8 Projects\` or `C:\My Paratext 9 Projects` within a sub-folder named with the project's short name (`<project>`). The USFM files in this folder are named using a syntax selected by the project administrator, which is usually something like `60JASGNTPA.SFM` (`<book number><book id><project short name>.SFM`). Paratext is used for editing these files.

1. Validated USFM scripture files

C:\My Paratext 8 Projects
\<project>\

\USFM

Paratext

2. A new job is created

When a new job is created, Publishing Assistant creates a sub-folder named `InDesign` within the current Paratext project folder. Then a sub-folder with the name of the job (`<jobname>`) is created within it. This folder will contain all the files generated while completing the design and layout.

A file named `JobSpecs5.ini` is created within the job folder. This file contains a record of the current values configured in the job specifications interface, such as document dimensions, style parameters, and InDesign feature settings.

An InDesign book file named `<jobname>.indb` is created.
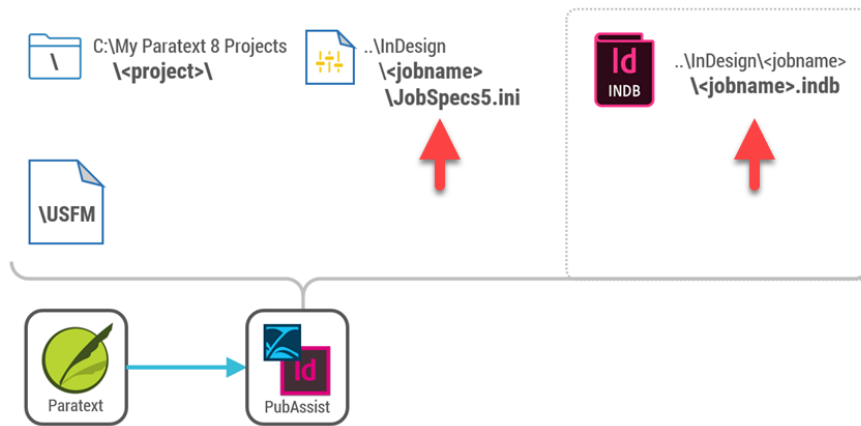
3. Specifications are recorded for the current document. InDesign tagged text is created.

Once the initial specifications for a job are configured, a typesetter will create a new document in InDesign.

In this step, Publishing Assistant converts the current scripture book's USFM files to InDesign tagged text files. These files are saved within a sub-folder named `Import`.

The conversion process splits the USFM files into separate files containing tagged text for the body text, notes, introduction, and the running header.

The tagged text includes definitions for all of the styles needed for formatting the text.

A record of the job specifications configured at the time that the files for a document are generated is saved in `<project>_<book>.ini`.

Notes

Using Publishing Assistant at a later time to generate documents for other scripture books will not erase the record of specifications for documents that have previously been created in the same job. Specifications for an existing document will only be updated if a new document is created for the scripture book. This is a helpful feature because it makes it possible for some documents within a job to have some differences in specifications from others. For example – you can create a document for Psalms using a 1 column specification, while the rest of the documents in the job are created using a 2 column specification.

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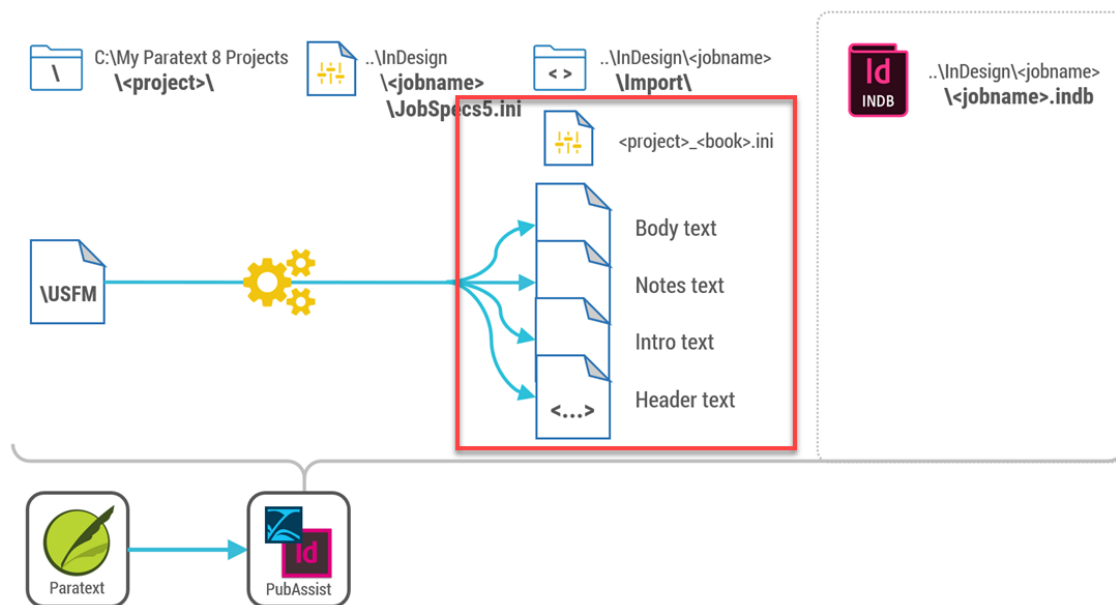
4. An InDesign document for the current scripture book is created

Next, Publishing Assistant creates an InDesign document for the current scripture book being processed. The document is created according to the size recorded in the job specifications saved for the current scripture book.

The tagged text for the body text and introduction are placed within the new document. Since the tagged text files contain style definitions, all of the text is fully formatted according to the job specification when it appears in InDesign.

The additional content still required on each page (footnotes, cross references, study notes, illustrations) will be added from the remaining tagged text files, libraries, or illustration files according to the page construction process, when adjusting pages.
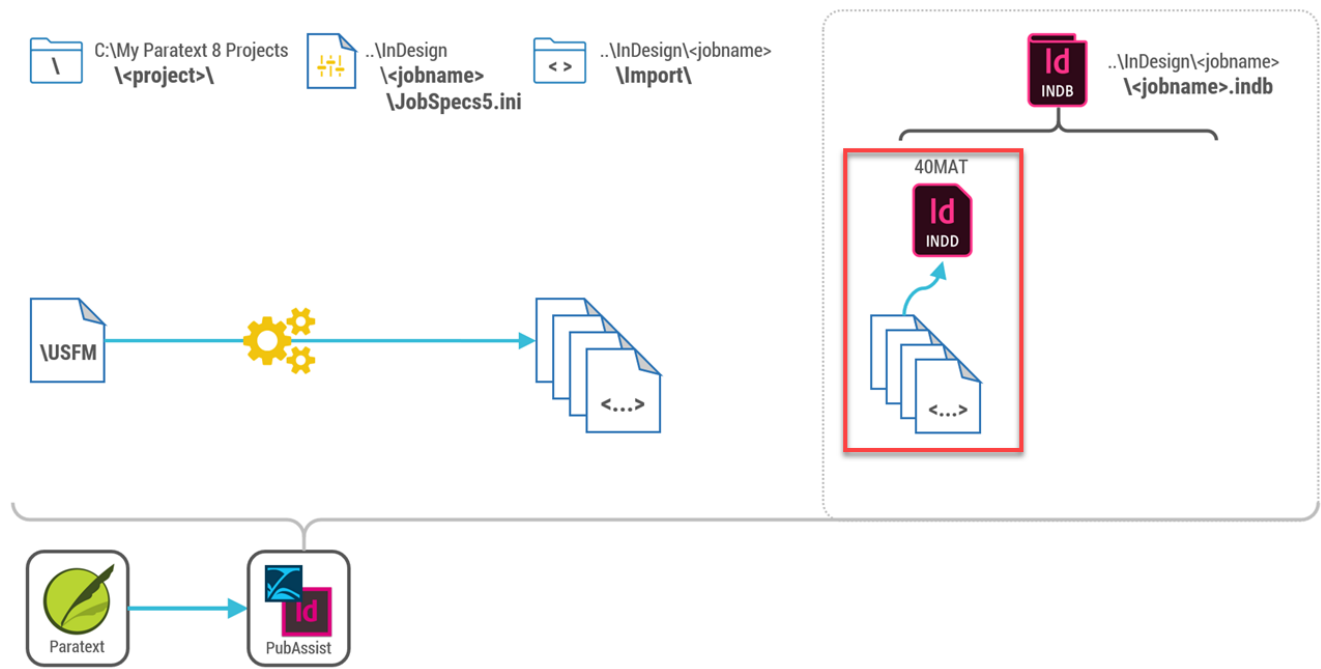
This is the basic process followed by Publishing Assistant for generating new InDesign documents from Paratext USFM scripture texts.

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5. Customization

The default conversion process can be modified in 3 specific ways:

- Providing instructions for modifying the InDesign styles generated by Publishing Assistant.
- Providing instructions for applying changes to the USFM text.
- Providing instructions for applying changes to the generated InDesign tagged text.

Details on how to create these instructions is found in the topic on customization. In this overview topic, the aim is to identify where they are applied within the overall construction process.

Apply customized styles

If you save style customizations for a job, they are recorded in the files named `current.txt` and `ObjectStylesMaster.indd`.

If these files are found in the job folder when a new document is being created, Publishing Assistant uses the style settings saved within them to update the stylesheet definitions saved in the tagged text files, and to update the object styles configured in new documents.
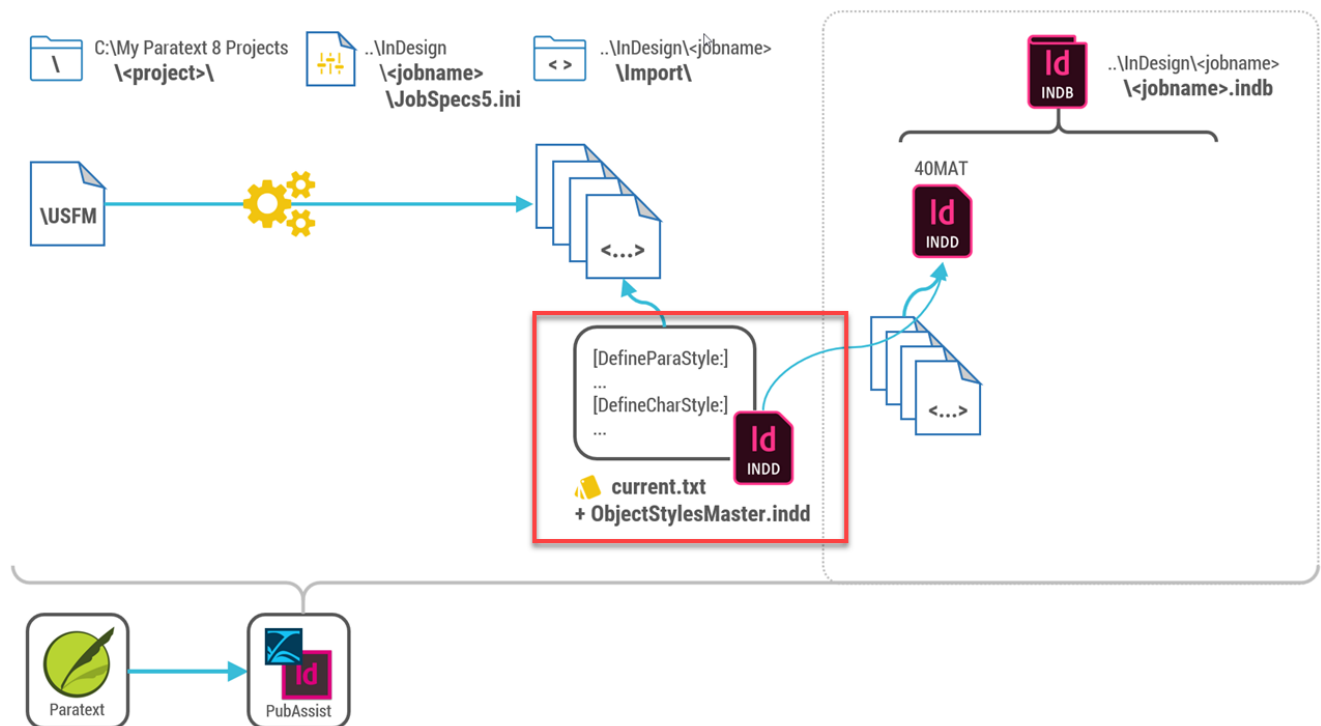
Apply changes to the USFM text before conversion to InDesign tagged text

Files can be added to the job folder which provide instructions for how to apply changes to the text as it is converted from USFM to InDesign tagged text, and before it is placed within a document.

If the file `changes.txt` is found within the job folder, the instructions within it are applied to the USFM text before it is converted to tagged text.
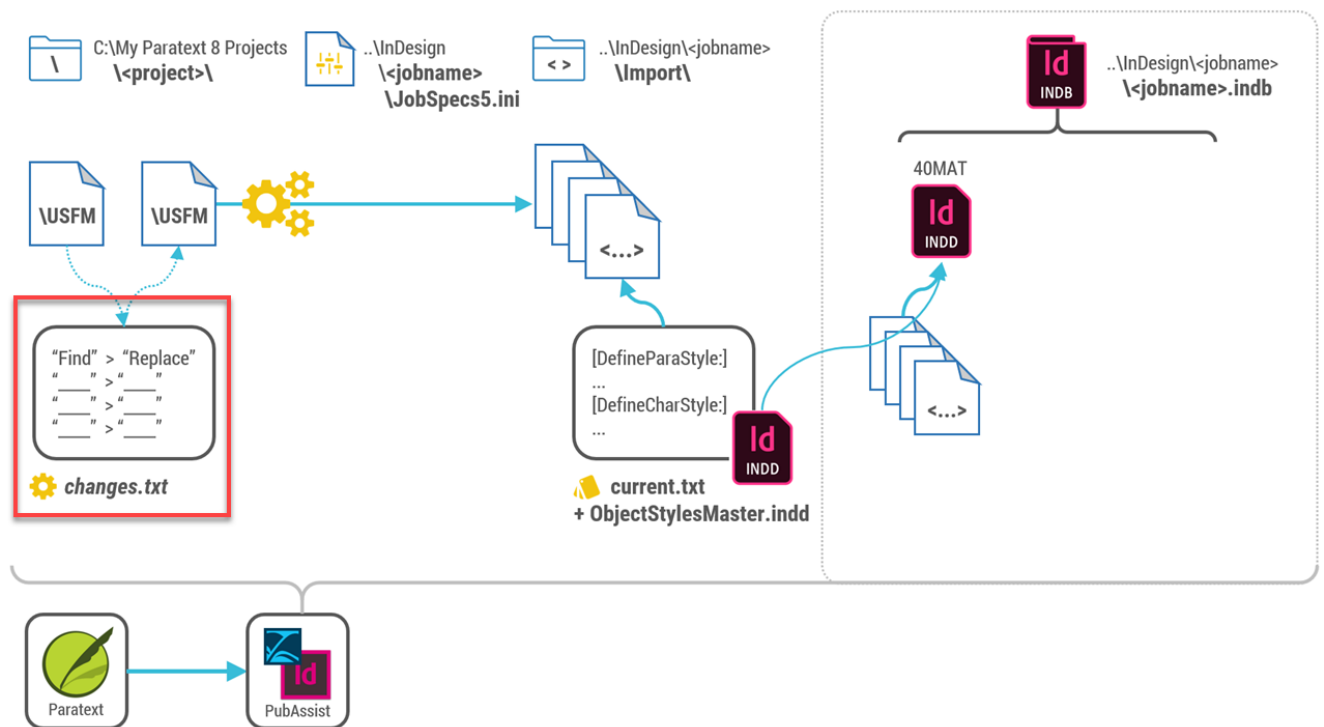
Apply changes to the converted InDesign tagged text

If the file `finalChanges.txt` is found within the job folder, the instructions within it are applied to the tagged text before it is saved within the `Import` folder and loaded within a document.
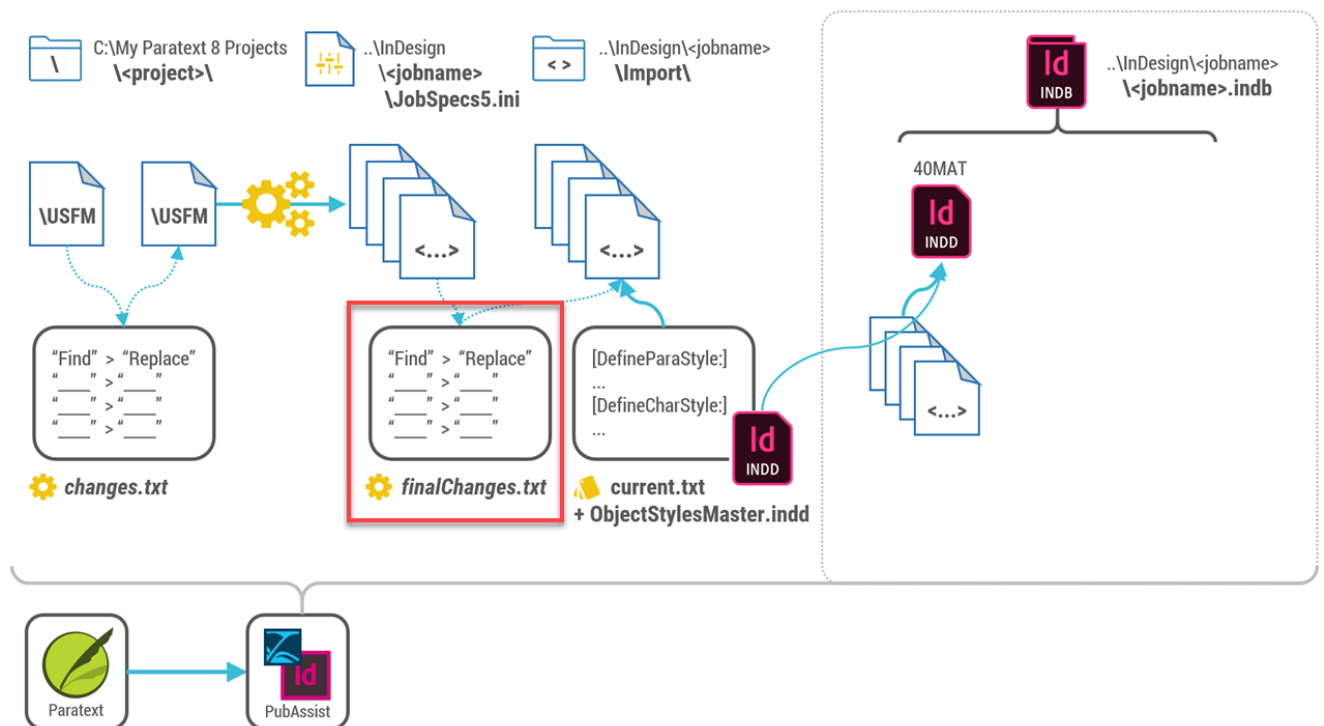
6. All documents are created using the final customized job specifications

One of the routines you will normally follow when configuring a new job is to work with a small number of scripture books in order to develop, review, and refine the overall design. You may implement various

customizations in order to achieve the desired outcome. Once work on developing the design is complete, you can apply the completed specification to all new books in the job.

7. Custom layout libraries

When Publishing Assistant is processing a custom layout job, some project contents are converted into objects within an InDesign library. Libraries hold the content for illustrations and study Bible 'sidebars'. Publishing Assistant then assists you with placing these contents at the appropriate locations in the final page layout. More detail is given in the topic on working with libraries. The diagram below illustrates that Publishing Assistant may associate two InDesign libraries with each InDesign document when working on a custom layout job.

Page Construction

The previous topic provided an outline of the processes followed by Publishing Assistant when creating a new job, and when creating new documents. It also highlighted where and how the default conversion process can be customized.

This topic provides an outline of the processes followed by Publishing Assistant when adjusting and validating each of the pages within a document. Understanding the general process for page construction also assists with understanding the operation of the tools on the Publishing Assistant tool pallete, which are described in the topics on adjusting pages.

1. An InDesign document for the current scripture book is created

As summarized in the document construction process, Publishing Assistant has created a new InDesign document according to the job specifications saved for the current scripture book.
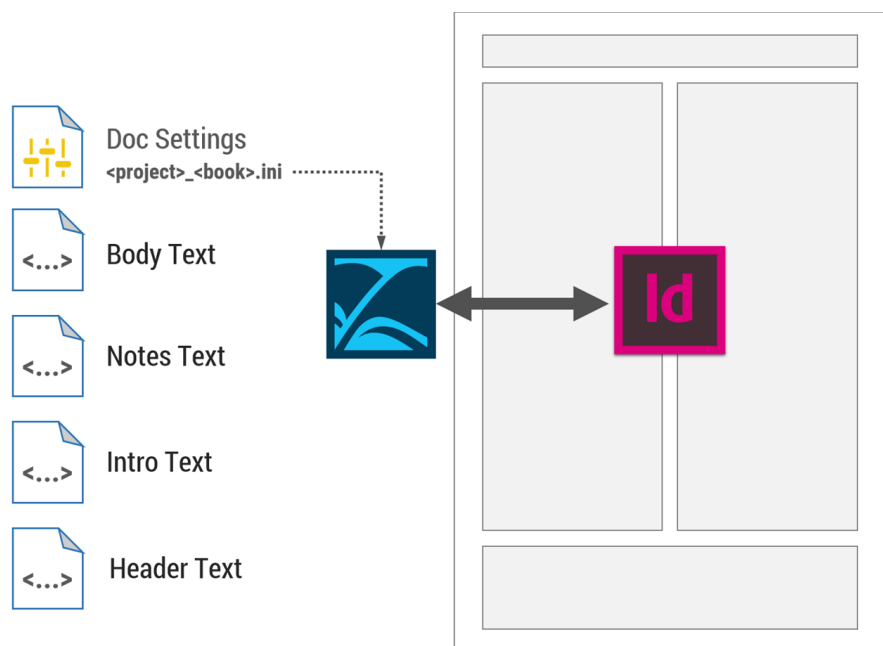
2. Body text is placed

The main scripture body text is placed into the document within the body text frames.

When creating documents for a **basic Bible**, Publishing Assistant places the body text in InDesign using 'autoflow'. This means that InDesign automatically generates all pages and text frames needed to contain the entire body text. Publishing Assistant also adds frames to each page which will be used for notes and the running header.

With custom layout jobs, Publishing Assistant adds only one page at a time to the document. After the initial document setup is completed there will be only one page in the document. As each new page is added, a frame for the body text and frames for other content are added according to the job's page layout description.
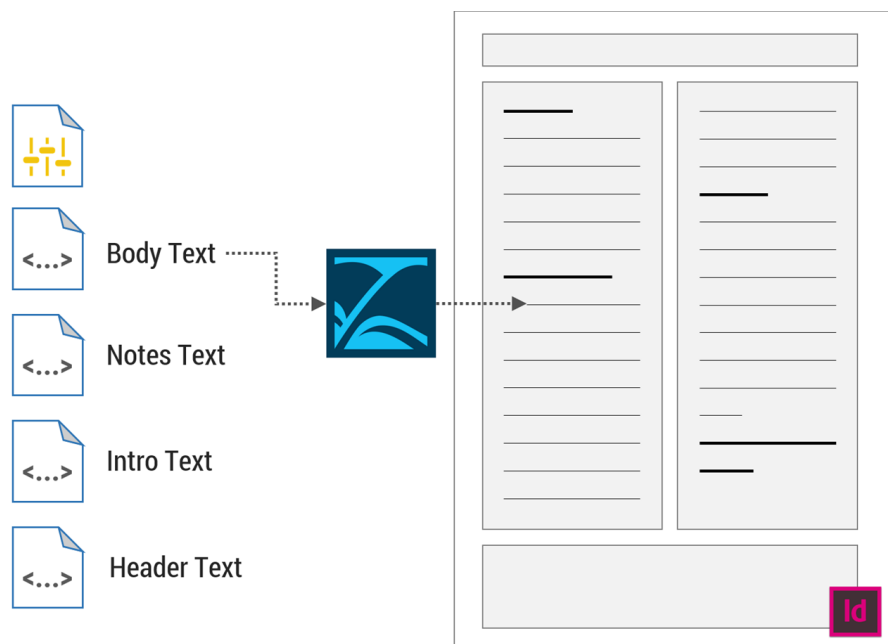
3. Introduction text is placed

In a basic Bible layout, the introduction text is placed into a separate single-column text frame added to the first page of the document.

In a custom layout, the introduction text is not separated from the scripture body text. It flows together as part of the same text story. Paragraph style settings can be used to adjust the layout of the introduction text (e.g. to span across columns of a 2 column body layout).
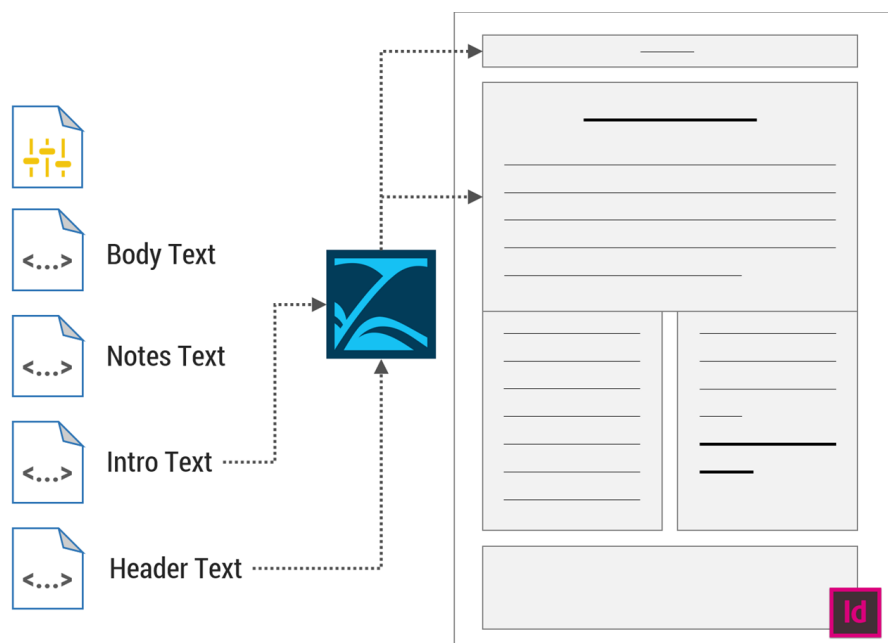
4. Notes for the current page are placed

Once the body text and introduction text are placed in the document, the tools for updating and validating page content can be used to gather and place the remaining content required on each page.

When adjusting pages, Publishing Assistant searches for all hidden note references within the current scripture text on the page. Each of these hidden references uses a unique identifier (ID) which connects the location in

the body text with a specific note. The corresponding note texts are read from the tagged text file containing notes and placed within the notes frame.
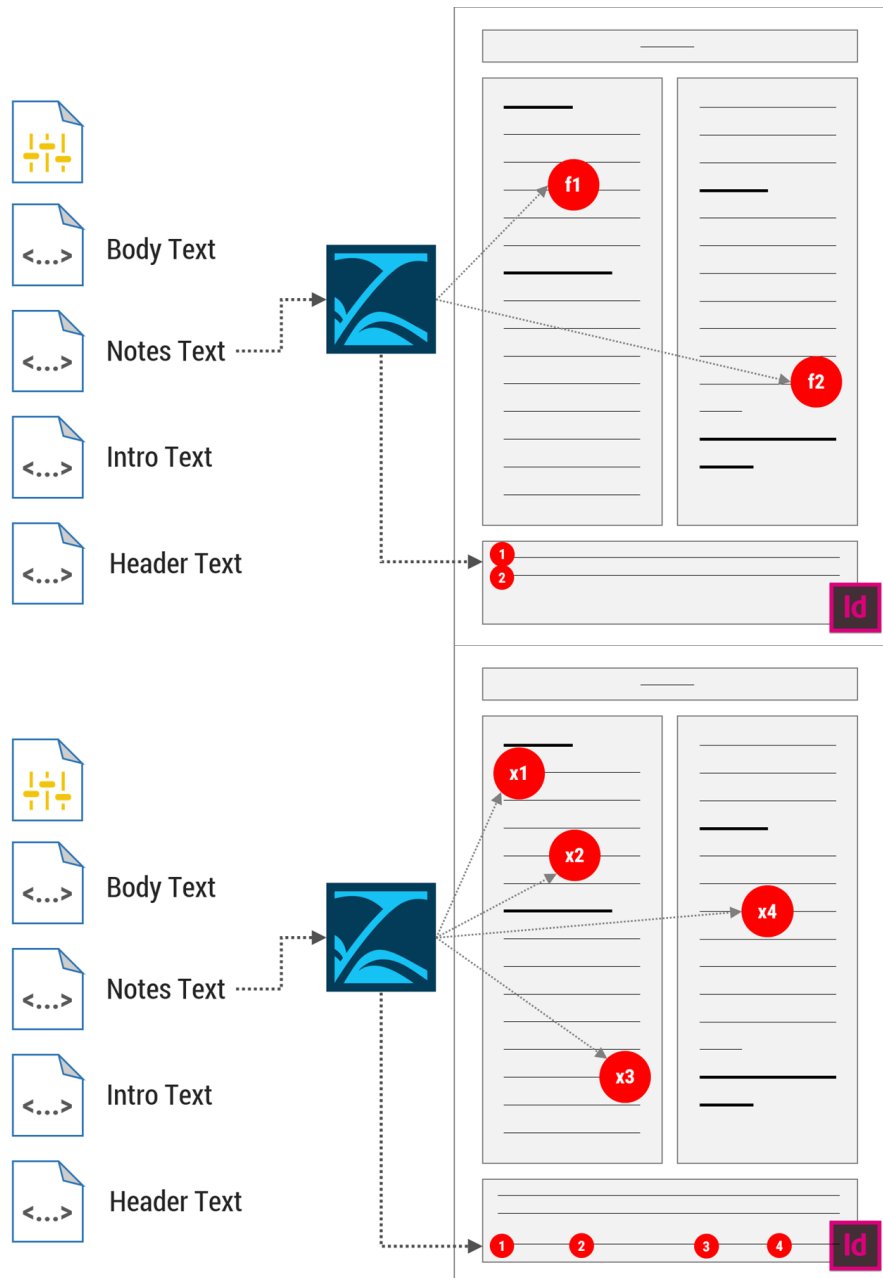
For basic Bibles there is only one note frame, which is positioned according to the footnote frame style specification. For custom layouts there may be multiple note frames specified in the job's page layout description.

5. Notes are validated and updated

When notes are placed on the page, the size of the note frame is adjusted in order to properly fit the note content. The space consumed by the note frame will cause some of the scripture body text to be pushed onto the following page. The result may be that one or more note references have been moved to the next page also. Publishing Assistant will test that the notes referenced within the current scripture text on the page remain synchronized with the note texts placed in the note frame. If necessary, the notes in the note frame are re-placed.

6. Balancing Columns

If the program option to balance columns automatically is selected, Publishing Assistant will adjust the length of paragraphs within each column of body text on a page, so that each column is filled and the length of texts in multiple columns are equal.

Shrinking and Expanding Text

Balancing columns involves shrinking or expanding paragraph text. Publishing Assistant will attempt to identify the paragraphs which require the least amount of tracking adjustment in order to fill and balance columns. As with any use of the text tools, shrinking or expanding occur within text adjustment limits set in the Job Settings.
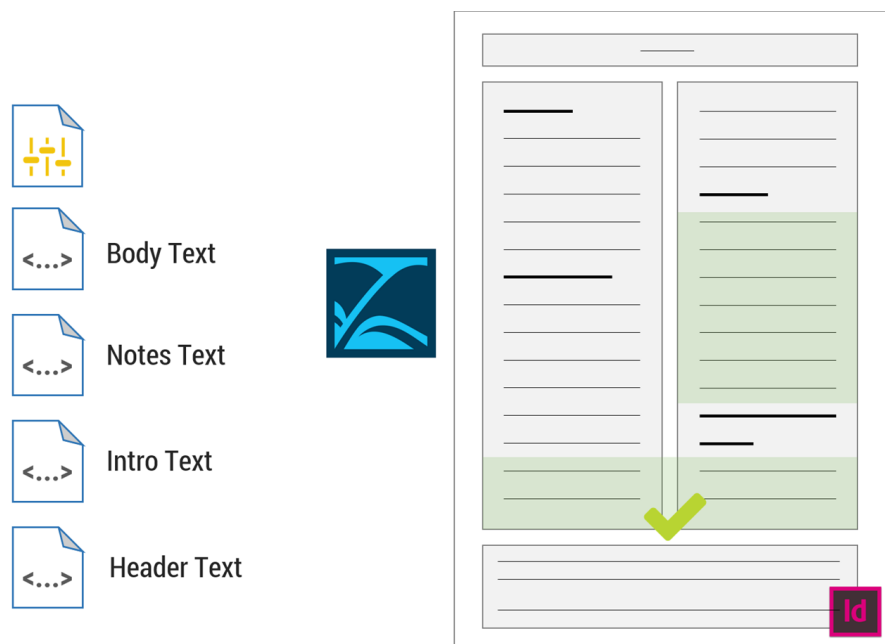
7. Updating the Header Text

The final content of the header and footer is generated according to the Headers/Footers specifications.
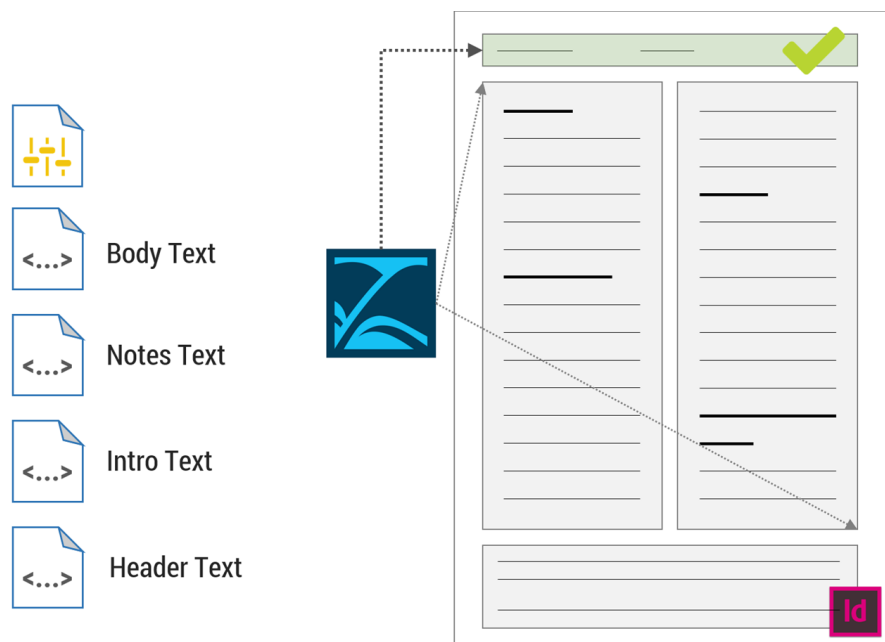
Other final page updates will be completed as required — such as rebuilding the gutter rule (to set its final corrected length), or adding verse numbers in the margin.

Page Completed

Body Text

Notes Text

Intro Text

Header Text

Job Guides (Quick Start)

To begin working with Publishing Assistant:

- Click the Windows Start menu icon.
- Type 'Publishing Assistant' to search the list of applications, or scroll through the application list.
- Click **Publishing Assistant 6.1**

When Publishing Assistant starts, you will see small control palette with a collection of icons. There is a button labeled **Menu** at the top left corner of this palette. The Menu button provides access to the dialogs, tools, and program options which you will use throughout the job configuration and typesetting process. The buttons on the main tool palette are used to add, adjust, and validate the content on pages within InDesign.
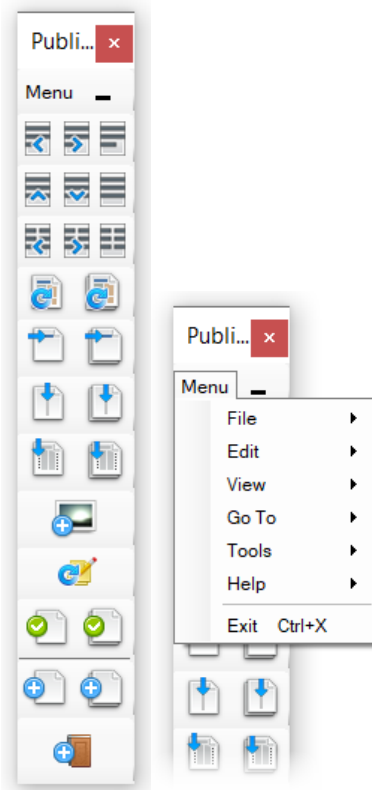
Job Guides

- Guide - Basic Bible
- Guide - Diglot

Guide - Basic Bible

A **Basic** Bible, New Testament, or Portion is produced from a single 'Standard' or 'Auxiliary' type Paratext project, containing one or more scripture books, and using design specifications which are supported by Publishing Assistant without enabling Diglot or Custom Layout features.

1. Review the Paratext project you will be working with to ensure that it is prepared for typesetting:
   - Project properties, language settings, and scripture reference settings are complete and accurate.
   - A checking analysis does not uncover obvious problems with the text.
2. Review and prepare any necessary requirements for:
   - Hyphenation or other word-breaks
   - Final text adjustments
   - Illustrations
3. Create a new typesetting job.
4. Enter initial specifications for the job.
5. Create one or more InDesign documents for review.
   - Refine the design. Update the job specifications or implement other customizations in order to achieve the desired outcome.
6. Create InDesign documents for each scripture book being included in the publication.
   - Adjust and validate all pages.
7. Create documents for peripheral contents.
8. Check for unexpected text changes in InDesign (export documents to Paratext if required).
9. Generate files for production.
   - Perform Preflight Checks.
   - Export PDF files.

Guide - Diglot

A **Diglot** publication is produced by placing the texts from two different 'Standard' or 'Auxiliary' type Paratext projects into side-by-side columns on each page – while also aligning the texts horizontally at specified locations. Diglots are created in Publishing Assistant by developing separate job specifications for a '**Primary**' project and a '**Secondary**' project. The texts for both jobs are then placed together within the documents created for the Primary project, after enabling the Primary project job's diglot options.

1. Prepare Primary and Secondary Project Job Specifications

For *both primary and secondary texts*, create a new job according to the regular process for a Basic Bible layout.

1. Review the Paratext project you will be working with to ensure that it is prepared for typesetting:
   o Project properties, language settings, and scripture reference settings are complete and accurate.
   o A checking analysis does not uncover obvious problems with the text.
2. Review and prepare any necessary requirements for:
   o Hyphenation or other word-breaks
   o Final text adjustments
3. Create a new typesetting job.
4. Enter initial specifications for the job. At this stage you will select **No** for the 'Publishing a Diglot?' option on the Layout tab.
5. Create one or more InDesign documents for review.
   o Refine the design. Update the job specifications or implement other customizations in order to achieve the desired outcome.

When developing and testing each job's specifications, consider how the texts and design specifications will appear when placed side-by-side on a page. Some things to consider:

- What is the ideal font size and leading for each language?
- Should one text appear more prominently in the layout? It may be acceptable or desirable to set the secondary (reference) text somewhat smaller than the primary text.
- Can the same, similar, or complimentary fonts and styles be used for both texts?
- How different are the texts in overall length?
- Will footnotes or cross-references be included in both texts, or only one? Sometimes one project has significantly more footnote text than the other.

It is common to make further changes to job specifications after creating and evaluating some sample diglot documents.

2. Evaluate the Diglot Layout

Once you have established some initial job specifications for both the primary and secondary projects, you need to create one or more sample diglot documents. These samples will allow you to evaluate the overall design, text lengths, and alignments of the texts – as they appear side-by-side.

1. Open the job for the secondary project. Create InDesign documents for the books you want to use for evaluation. In the confirmation dialog which appears when creating documents, select the option to 'just create InDesign tagged text files'.
2. Open the job for the primary project. Select the Layout tab and configure the diglot options as required. At this stage you will select **Yes** for the 'Publishing a Diglot?' option.

   Once you have enabled the diglot option for the primary project, creating InDesign documents for this job will always generate a diglot layout with the secondary project. You can disable the diglot option again if necessary in order to produce documents using only the primary project text.

3. Create InDesign documents for the books you want to use for evaluation.
4. Refine the design. In particular: Determine how to minimize the whitespace added to maintain text alignments (see the information on 'How to Minimize Whitespace' and the 'Creating a Diglot White Space Report' below). Update the job specifications or implement other customizations in order to achieve the desired outcome.

When creating new documents for diglots, Publishing Assistant creates enough pages for the full introduction and body texts for both projects, according to the selected column layout. Publishing Assistant creates each page and links texts frames from the previous page to the correct column on the following page. This process takes more time than it does to place the body text for a basic Bible.

Diglot Page Construction

There are some differences in the page construction and adjustment process for a diglot, when compared to a basic Bible layout.

- There is not a separate frame for introduction texts.
- Automatic placement of illustrations is not supported.
- When adjusting pages for a diglot, Publishing Assistant adds whitespace at locations where alignment needs to occur, according to the diglot alignment option selected.
- There is no automatic shrinking or expanding of paragraph text – in order to fill whitespace, or to balance column bottoms. If it appears that improvements can be made to the layout, the text tools can still be used by a typesetter to make adjustments to the length of paragraph texts. If shrinking or expanding is applied after the initial adjust page operation, you will usually need to adjust the page again in order to update alignments.
- As required by the job's alignment options, the bottom of the text frames for either text may be shortened in order to begin the following page with the same verse.

MORE - About diglot text alignment

In order to add space at the top of the column, the top of the frame is repositioned. Within a column's text, Publishing Assistant adds an additional empty paragraph at locations where alignment needs to occur. The style for this paragraph is named `diglotExtraSpace`. Publishing Assistant locally adjusts the leading values for the `diglotExtraSpace` paragraphs in order to precisely control the amount of space needed to align the primary and secondary text baselines.

没有假冒。一八并且使人和平的，是
用和平所栽种的义果。

不可与世俗为友

四 你们中间的争战斗殴是从哪里
来的呢？不是从你们百体中战

goodness is the harvest that is produced from
the seeds the peacemakers plant in peace.

Friendship with the World

4 Where do all the fights and quarrels
among you come from? They come
from your desires for pleasure, which are

How to Minimize Whitespace Due to Line Alignment

It is desirable to minimize the amount of whitespace which must be added to a diglot layout in order to maintain text alignments. While it is not normally possible to eliminate all additional whitespace, you can make adjustments so that the whitespace is less common, and does not occur in one language significantly more than the other.

Optimal column widths will result in the final length of the text in each column being similar, on average, across all pages. The following process will help you to calculate optimal column widths:

- Create a diglot document with equal column widths (the default). Allow Publishing Assistant to add pages and place the text for the whole book, but do not do any further page adjustments.
- Calculate the percentage of the total page content from each language. You can do this by counting the number of columns used by each text, and then dividing by the total number of columns. For example: If the secondary text occupies 27.5 columns, while the primary text occupies 35 columns, then add these together to get the total: 62.5. This means that the secondary text uses 27.5/62.5 = 44% of the total column length, while the primary text uses 35/62.5 = 56% of the total column length.
- On the Layout tab of primary project's job specifications, update the secondary project column width with the revised calculation.
- Create the same document again, without doing any page adjustments.
- Check if the number of columns used for each text are roughly the same. If not, fine-tune the secondary project column width and test again.

If the number and location of headings and paragraphs is significantly different between the two texts, there will be fewer text alignment locations on a page. This will lead to most of the whitespace being added at the bottom of a column instead of being more evenly distributed throughout the column. In some cases one text might fill its column while a noticeable section of whitespace remains at the bottom of the other column. These situations can be challenging to resolve or improve.

Unfortunately, in extreme cases, the differences in paragraph structure and section break locations between two texts may reduce the text alignment locations so that the best diglot alignment option is 'Align Chapters' or 'Align Top of Columns'. This may result in large whitespaces at the bottom of one or both columns.

Creating a Diglot White Space Report

Publishing Assistant also provides a utility for creating a Diglot White Space report. This utility will review the amount of white space found in documents, and then display a report with suggestions for improving the balance between the texts.

- From Publishing Assistant's **Menu** button, select **Tools**, and then select **Create Diglot White Space Report**.
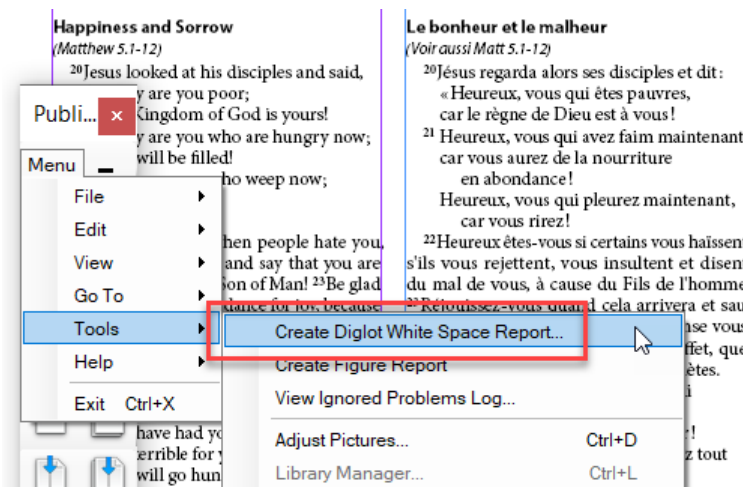
- A dialog will appear showing a list of documents created in the current job. **Select the documents** to include in the report, then click **OK**.
  Including more documents in the analysis, or documents with different types of content (prose, poetry) can help produce better suggestions in the report.

When the analysis is completed, Publishing Assistant will display the white space report in a new window. On the right side you can see a visualization of the approximate average whitespace applied to the primary and secondary texts. On the left side is a textual report showing:

- Number of pages which were analyzed.
- Statistics for each text (e.g. length, % whitespace, % text), and text comparisons.
- Suggestions for specification changes to help balance the texts.
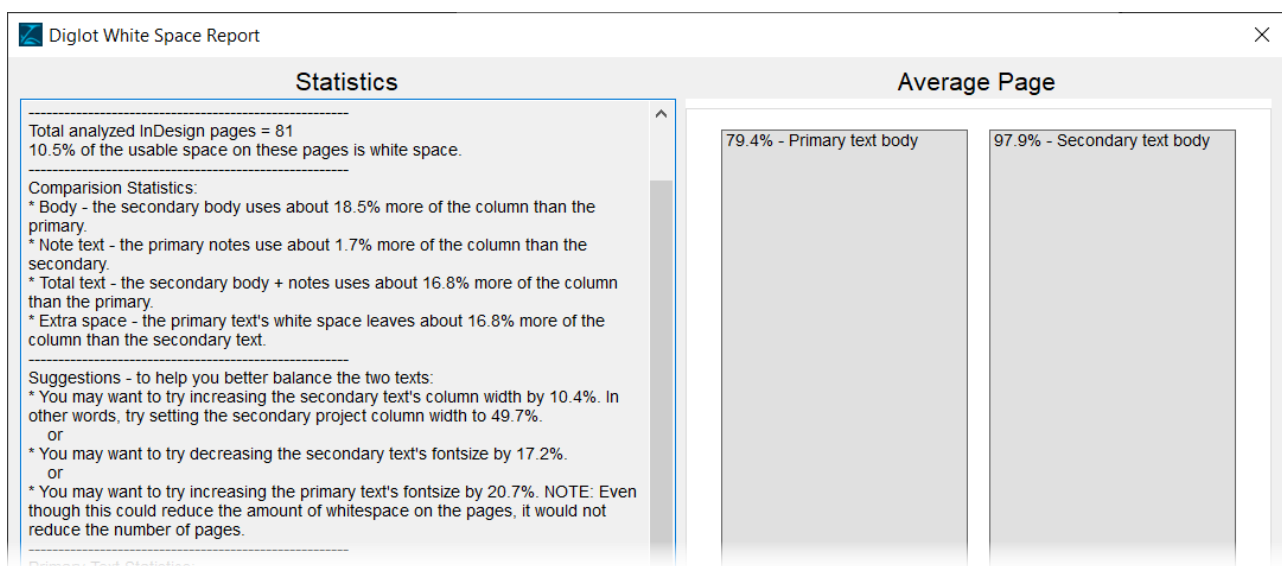
3. Creating Tagged Text for the Secondary Project Books

Once you have evaluated and confirmed specifications for the primary and secondary projects, you need to create a full set of tagged text files for the secondary text. These files will be accessed by Publishing Assistant when the primary project is used to create the final diglot documents.

- Open the job for the secondary project. Create InDesign documents for the all of the books which will be included in the publication. In the confirmation dialog which appears when creating documents, select the option to 'just create InDesign tagged text files'.

4. Creating Final Diglot Documents for the Primary Project

Open the job for the primary project. Select the Layout tab and configure the diglot options as required. When typesetting any of the scripture text books, select **Yes** for the 'Publishing a Diglot?' option. When adding any peripheral content from the primary project, select **No**.

- Create InDesign documents for each book included in the publication.

Other Diglot Job Notes:

Some job specifications configured for the secondary project's job are ignored when creating the diglot documents for the primary project. The primary project's specifications are always applied.

- Page size
- Page margins
- Columns
- Rule between body and notes
- Running header and footer configuration (within the primary project's header/footer configuration, you can specify content from the primary or secondary text).

Footnotes and cross references can be enabled or disabled independently for primary and secondary texts. The options for footnote frame layout and footnote frame gutter rule have no effect when typesetting diglots because a diglot is always presented in two columns with footnotes or cross references below each column's body text.

When InDesign documents are created for the primary project, the corresponding tagged text files from the secondary project are copied into the primary project's job folder, into a sub-folder named `ImportDiglot`. These are the files used by Publishing Assistant when creating diglot documents, and not the files found in the secondary project's job folders. This means that any changes made within Paratext to the secondary project's text, or in Publishing Assistant to the secondary project's job specifications, will not be included in the diglot layout *until tagged text is re-created again for the necessary books, and new documents are created for the primary text*.

Layout Example

The Birth of Jesus
(Matthew 1.18-25)

2 At that time Emperor Augustus ordered a census to be taken throughout the Roman Empire. [2]When this first census took place, Quirinius was the governor of Syria. [3]Everyone, then, went to register himself, each to his own hometown.

[4]Joseph went from the town of Nazareth in Galilee to the town of Bethlehem in Judea, the birthplace of King David. Joseph went there because he was a descendant of David. [5]He went to register with Mary, who was promised in marriage to him. She was pregnant, [6]and while they were in Bethlehem, the time came for her to have her baby. [7]She gave birth to her first son, wrapped him in cloths and laid him in a manger—there was no room for them to stay in the inn.

The Shepherds and the Angels

[8]There were some shepherds in that part of the country who were spending the night in the fields, taking care of their flocks. [9]An angel of the Lord appeared to them, and the glory of the Lord shone over them. They were terribly afraid, [10]but the angel said to them, "Don't be afraid! I am here with good news for you, which will bring great joy to all the people. [11]This very day in David's town your Savior was born—Christ the Lord! [12]And this is what will prove it to you: you will find a baby wrapped in cloths and lying in a manger."

[13]Suddenly a great army of heaven's angels appeared with the angel, singing praises to God:

[14]"Glory to God in the highest heaven,
   and peace on earth to those with
     whom he is pleased!"

[15]When the angels went away from them back into heaven, the shepherds said to one another, "Let's go to Bethlehem and see this thing that has happened, which the Lord has told us."

[16]So they hurried off and found Mary and Joseph and saw the baby lying in the manger. [17]When the shepherds saw him, they told them what the angel had said about the child. [18]All who heard it were amazed at what the shepherds said. [19]Mary remembered all these

Marie donne naissance à Jésus
(Voir aussi Matt 1.18-25)

2 En ce temps-là, l'empereur Auguste donna l'ordre de recenser tous les habitants de l'empire romain. [2]Ce recensement, le premier, eut lieu alors que Quirinius était gouverneur de la province de Syrie. [3]Tout le monde allait se faire enregistrer, chacun dans sa ville d'origine. [4]Joseph lui aussi partit de Nazareth, une ville de Galilée, pour se rendre en Judée, à Bethléem, là où était né le roi David; en effet, il était lui-même un descendant de David. [5]Il alla s'y faire enregistrer avec Marie, sa fiancée, qui était enceinte. [6]Pendant qu'ils étaient à Bethléem, le jour de la naissance arriva. [7]Elle mit au monde un fils, son premier-né. Elle l'enveloppa de langes et le coucha dans une mangeoire, parce qu'il n'y avait pas de place pour eux dans la salle destinée aux voyageurs.

Un ange apparaît à des bergers

[8]Dans cette même région, il y avait des bergers qui passaient la nuit dans les champs pour garder leur troupeau. [9]Un ange du Seigneur leur apparut et la gloire du Seigneur les entoura de lumière. Ils eurent alors très peur. [10]Mais l'ange leur dit : «N'ayez pas peur, car je vous annonce une bonne nouvelle qui réjouira beaucoup tout le peuple: [11]cette nuit, dans la ville de David, est né, pour vous, un sauveur; c'est le Christ, le Seigneur! [12]Et voici le signe qui vous le fera reconnaître: vous trouverez un nouveau-né enveloppé de langes et couché dans une mangeoire. »

[13]Tout à coup, il y eut avec l'ange une troupe très nombreuse d'anges du ciel, qui louaient Dieu en disant :

[14]«Gloire à Dieu dans les cieux très hauts,
   et paix sur la terre pour ceux qu'il aime ! »

Les bergers vont à Bethléem

[15]Lorsque les anges les eurent quittés pour retourner au ciel, les bergers se dirent les uns aux autres: «Allons donc jusqu'à Bethléem: il faut que nous voyions ce qui est arrivé, ce que le Seigneur nous a fait connaître. » [16]Ils se dépêchèrent d'y aller et ils trouvèrent Marie et Joseph et le nouveau-né couché dans la mangeoire. [17]Quand ils le virent, ils racontèrent ce que l'ange leur avait dit au sujet de ce petit enfant. [18]Toutes les personnes qui entendirent les bergers furent étonnées de ce qu'ils leur disaient. [19]Quant à Marie, elle gardait tout cela dans sa

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things and thought deeply about them. [20]The shepherds went back, singing praises to God for all they had heard and seen; it had been just as the angel had told them.

Jesus Is Named

[21]A week later, when the time came for the baby to be circumcised, he was named Jesus, the name which the angel had given him before he had been conceived.

Jesus Is Presented in the Temple

[22]The time came for Joseph and Mary to perform the ceremony of purification, as the Law of Moses commanded. So they took the child to Jerusalem to present him to the Lord, [23]as it is written in the law of the Lord: "Every first-born male is to be dedicated to the Lord." [24]They also went to offer a sacrifice of a pair of doves or two young pigeons, as required by the law of the Lord.

[25]At that time there was a man named Simeon living in Jerusalem. He was a good, God-fearing man and was waiting for Israel to be saved. The Holy Spirit was with him [26]and had assured him that he would not die before he had seen the Lord's promised Messiah. [27]Led by the Spirit, Simeon went into the Temple. When the parents brought the child Jesus into the Temple to do for him what the Law required, [28]Simeon took the child in his arms and gave thanks to God:

[29]"Now, Lord, you have kept your promise,
   and you may let your servant go
     in peace.
[30]With my own eyes I have seen
   your salvation,
[31] which you have prepared in the
     presence of all peoples:
[32]A light to reveal your will to
   the Gentiles
   and bring glory to your people Israel."

[33]The child's father and mother were amazed at the things Simeon said about him. [34]Simeon blessed them and said to Mary, his mother, "This child is chosen by God for the destruction and the salvation of many in Israel. He will be a sign from God which many people will speak against [35]and so reveal their secret thoughts. And sorrow, like a sharp sword, will break your own heart."

mémoire et elle y réfléchissait profondément. [20]Puis les bergers prirent le chemin du retour. Ils chantaient la gloire de Dieu et le louaient pour tout ce qu'ils avaient entendu et vu, car tout s'était passé comme l'ange le leur avait annoncé.

Jésus reçoit son nom

[21]Le huitième jour après la naissance, le moment vint de circoncire l'enfant; on lui donna le nom de Jésus, comme l'avait indiqué l'ange avant que sa mère devienne enceinte.

Jésus est présenté dans le temple

[22]Puis le moment vint pour Joseph et Marie d'accomplir la cérémonie de purification qu'ordonne la loi de Moïse. Ils amenèrent alors l'enfant au temple de Jérusalem pour le présenter au Seigneur, [23]car il est écrit dans la loi du Seigneur : «Tout garçon premier-né sera mis à part pour le Seigneur. » [24]Ils devaient offrir aussi le sacrifice que demande la même loi, «une paire de tourterelles ou deux jeunes colombes. »

[25]Il y avait alors à Jérusalem un homme nommé Siméon. Il était juste, il honorait Dieu et attendait celui qui devait sauver Israël. L'Esprit saint était avec lui [26]et lui avait appris qu'il ne mourrait pas avant d'avoir vu le Christ envoyé par le Seigneur. [27]Inspiré par l'Esprit, Siméon alla dans le temple. Quand les parents de Jésus amenèrent leur petit enfant afin d'accomplir pour lui ce que demandait la Loi, [28]Siméon le reçut dans ses bras et bénit Dieu en disant :

[29]«Maintenant, ô maître, tu as réalisé
   ta promesse:
   tu peux laisser ton serviteur aller en paix.
[30]Car j'ai vu de mes propres yeux ton salut,

[31]ce salut que tu as préparé devant tous
   les peuples:
[32]c'est la lumière qui te fera connaître aux
   populations
   et qui sera la gloire d'Israël, ton peuple. »

La prophétie de Siméon

[33]Le père et la mère de Jésus étaient tout étonnés de ce que Siméon disait de lui. [34]Siméon les bénit et dit à Marie, la mère de Jésus : «Cet enfant causera la chute ou le relèvement de beaucoup en Israël. Il sera un signe qui provoquera la contradiction, [35]et il mettra ainsi en pleine lumière les pensées cachées dans le cœur de beaucoup. Et toi, Marie, la douleur te transpercera l'âme comme une épée. »

Diglot - English (GNT) + French (FC) - Primary Left - Aligned Chapter and Verse Paragraphs

Creating or Editing Typesetting Jobs

About Publishing Assistant Jobs

A Publishing Assistant **Job** is a collection of files that capture the design specifications, processing instructions, and the content needed for producing a specific Bible layout.

Publishing Assistant can generate multiple unique typesetting jobs from one Paratext project. All settings and files for each job are saved in separate job folders and managed independently. Changes can be applied to one job without affecting the layout for other jobs in any way.

A job folder includes:

1. A file containing the current job specifications.
2. A collection of InDesign tagged text files generated from the Paratext project's USFM files.
3. An InDesign book file which organizes all of the individual InDesign documents which make up the job's complete publication.
4. An InDesign document file for each Paratext scripture book which has been created.
5. Any additional customization instructions.

Open/Edit Job

To edit the specifications for an existing typesetting job, or to begin configuring specifications for a new job, do the following:

- Start Publishing Assistant.
- From the **Menu** button, select **File**, and then select **Open/Edit Jobs**.
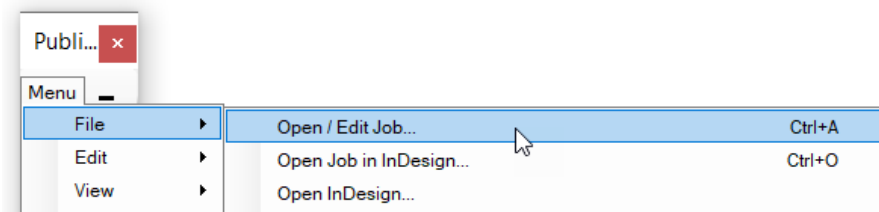
Publishing Assistant will identify Paratext projects on your system which are available for typesetting. Next, the Job Specifications dialog will appear.

The dialog is divided into three sections. In the top section you can select a Paratext project and typesetting job to work with. In the middle section you can configure job specifications for various specification categories. In the bottom section you can select which books to typeset and create InDesign documents.

- Select the **Paratext project** you wish to typeset from the drop-down menu.

Editing an Existing Job

- Select an existing typesetting job from the drop-down menu. The interface will be filled with the job's most recent saved specifications.
- Click **Open Selected Job**. Publishing Assistant will open the InDesign book for the selected job within the correct InDesign version.
- If needed, modify the job specifications, or configure other job customizations.
- Continue creating new InDesign documents, or adjusting pages for documents which are already created.
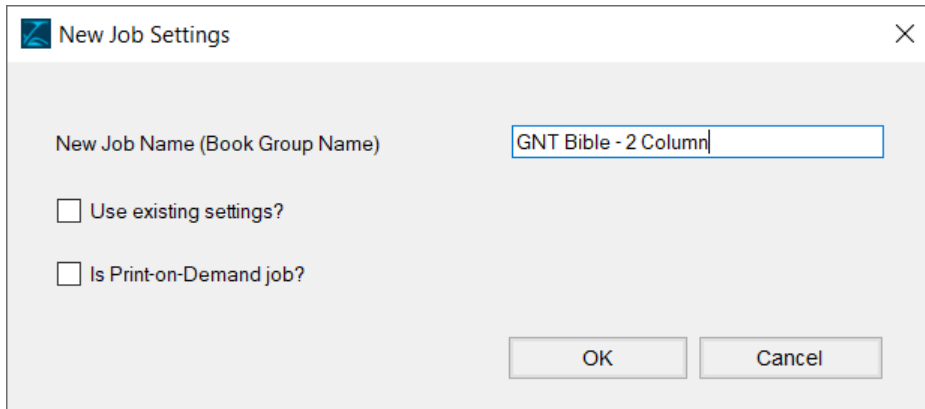
Creating a New Job

- Select the **InDesign version** and the **feature set** you will use for the job.

> Selecting a feature set — Roman (Standard), Middle East, or CJK — will cause some feature-specific specification options to be enabled or disabled elsewhere in the interface. For InDesign CC editions, Publishing Assistant will automatically enable the selected feature set for InDesign on your system.

- Click **Create New Job**. Enter a name for the new job in the New Job Settings form.

- Select the option to **Use Existing Settings** if you want to use the specifications currently displayed in the interface as the initial specifications for the new job. This option is useful if you have an existing job that has specifications similar to what is required for the new job. If this is the case, select the previous job from the drop-down menu. The interface will be updated with the previous job's settings. Then select Create New Job, and select 'Use Existing Settings' to begin.

  If you regularly re-use a specific set of job specifications for new jobs, consider creating a template for this purpose instead.
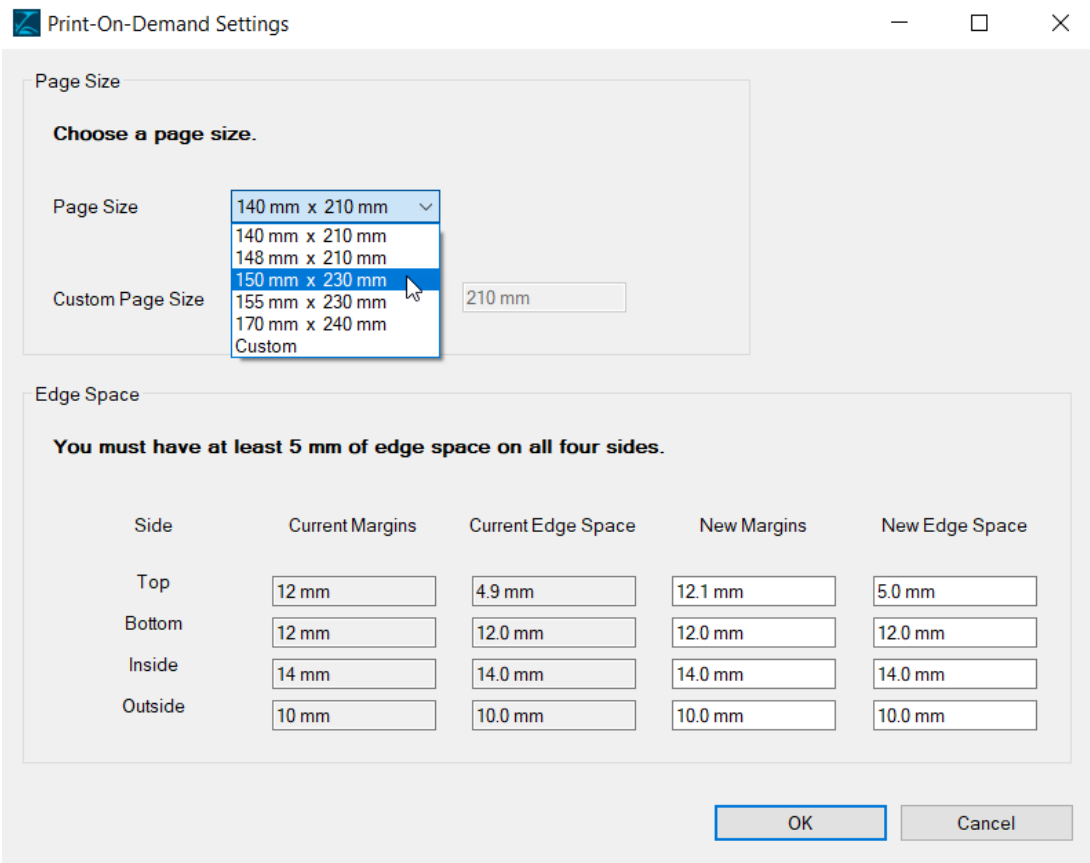
Print-on-Demand?

- Select the option **Is Print-on-Demand job** if you know that the job is intended to be printed by a digital, print-on-demand (POD) process. This setting results in Publishing Assistant testing and restricting page sizes and margins for the job to dimensions which are known to be compatible with various commercial print-on-demand systems.

  If you select this option Publishing Assistant will open the Print-on-Demand Settings window. In this window you will need to choose one of the available page sizes. Print on Demand services typically require at least 5 mm of white space on all four sides of the page. Publishing Assistant will propose new settings for margins if the current amount of whitespace is less than 5mm.

> **Other page sizes for POD:** It is possible to enter a custom page size in the Print-On-Demand Settings form. Publishing Assistant will then only ensure that page margins allow sufficient white / edge space. If you do not select the 'Print-on-Demand' option when creating or configuring a job, it does not necessarily mean that the resulting publication could not be used by a POD printer. The Print-On-Demand Settings utility simply assists you with setting dimensions which are known to be compatible with commercial systems.

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- Click **OK** on the Print-On-Demand Settings dialog (if it was selected)
- Click **OK** on the New Job Settings dialog.

Publishing Assistant creates a sub-folder named `InDesign` within the current Paratext project folder (if it does not already exist). A sub-folder with the name of the job (`<jobname>`) is created within it.

A file named `JobSpecs5.ini` is created within the job folder. This file contains a record of the current values configured in the job specifications interface, such as document dimensions, style parameters, and InDesign feature settings.

An InDesign book file named `<jobname>.indb` is created within the job folder.

Adjusting the Job Specification Values

If you selected an existing typesetting job, the specification fields in the middle section of the dialog will be configured as they were the last time the job was saved.

If you created a new typesetting job, the specification fields will be configured with either 1) a set of default values, or 2) if you selected 'Use Existing Settings' when creating the new job, the fields will remain configured with the existing values already displayed in the dialog.

Specification values are divided into several categories, e.g. Basics, Chapter/Verse, Headings etc. These are presented as tabs in the Job Specifications dialog.

- Click on a category tab in order to see the values for that category.
- Make changes as required.

Go to Setting Job Specifications for a description of the options in each category.

Saving Job Settings

To save the current job configuration

- From the **File** menu, click **Save** (or press CTRL+S)

Publishing specifications are also written to a separate configuration file for each scripture book, at the time that an InDesign document for that book is created. See the Job and Document Construction topic for more detail.

Establishing Job Dimensions

When beginning a new typesetting job, you will establish some key dimensions for the page layout:

- The height and width of the page.
- The size of the page margins. These determine the proportions of the body text area and its position on the page.
- The body text line spacing (leading) - which is the distance between each body text baseline.
- The footnote text line spacing (leading) - which is the distance between each footnote text baseline.
- The vertical distance between various elements on the page. For example:
  - The space between the header and the body text.
 - The space before and after titles and headings.

The values for these vertical dimensions are closely connected. They work together to create a pleasing and readable text presentation in the final layout.
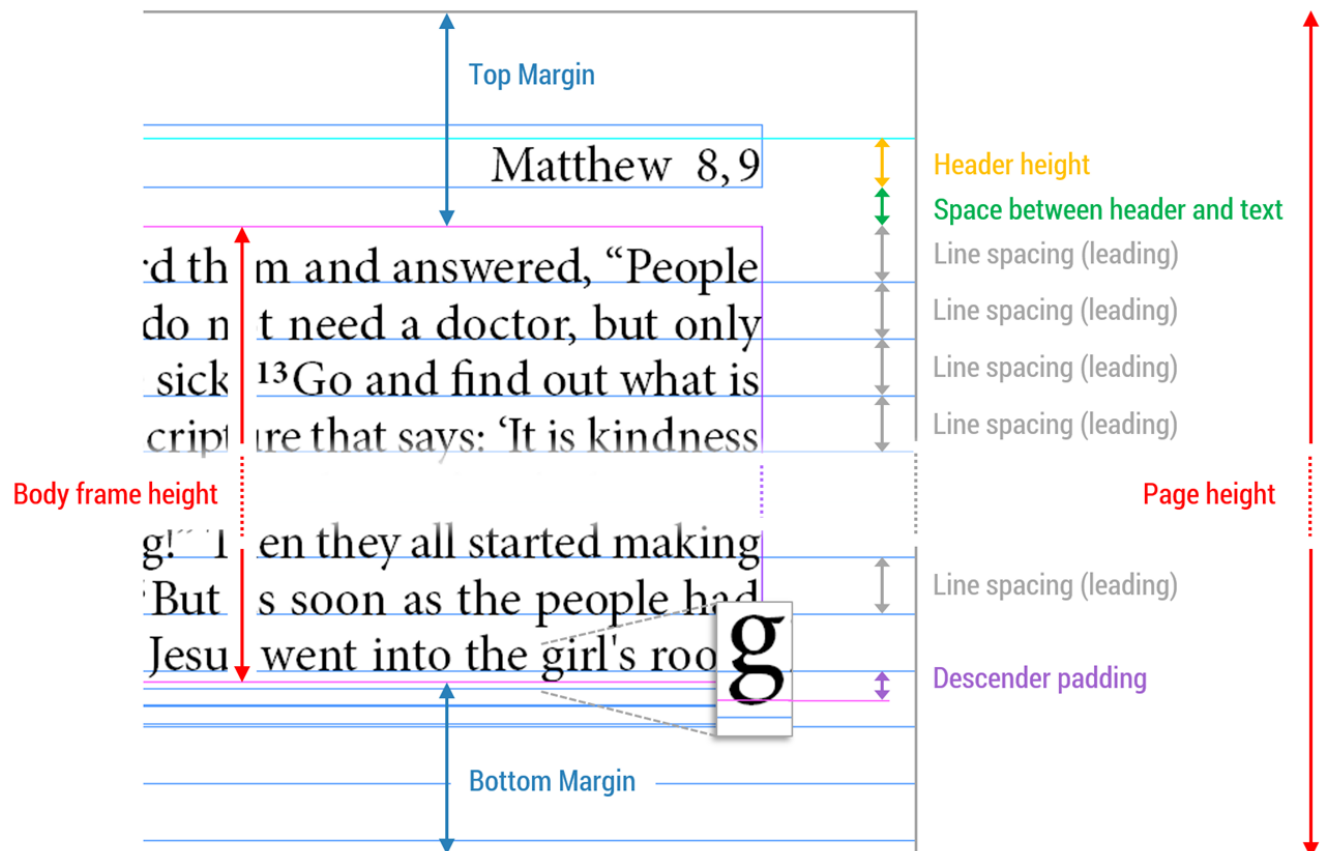
> This topic is a helpful companion and introduction to the purpose and use of the Alignment Helper utilities.

Body Frame Height and the 'Baseline Grid'

When setting page dimensions, one of the desired outcomes is to precisely fit a whole number of lines of body text within the page's body frame height. In order to achieve this, the body frame height should be a multiple of the line spacing (leading), with a small amount of additional space added for the font's glyph descenders to fit inside the frame (called 'descender padding' in Publishing Assistant). This invisible pattern of evenly spaced lines is referred to as the body text's 'baseline grid'.

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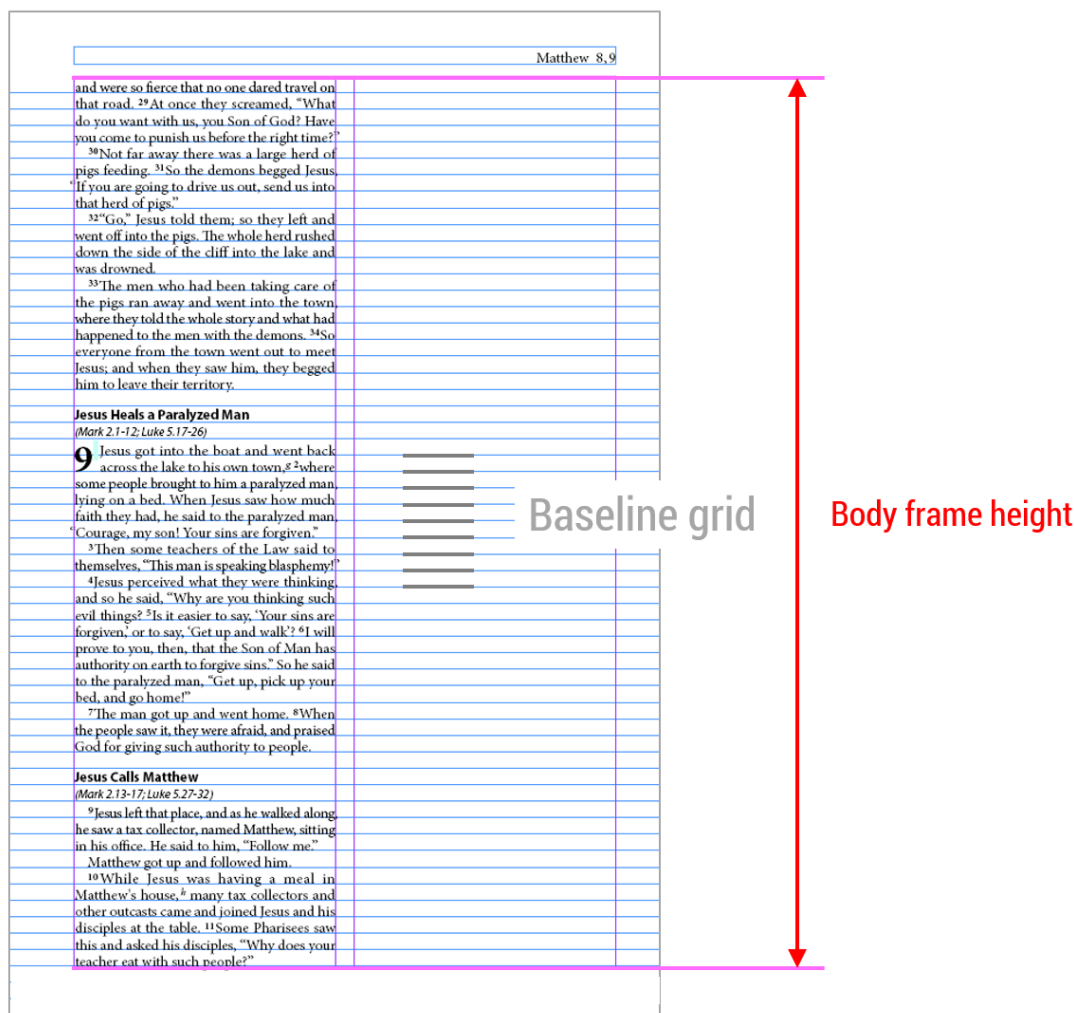
Lines of Body Text

Two examples below illustrate how different vertical dimensions work together in order to fit a whole number of lines of body text within the body frame. The precise values for top and bottom margins or line spacing were calculated using the Alignment Helper.

Important note about the top margin: In Publishing Assistant's job specifications, the 'top margin' is the distance from the top of the page to the top of the body text frame. This is shown in the illustration above near the beginning of this topic. The header text itself, and the space between the header and the body text, will be typeset above the top margin. The Alignment Helper utility can calculate the top margin value to use in the job specifications in order achieve the actual distance you want between the top of the page and the top of the header text.

Example Calculation 1 - Fixed Line Spacing (leading)

In the following example job dimensions, vertical distances are shown in millimeters and in points. In this example, the body text line spacing (leading) is a fixed amount which will not be adjusted. The top and bottom margins are adjusted to fit the body frame height to the size of the text.

- **Page width:** 140 mm

- **Page Height:** 216 mm (612 pt)
- **Top Margin:** 16.691 mm (47 pt)
  - 8 pt space is set between the bottom of header and top of body frame (headers and footers tab)
  - 11.3 mm actual space between top of page and top of header
- **Bottom Margin:** 11.646 mm (33 pt)
- **Body font line spacing (leading):** Exactly **10 pt**
- **Descender Padding:** 1.947 pt

The number of lines of body text which accurately fit within the body frame height for this job is:

- **Body frame height:** 612 pt (page height) - 47 pt (top margin) - 33 pt (bottom margin) = `532 pt`
- **Lines per frame:** (532 pt - 1.947 pt descender padding) / 10 pt (leading) = `53 lines`

Example Calculation 2 - Fixed Margins

In this example the top and bottom margins are fixed amounts which will not be adjusted. The line spacing (leading) is adjusted in order to fill the space available within the body frame height with text.

- **Page width:** 140 mm
- **Page Height:** 216 mm
- **Top Margin:** 15.045 mm
  - 8 pt space is set between the bottom of header and top of body frame (headers and footers tab)
  - Exactly **10 mm** actual space between top of page and top of header
- **Bottom Margin:** Exactly **10 mm**
- **Body font line spacing (leading):** 10.176 pt
- **Descender Padding:** 1.947 pt

The number of lines of body text which accurately fit within the body frame height for this job is:

- **Body frame height:** 216 mm (page height) - 15.045 mm (top margin) - 10 mm (bottom margin) = 190.955 mm
  - 190.955 mm = `541.289 pt`
- **Lines per frame:** (541.29 pt - 1.947 pt descender padding) / 10.176 pt (leading) = `53 lines`

Vertical Space Between Body Text Elements

Whenever vertical space is added to the layout, the values used should normally be calculated using multiples of the body text line spacing (leading). This ensures that lines of text continue to fit evenly within the body text column.

For example: In order to maintain alignment of the body text with the baseline grid, the space before and space after titles and headings should normally total a multiple of the body text line spacing (leading). This results in the body text after the heading returning to its position on the baseline grid. See Setting Job Specifications - Headings.

happened to the men with the demons. [34]So
everyone from the town went out to meet
Jesus; and when they saw him, they begged

Jesus; and when they saw him, they begged
him to leave their territory.

Jesus Heals a Paralyzed Man
(Mark 2.1-12; Luke 5.17-26)

9 Jesus got into the boat and went back
across the lake to his own town,[g] [2]where
some people brought to him a paralyzed man,

to the paralyzed man, "Get up, pick up your
bed, and go home!"
[7]The man got up and went home. [8]When

Baseline grid

Working in multiples of line spacing (leading) also maintains alignment between lines of body text on the front and back sides of the page, and across the gutter between pages.

to him. "Teacher," he said, "I am ready to go
with you wherever you go."
[20]Jesus answered him, "Foxes have holes
and birds have nests, but the Son of Man has

: Son of Man has
t."
; a disciple, said
bury my father."
ered, "and let the

9 Jesus got into the boat and went back
across the lake to his own town,[g] [2]where
some people brought to him a paralyzed man,
lying on a bed. When Jesus saw how much

lying on a bed.
faith they had,
"Courage, my so
[3]Then some
themselves, "Th
[4]Jesus percei

[26]"Why are you so frightened?" Jesus
answered. "What little faith you have!" Then
he got up and ordered the winds and the
waves to stop, and there was a great calm.
[27]Everyone was amazed. "What kind of man

God for giving such authority to people.

Jesus Calls Matthew
(Mark 2.13-17; Luke 5.27-32)
[9]Jesus left that place, and as he walked along

Setting Job Specifications

Job specifications determine the appearance of the typeset document. Publishing Assistant provides an interface for entering specifications divided into categories. Each category is presented as a separate tab.
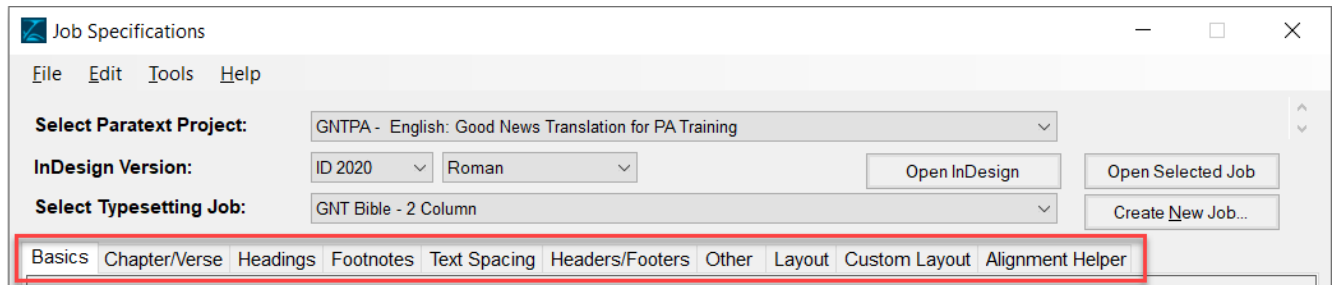
Categories

- **Basics** — Page dimensions, margins, and columns; Base font and line spacing; Template selection
- **Chapter/Verse** — Formatting for verse and chapter numbers
- **Headings** — Formatting for section and reference headings (3 levels)
- **Footnotes** — Formatting for footnotes, cross references, and note callers
- **Text Spacing** — Configuration for word and letter spacing, language, and hyphenation
- **Headers/Footers** — Running header/footer content and layout
- **Other** — Typeface names; Illustration caption options; Table formatting; Glossary; Print on Demand configuration; Marginal text
- **Layout** — Paragraph composer; Middle East and CJK layout options; Diglot and concordance layout parameters
- **Custom Layout** — Custom layout designer for standard or study Bible projects; Note category options
- **Alignment Helper** — Assistance for calculating margins, font sizes, and leading for optimal content fitting

Default Values

New jobs in Publishing Assistant are configured with either 1) a set of default values, or 2) if you selected 'Use Existing Settings' when creating the new job, the fields will remain configured with the values currently displayed in the dialog.

If you select a publication template, the job specifications will be updated by any values set within the template.

Default specifications for a new job should be reviewed. **It is particularly important to carefully select values on the Basics tab**. Values from Basics are used to calculate defaults for various other parameters. For example: The line spacing (leading) amount is used to calculate other vertical spacing amounts, such as the default 'space before' and 'space after' amounts for various titles and headings.

Empty Fields

Whenever a field is empty and a value is not entered, a default will be calculated, based on the body text font size and leading. If the field is for a vertical spacing amount, the calculated value will maintain the alignment of the body text with the baseline grid.

The baseline grid is an invisible grid of horizontal lines which are evenly spaced within the body text frame. The distance between each line is equal to the body text line spacing (leading). See: Establishing Job Dimensions for more details.

Specification Help

A short help text is available for each specification field by clicking on the label text beside it.

Font Size	9 pt
Line Spacing (Leading)	10 pt
Justify Paragraphs	No

Measurement Units

All measurement specification fields will accept input in the following units:

- **millimeters**: entered as 13mm or 13 mm
- **points**: entered as 9pt or 9 pt or 9pts or 9 pts
- **inches**: entered as .5in or .5 in
- **picas & points**: entered as 1p9

The default measurement system is displayed in the pop-up help for each specification. You do not need to specify the measurement unit if you are using the default.

Job Specifications and InDesign Styles

The job specifications interface allows you to configure a large number of features and properties for the InDesign documents which are generated by Publishing Assistant. However, the list of specifications is not exhaustive. There are many other properties which can be added or adjusted further in InDesign. The job specifications are sufficient for configuring the most common features for a new scripture layout. This helps you to create well formed initial InDesign documents quickly which can be further refined.

The result of many specifications is the configuration of object, paragraph, or character styles within the documents. For example, the specifications for formatting verse numbers results in the configuration of character styles named `v1` (first verse of paragraph) and `v` (all verses). The job specifications are limited to selecting 'Bold' and 'Raised' options. But the format of verse numbers can be much more fully adjusted through the styles in InDesign. Publishing Assistant creates an extensive collection of styles for managing the text appearance.

The topic on Applying InDesign Style Changes provides more information on customizing and refining the appearance of the text using styles.

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Basics

Stylesheet/Template

- Select **None** to perform all formatting based on the values currently configured in the specifications interface.
- Select **Current** to refine the currently configured specifications with style configurations found in `current.txt` and `ObjectStylesMasterDoc.indd`.
  These files will be present in the current job folder if style changes were applied in InDesign and 'exported to PubAssist's "Current" Stylesheet'. The Current option will not be available if these files are not found in the job folder.

  ➲ See the topic on Applying InDesign Style Changes for more detail.

- Select the name of a publication **template**.

  Publication templates are packages of files which can contain the following:
  - job specification values (settings normally entered through the job specifications interface)
  - InDesign style customizations
  - text changes configuration files
  - custom layout descriptions

  Selecting one of these templates causes values in the job specification fields to be updated to reflect the values saved in the template.

  ➲ See Creating and Using Templates for more detail on the creation and installation of templates.

Body Text

Font Name

- Select the **font family** to use for the body text from the list of fonts available on your system.
- In the drop down menu to the right of the Font Name, select the **font style** to be used for the body text (e.g. Regular, Normal, Book etc.).

> When opening the drop down menu to select a font, Publishing Assistant may display an message indicating that "**The font catalog for InDesign <version> is not up to date. Would you like PA to update it?**". This is normal and not an error. It occurs because InDesign manages a catalog of available fonts separately from the default font list provided by Windows. If PA recognizes that fonts have recently been installed or removed, you will receive this message. You should normally click **Yes** in response. Updating the font catalog may take a few minutes, and PA will display a progress bar at the top of the screen.

Font Size

- Enter the **font size in points** to use for body text.

Line Spacing (Leading)

- Enter **size in points** for the line spacing (leading) to use for body text.

  The final line spacing amount may be affected by applying a recommendation from the Alignment Helper.

Justify Paragraphs

- Select **Yes** for justified body text paragraphs, or **No** for ragged right paragraphs (ragged left for RTL scripts).

    Some elements are never justified (i.e. headings, poetic lines, outline/list items, table cell text).

Page Setup

Page Size

- Enter the page **width** and **height**.
  Default units: mm

Page Margins

- Enter the **top**, **bottom**, **inside**, and **outside** page margins.
  Default units: mm

    The final top and bottom margins may be updated by applying a recommendation from the Alignment Helper.

Columns

Column specification options will be disabled if you are working with a custom layout job. Custom layouts use the page layout description editor for defining frame positions, and the number of frame columns.

Body Text Columns

- Select **1** or **2** columns.
  Up to 5 columns can be selected if you are typesetting a concordance or names index.

Gutter Width

- If you selected 2 body text columns, enter the **amount of space** between the columns.
  Default units: mm

Vertical Rule in Gutter

- Select **Yes** to generate a vertical rule in the gutter between the 2 body text columns, or **No** to omit the rule.

Gutter Rule Top Offset

If you selected 'yes' to having a vertical rule in the gutter, Publishing Assistant will calculate the location where the rule should begin and end on the page (using line spacing and font dimensions). If this this calculation does not result in a pleasing presentation, you can specify an additional top or bottom offset to improve the layout.

- Enter the **amount to offset** the top of the vertical gutter rule. A negative value raises the top of the rule and a positive value lowers it.
  Default units: mm

Gutter Rule Bottom Offset

- Enter the **amount to offset** the bottom of the vertical gutter rule. A negative value raises the top of the rule and a positive value lowers it.
  Default units: mm

Chapters and Verses

Chapter Number Format

Chapter Numbers

- Select **Drop Caps** to display chapter numbers as two line drop caps.
- Select **Centered** to display a centered heading for each chapter. With this option, you will also need to specify a chapter format string.
- Select **Inline** to simply include the chapter number inline with the text at the beginning of the first paragraph. As with the Drop Caps options, a character style (cnum) is applied to the chapter number, which allows you to refine the size and formatting of the number.

Include Verse Number 1?

- Select **Yes** to show verse number 1 in each chapter, or **No** to suppress verse number 1.

Single Chapter Books?

- Select **Show Chapter Number** to include the chapter number for books which have only one chapter, or **Hide Chapter Number** to suppress the chapter number for these books.

Chapter Number Script

- Select a **numbering system** to be used for chapter numbers.
  Publishing Assistant will also convert the content for USFM \fr and \xo fields to this numbering system.

> Support for an alternate numbering system is implemented by Publishing Assistant. Some language specific versions of InDesign also support alternate 'digit types'. For example: when you are working in Arabic, you can choose between Arabic, Hindi, and Farsi digits directly in InDesign from the paragraph and character style dialogs, and from the job settings for InDesign Middle East. Either method of support can work, but should not be used together.

Psalms Chapter Numbers

You can control the formatting of chapter numbers for Psalms independently from the rest of the publication.

- Select **Drop Caps** to display chapter numbers in Psalms as two line drop caps.
- Select **Centered** to display a centered heading for each Psalm. With this option, you will also need to specify a Psalm format string.
- Select **Inline** to simply include the Psalm number inline with the text at the beginning of the first paragraph. As with the Drop Caps options, a character style (cnum) is applied to the Psalm number, which allows you to refine the size and formatting of the number.

Psalms Include Verse Number 1?

- Select **Yes** to include the first verse number in the Psalm, or **No** to suppress the first verse number.

Centered Chapter Numbers

If you selected **Centered** for either Chapter Numbers or Psalms Chapter Numbers, you can specify style options for the presentation of the chapter heading. If vertical spacing values are left empty, a default will be calculated based on the body text line spacing. The calculated value will maintain alignment of the body text with its baseline grid.

The baseline grid is an invisible grid of horizontal lines which are evenly spaced within the body text frame. The distance between each line is equal to the body text line spacing (leading). See: Establishing Job Dimensions for more details.

Font Style

- Select a font **style** for the heading — Bold, Italic, Bold Italic, Normal.

Font Size

- Enter the **font size in points** to use for the heading. Leave blank to use a calculated default.

Line Spacing (Leading)

- Enter **size in points** for the line spacing (leading) for the heading. Leave blank to use a calculated default.

Space Before

- Enter the **amount of space in points** to add before the heading. Leave blank to use a calculated default.

Space After

- Enter the **amount of space in points** to add after the heading. Leave blank to use a calculated default.

Chapter Format String

If you selected Centered for Chapter Numbers formatting, you need to provide a 'chapter format string'. This text defines the content that will be typeset as a title/heading preceding the start of the chapter. For an English text this would typically be the word "Chapter", which would result in a heading such as Chapter 3.

Psalm Format String

If you selected Centered for Psalms Chapter Numbers formatting, you need to provide a 'Psalm format string'. This text defines the content that will be typeset as a title/heading preceding the start of the chapter. For an English text this would typically be the word "Psalm", which would result in a heading such as Psalm 23.

You can further customize the Chapter or Psalm Format String using content codes within the text fields. Content codes will be replaced with actual page content when the text for the headings are generated by PA in InDesign.

Chapter Format String	Chapter	Psalm Format String	Psalm

Verse Number Format

Bold?

- Select **Yes** for bold verse numbers, or **No** to use the same font style as the body text.

Raised?

- Select **Yes** for smaller, raised verse numbers, or **No** to format verse numbers at the same size and position as the body text.

Verse Number Script

- Select a **numbering system** to be used for verse numbers.
  Publishing Assistant will also convert the content for USFM \fr and \xo fields to this numbering system.

Support for an alternate numbering system is implemented by Publishing Assistant. Some language specific versions of InDesign also support alternate 'digit types'. For example: when you are working in Arabic, you can choose between Arabic, Hindi, and Farsi digits directly in InDesign from the paragraph and character style dialogs, and from the job settings for InDesign Middle East. Either method of support can work, but should not be used together.

Headings

Main Title Font Size

- Enter the **font size in points** to use for Main Titles (`\mt`). Leave blank to use a calculated default.

Section Headings, Major Section, Minor Section

Publishing Assistant allows you to configure formatting options for 3 levels of section headings. In Paratext, these headings would be represented by USFM markers `\ms` or `\ms1`, `\s` or `\s1`, and `\s2`. Section Headings (`\s` or `\s1`) are the most common heading type found in scripture text, and Publishing Assistant displays the options for these first, followed by Major Section Headings and Minor Section Headings.

Font Size

- Enter the **font size in points** to use for the heading. Leave blank to use a calculated default.

Centered?

Choose the alignment for the heading.

- Select **Yes** for centered headings, or **No** for headings which are aligned at the margin.

Font Style

- Select a font **style** for the heading — Bold, Italic, Bold Italic, Normal.

Line Spacing (Leading)

- Enter **size in points** for the line spacing (leading) to use for the heading. Leave blank to use a calculated default.

Space Before

- Enter the **amount of space in points** to add before the heading. Leave blank to use a calculated default.

Space After

- Enter the **amount of space in points** to add after the heading. Leave blank to use a calculated default.

MORE - Managing space around headings

In order to maintain alignment of the body text with the baseline grid, the space before and space after headings should normally total a multiple of the body text line spacing (leading). As explained in the introduction to job specifications, Publishing Assistant will calculate values for blank fields (which are left blank). For example, if your body text leading is set for 10pt, the space before a heading might be calculated to be 8pt, and the space after 2pt (total of 10pt, or 1 additional line.)

InDesign normally omits vertical space when it occurs at the top of a frame or column. This makes it difficult to preserve the space around headings when they occur at the column top. This then interferes with maintaining alignment of the body text with the baseline grid.
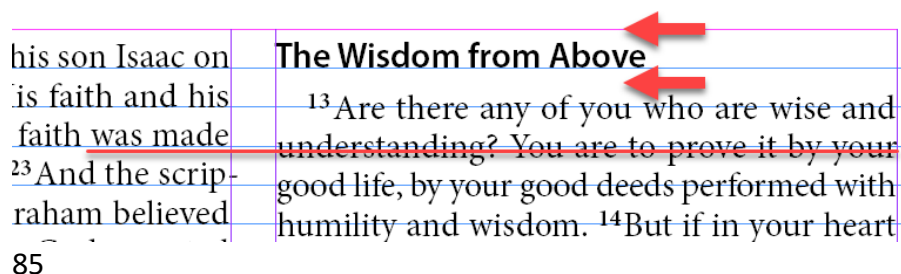
To resolve this issue, Publishing Assistant adds an additional 'hidden' paragraph before headings called `enableColTopExtraSpace`. The style for this paragraph is configured with **0pt** leading (no height), and also to **Keep with Next: 1 lines**. The result is that headings never occur in InDesign at the top of a column (since they are always preceded by `enableColTopExtraSpace`). Using this strategy, the space before configured in the heading style is preserved in the layout.
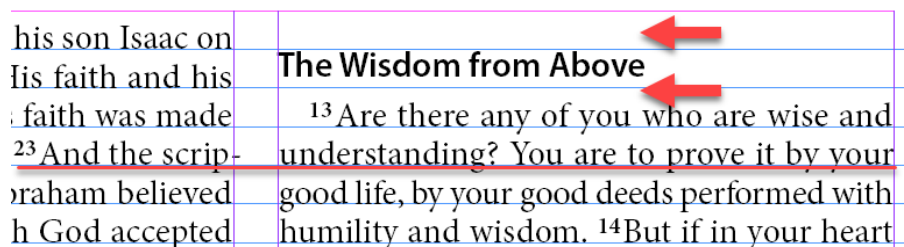
As an alternative strategy, enter the amount of **1 or 2 full lines** for space before a heading, and **0pt** space after. With this configuration, the body text will remain aligned with the baseline grid even when space before at the top of a column is omitted. Publishing Assistant will not add the extra `enableColTopExtraSpace` paragraph to the text. To preserve some whitespace between the heading and the following text, you could add a small baseline shift to the heading style. See: Applying InDesign Style Changes.
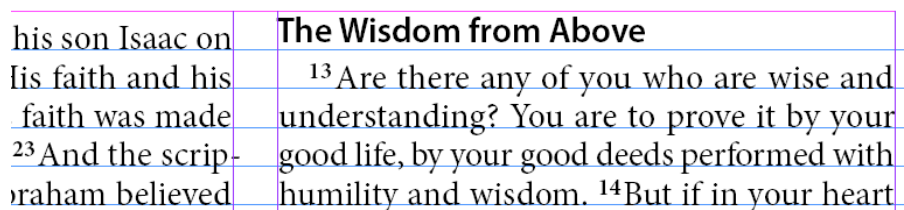
References (Section, Major Section, Minor Section)

Parallel references (`\r`) or a scope reference (`\mr` or `\sr`) may occur below section headings. These are usually formatted differently than the preceding heading.

Font Style

- Select a font **style** for the references — Bold, Italic, Bold Italic, Normal.

Font Size

- Enter the **font size in points** to use for the references. Leave blank to use a calculated default.

References are character styles in InDesign: Reference headings almost always occur in combination with a preceding section heading. In order to successfully manage the vertical space added before and after the combined block of two headings, Publishing Assistant joins the references to the same paragraph and style as the preceding heading. A soft-return is added between the section heading and the references. Formatting for the references is then applied using a character style.

Footnotes

Suppress Footnotes or Cross References?

Typeset Footnotes?

- Select **Yes** to typeset footnotes, or **No** to suppress the footnotes.

Typeset Cross References?

- Select **Yes** to typeset cross references, or **No** to suppress the cross references.

Merge Footnotes and Cross References?

- Select **No** (default) to typeset footnotes and cross references as separate collections within the note frame. Select **Yes** to merge the footnotes and cross references into one collection, mixed together in the order that they appear in the body text.

Note Text

Font Size for Notes

- Enter the **font size in points** to use for the footnotes and cross references.

Line Spacing (Leading) for Notes

- Enter **size in points** for the line spacing (leading) to use for footnotes and cross references.

  Note: If you decide to calculate this value as a percentage of the body text line spacing, it is best if the calculation is based on a common ratio of whole numbers, such `75%`, `80%`, or `66.6666%`. For example: at `75%`, four footnote lines will occupy the space of exactly three lines of body text.

Note Callers

Footnote Caller Font Style

- Select a font **style** for footnote callers — Bold, Italic, Bold Italic, Normal.

Cross Reference Caller Font Style

- Select a font **style** for cross reference callers — Bold, Italic, Bold Italic, Normal.

Overriding Caller Sequences

Publishing Assistant allows you to override the type of callers defined in the USFM project text (`+` = auto-generate, `–` = no caller, or user-defined) with an auto-generated sequence. The sequence is defined by the Paratext project's Language Settings.

When overriding a caller sequence you can specify when the sequence should restart. This option is not available if you have not selected to override the caller sequence. This setting can be applied differently for footnotes and cross-references.

If auto-generated callers (`+`) **are already defined in the project text**, the *default caller sequence* method (i.e. no override) is to apply callers from the beginning of the sequence defined in Language Settings, and to apply all characters in order, restarting each time the end of the sequence occurs.

Override Fnote / Xref Caller Sequence

- Select **No** to use the caller type defined in the project text, and the default caller sequence and restart method.

- Select **Restart sequence - book** to use auto-generated callers, and to restart the sequence at the beginning of every new book.
- Select **Restart sequence - chapter** to use auto-generated callers, and to restart the sequence at the beginning of of every new chapter.
- Select **Restart sequence - page** to use auto-generated callers, and to restart the caller sequence at the beginning of of every new page.
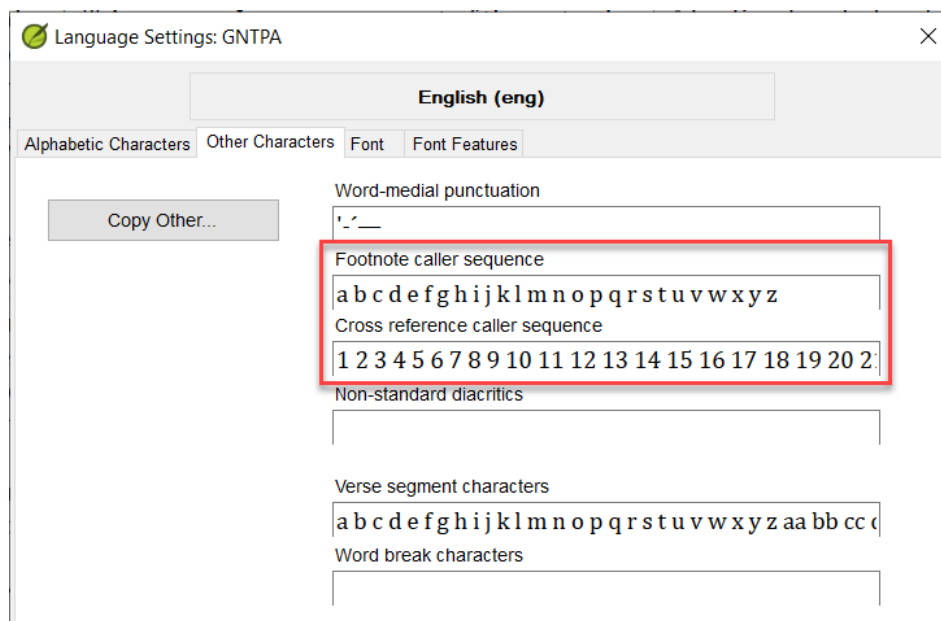
MORE - About note callers in Paratext

USFM project text in Paratext uses a syntax for footnotes like the following example:

```
\f + \fr 1.1: \fq In the beginning...the universe; \ft or \fq In the beginning God
created the universe\f*
```

The plus sign (+) in the example identifies the caller, and indicates that the callers should be auto-generated. A minus (–) would indicate that no caller is desired. Or the text may have a user supplied caller in this position.

If the current project has specified auto-generated callers, then Publishing Assistant will get the caller sequence from the project's Language Settings. If there is no sequence given, a default sequence of Latin script a-z will be used. A separate sequence can be added for footnotes and cross references.

Reference in Footnote

These options refer to the presentation of the text for 'origin references' (\fr), which usually occurs at the start of a footnote after the caller (e.g. \f + \fr 1.1: \fq In the beginning...). They only have an effect if the project text already includes footnote references. Paratext has utilities for easily adding these, if they are missing.

Include?

- Select **Yes** to display the origin reference, or **No** to suppress the reference.

Font Style

- Select a font **style** for footnote references — Bold, Italic, Bold Italic, Normal.

Note Callees

Choose whether footnote and cross reference 'callees' should be displayed in the footnote frame.

Hide Footnote / XRef Callees

- Select **Yes** to suppress the callees, or **No** to display the callees. Selecting No will only have an effect if the project text specifies a caller, or if one of the Override Caller Sequence options are used.

Note Rule / New Lines

Rule Between Body and Notes?

- Select **Yes** to draw a horizontal separation line between the body text and the notes, or **No** to have no line.

  The format of the rule (e.g. length, weight, color, offset from the note text) is easily changed by editing the properties of the **note frame rule** paragraph style within InDesign. See Applying InDesign Style Changes.

Start Each Footnote on New Line?

- Select **Yes** to begin each footnote on a new line, or **No** to have each footnote start directly after the previous footnote, separated by additional whitespace.

Blank Line Between FNotes and XRefs?

- Select **Yes** to add one blank line between footnotes and cross references, or **No** for no space.

Footnote Frame

Style?

Select the column layout for the footnote and cross reference text. The option to Merge Footnotes and Cross References determines whether footnotes and cross references are typeset as separate collections within the note frame, or merged together. If footnotes and cross references are not merged, then all the footnotes will be typeset first.

- 1 Columns - Page Wide
- 2 Columns - Page Wide
- 1 Column - Left
- 1 Column - Right
- 1 Column - Inside
- 1 Column - Outside

Gutter Rule?

This option applies only when the '2 Columns - Page Wide' footnote frame style is selected.

- Select **Yes** to generate a vertical rule in the gutter between the 2 note text columns, or **No** to omit the rule.

Bottom Inset Spacing

Publishing Assistant normally calculates this value so the bottom note sits exactly on the body text frame's last baseline. The value in this field is calculated on the Alignment Helper tab.

Layout Examples

and you will be put in jail. ²⁶There you will stay, I tell you, until you pay the last penny of your fine.

⁴⁰And if someone takes you to court to sue you for your shirt, let him have your coat as well. ⁴¹And if one of the occupation troops

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Notes - 1 Column - Page Wide

---

and you will be put in jail. ²⁶There you will stay, I tell you, until you pay the last penny of your fine.

⁴⁰And if someone takes you to court to sue you for your shirt, let him have your coat as well. ⁴¹And if one of the occupation troops

---

Notes - 1 Column - Page Wide - merged; no newlines

---

and takes you to court, settle the dispute while there is time, before you get to court. Once

³⁸"You have heard that it was said, 'An eye for an eye, and a tooth for a tooth.' ³⁹But now

---

Notes - 2 Columns

---

there is time, before you get to court. Once you are there, you will be turned over to the judge, who will hand you over to the police, and you will be put in jail. ²⁶There you will stay, I tell you, until you pay the last penny of your fine.

Teaching about Adultery

²⁷"You have heard that it was said, 'Do not commit adultery.' ²⁸But now I tell you: anyone who looks at a woman and wants to possess her is guilty of committing adultery with her

well. ⁴¹And if one of the occupation troops forces you to carry his pack one mile, carry

Notes - 1 Column - Outside (dotted rule)

stay, I tell you, until you pay the last penny of your fine.

well. [41]And if one of the occupation troops forces you to carry his pack one mile, carry

a **5.18:** *the end of all things;* or *all its teachings come true.*   *b* **5.22:** *if you are angry;* some manuscripts have *if without cause you are angry.*

5.18: Lk 16.17.   **5.21:** Ex 20.13; Dt 5.17.   **5.27:** Ex 20.14; Dt 5.18.   **5.29:** Mt 18.9; Mk 9.47.   **5.30:** Mt 18.8; Mk 9.43.   **5.31:** Dt 24.1-4; Mt 19.7; Mk 10.4.   **5.32:** Mt 19.9; Mk 10.11,12; Lk 16.18; 1 Co 7.10,11.   **5.33: a** Lv 19.12; **b** Nu 30.2; Dt 23.21.   **5.34: a** Jas 5.12; **b** Is 66.1; Mt 23.22.   **5.35: a** Is 66.1; **b** Ps 48.2.   **5.38:** Ex 21.24; Lv 24.20; Dt 19.21.   **5.43:** Si 12.4-7.   **5.45:** Si 4.10.

Notes - 1 Column - Page Wide - no newlines (short rule; condensed font)

Text Spacing

The Text Spacing section of the job specifications is where you configure common settings which affect how text is composed into lines and paragraphs in InDesign. These settings have a significant impact if you have chosen justified paragraphs. When InDesign is composing lines of justified text, it will increase or decrease the space between words, or letters, or adjust the size of glyphs, in order to fill the column width.

These parameters configure the **justification options** for InDesign paragraph styles, where they describe the spacing ranges used by the paragraph composer. The settings are added to the paragraph style named `default` and are inherited by the other styles which are based on it.
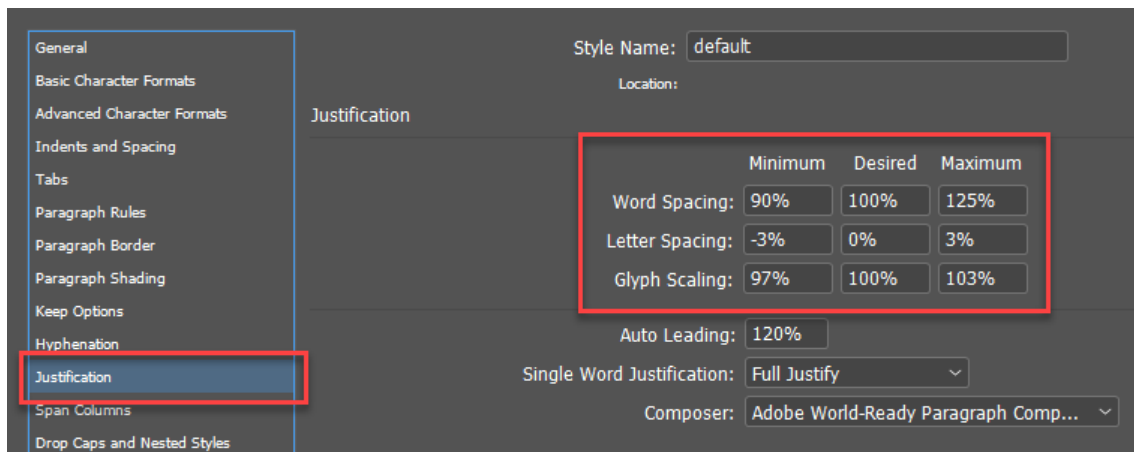
If you are not justifying paragraphs, the 'Desired' spacing parameters will still affect the default word and letter spacing, and glyph scaling, applied to the text.

Hyphenation can also have a major impact on how lines and paragraphs of text are composed.

> The appropriate values for text spacing and justification will vary between different scripts. The default values for new jobs are oriented toward typesetting Latin script. It is important to consider what values will produce a pleasing presentation for the script you are currently working with.

📤 **See also:** Adobe InDesign help on text composition.

Between Words

Desired (Optimal) %

- Enter the **preferred size** for the space between words, specified as a percentage of the regular size of a space within the selected font.
  Default: 100% (regular space)

Minimum %

- Enter the **minimum size for spaces between words** when justifying lines of text, specified as a percentage of a regular space. This must be less than or equal to Desired.
  Default: 90%

Maximum %

- Enter the **maximum size for spaces between words** when justifying lines of text, specified as a percentage of a regular space. This must be more than or equal to Desired.
  Default: 125%

Between Letters

Desired (Optimal) %

- Enter the **preferred size** for the distance between letters within words, specified as a percentage of a space.
Default: 0% (no space is added between letters)

Minimum %

- Enter the **amount which the distance between letters can be reduced** when justifying lines of text, specified as a percentage of a space. This must be less than or equal to Desired.
Default: -5%

Maximum %

- Enter the **amount which the distance between letters can be expanded** when justifying lines of text, specified as a percentage of a space. This must be more than or equal to Desired.
Default: 5%

Kerning

Kerning is the process of adjusting the distance between pairs of characters in order to achieve a visually pleasing and readable result. In good quality fonts, the font designer has usually carefully adjusted the preferred distance been many pairs of characters (these are called 'kerning pairs'). This information is saved within the font in a kerning table.

InDesign has technology which allows it to automatically adjust the kerning between characters based on the character shapes. This can be helpful if a font you are working with does not have kerning pairs configured, or does not produce a good result for the language you are working with.

- Select **Optical** kerning to allow InDesign to adjust the spacing between adjacent characters based on their shapes, or **Metrics** to use the kerning pair specifications defined in the font.

> **Optical** kerning will not work well for most non-roman (non-Latin) script fonts. You should select **Metrics** for working with non-roman text.

Note that kerning is different than 'tracking'. Tracking is the adjustment of the amount of space between characters uniformly, across a range of characters.

Glyph Scaling

Glyph Scaling is the process of adjusting the horizontal size of entire character shapes (called 'glyphs'), for the purpose of achieving better justified type. It is best to keep glyph scaling to very small amounts which will not be obvious or perceptible to the reader. Values more than 3% from the 100% default value may result in distorted letter shapes. The visual results with different scripts and fonts will vary, so some experimentation is required.

Glyph scaling is not required for most Latin script projects when adequate hyphenation support is available. But, if used carefully, it can really help in achieving an even justification of text with fewer gaps between words or letters. It can be especially useful with non-roman scripts when there are fewer spaces or word breaks available in the text.

Desired (Optimal)

- Enter the preferred size for the width of glyphs, specified as a percentage of the normal width of a glyph.
Default: 100%

Minimum %

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- Enter the minimum size for the width of glyphs, specified as a percentage. This must be less than or equal to Desired.
  Default: 97%

Maximum %

- Enter the maximum size for the width of glyphs, specified as a percentage. This must be more than or equal to Desired.
  Default: 103%

Automatic Vertical Justification

- Select **Yes** to enable automatic vertical justification, or **No** to disable it (default; preferred).

> **Using vertical justification is strongly discouraged** for most types of Publishing Assistant jobs.
>
> With vertical justification enabled, InDesign is permitted to visually fill text columns by adding extra space between lines (increasing leading), or between paragraphs. The result of vertical justification is that text will not remain aligned to the baseline grid, and will therefore not remain aligned with lines of text on the opposite side of the page. This can have a significant impact on the quality of the publication.

Hyphenation

Properly configured hyphenation can can significantly impact and improve the composition of paragraph text, especially when justification is applied or the text is being set in multiple columns. It can reduce the amount of text spacing adjustments needed in order to fill the column width, by providing more locations where the text can break onto a new line. If the language you are working with has very long words, it may not be possible to achieve a pleasing layout without using hyphenation. On the other hand, hyphenation can make the text more difficult to read for new readers.

Hyphenation Language

- Select the **language** to use for hyphenation, or **None**.

  The languages in this list are those offered and supported within recent versions of InDesign. The selection results in configuration of the **Advanced Character Formats > Language** setting for the paragraph style named `default` when new InDesign documents are created.

  If you require hyphenation for a language which is not supported by InDesign, you need to supply a list of hyphenated words in a file called `hyphenatedWords.txt`. If present, this file is normally generated by Paratext and located in the selected Paratext project folder (e.g. `C:\My Paratext Projects\GNT\hyphenatedWords.txt`). The file can also be copied to the current job folder in order to prevent any further changes in Paratext by the project team from affecting the current typesetting process. If this file is present in either the current project or job folder, an option **hyphenatedWords.txt** will appear in the menu.

  ↪ See the topic Hyphenation and Justification for details on creating and using `hyphenatedWords.txt`.

The remainder of the hyphenation settings are:

Words with at Least - letters

- Specify the **minimum number of characters** in a word before it will be considered for hyphenation.

After First - letters

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- Specify the **minimum number of characters** which must occur at the beginning of a word before it can be broken by a hyphen. For example, by specifying **3** for these values, `aromatic` would be hyphenated as `aro-matic` instead of `ar-omatic`.

Before Last - letters

- Specify the **minimum number of characters** which must occur at the end of a word before it can be broken by a hyphen. For example, by specifying **3** for these values, `aromatic` would be hyphenated as `aroma-tic` instead of `aromat-ic`.

Hyphen Limit - hyphens

- Specify the **maximum number of times** a hyphen can appear on consecutive lines. Zero means unlimited hyphens.

Hyphenation Zone

- Specify the **amount of white space** allowed at the end of a line of non-justified text before hyphenation begins. This option applies only when you're using the Single-line Composer with non-justified text.

Hyphenate Capitalized Words

- Select **No** to prevent capitalized words from being hyphenated.

  Note: InDesign does not support a setting of 'No' when using hyphenatedWords.txt for Language (discretionary hyphens)

Hyphenate Last Word

- Select **No** to prevent the last word in a paragraph from being hyphenated.

Hyphenate Across Columns

- Select **No** to prevent words from being hyphenated across the end of a column, frame, or page.

MORE - Reviewing the impact of hyphenation and justification settings

You need to carefully review the layout of your project's text in order to know whether your settings for hyphenation and justification (text spacing) are effective. Study some pages looking for:

- A large number of hyphens in many paragraphs.
- 'Rivers' of whitespace running vertically through paragraphs.
- Large spaces between words or letters across a line of text.
- Very 'dark' (excessively compressed text) or 'light' (excessively expanded text) paragraphs.

Although the spacing and glyph scaling values set minimum and maximum amounts, sometimes there are lines which cannot be set without violating these settings. It's important to adjust the settings to achieve as few violations as possible.

InDesign can show you where hyphenation and justification (H&J) violations have occurred in your text. Go to **Edit > Preferences > Composition**, and select **H&J Violations** to enable this display. InDesign will highlight lines of text which could not be set without violating your settings. There are 3 levels of intensity to the yellow highlights. The strongest highlights show lines with the greatest amount of violation.

loyal to one and despise the other. You cannot serve both God and money.

25 "This is why I tell you: do not be worried about the food and drink you need in order to stay alive, or about clothes for your body. After all, isn't life worth more than food? And isn't the body worth more than clothes? 26 Look at the birds: they do not plant seeds, gather a harvest and put it in barns; yet your Father in heaven takes care of them! Aren't you worth much more than birds? 27 Can any of you live a bit longer*e* by worrying about it?

28 "And why worry about clothes? Look how the wild flowers grow: they do not work or make clothes for themselves. 29 But I tell you that not even King Solomon with all his wealth had clothes as beautiful as one of these flowers. 30 It is God who clothes the wild grass—grass that is here today and gone tomorrow, burned up in the oven. Won't he be all the more sure to clothe you? What little faith you have!

31 "So do not start worrying: 'Where will my food come from? or my drink? or my

Ask, Seek, Knock
(Luke 11.9-13)

7 "Ask, and you will receive; seek, and you will find; knock, and the door will be opened to you. 8 For everyone who asks will receive, and anyone who seeks will find, and the door will be opened to those who knock. 9 Would any of you who are fathers give your son a stone when he asks for bread? 10 Or would you give him a snake when he asks for a fish? 11 As bad as you are, you know how to give good things to your children. How much more, then, will your Father in heaven give good things to those who ask him!

12 "Do for others what you want them to do for you: this is the meaning of the Law of Moses and of the teachings of the prophets.

The Narrow Gate
(Luke 13.24)

13 "Go in through the narrow gate, because the gate to hell is wide and the road that leads to it is easy, and there are many who travel it. 14 But the gate to life is narrow and the way that

Headers and Footers

A series of text fields and menus allow you to configure the content for page headers and footers. You can specify the content for each position (**Inside**, **Center**, **Outside**). You can specify header content separately for left and right-side pages (**Left Page Head**, **Right Page Head**). These options make it possible to have an identical header presentation on all pages, or a mirrored presentation. The footer content is the same on all pages.

Header Content

The header content options are:

- **None**
- **Page Number** — Display the current page number.
- **Chapter Reference** — Display the entire range of chapters which appear on the page (e.g. 1, 2 or 2-4), or only the first reference on the page, or only the last reference on the page.
- **Chapter/Verse Reference** — Display the entire range of references - including verse numbers - which appear on the page (e.g. 2.17-4.3), or only the first reference on the page, or only the last reference on the page.

Custom — You can further customize the header content using content codes within the Inside, Center, and Outside text fields. The content codes will be replaced with actual page content whenever the page headers are updated by PA in InDesign. The predefined menu options can be selected from the menu again at any time.

Footer Content

The footer content options are:

- **None**
- **Page Number** — Display the current page number.

Custom — You can customize the footer content using content codes within the Inside, Center, and Outside text fields.

Additional header content configuration

When a page begins with a partial verse:

What reference should appear in the header when the initial text on the page is the end of a verse that began on a previous page?

- Select **Header contains the reference for the partial verse**, or **Header contains the first reference on the page**.

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Page Number Script

- Select a **numbering system** to be used for page numbers.

> Support for an alternate numbering system is implemented by Publishing Assistant. Some language specific versions of InDesign also support alternate 'digit types'. For example: when you are working in Arabic, you can choose between Arabic, Hindi, and Farsi digits directly in InDesign from the paragraph and character style dialogs, and from the job settings for InDesign Middle East. Either method of support can work, but should not be used together.

Font Size

- Enter the **font size in points** to use for the heading. Leave blank to use the body text font size.

Consecutive Reference Separator?

- Enter the separator to be used between consecutive references. Enter `em-dash`, or `en-dash` or `figurespace` or the actual characters you want to use. This is commonly a comma figurespace `, `.
  Default: Taken from the Paratext Scripture Reference Settings for the project.

Non-consecutive ref sep - chap range?

- Enter the **separator** to be used between non-consecutive references that *include a chapter range* (e.g. Mat 3-4 or Mat 3.23-4.16). Enter `em-dash`, or `en-dash` or `figurespace` or the actual characters you want to use. This is commonly an en-dash.
  Default: Taken from the Paratext Scripture Reference Settings for the project.

Non-consecutive ref sep - verse range?

- Enter the **separator** to be used between non-consecutive references that *do not include a chapter range* (e.g. Mat 3.5-23). Enter `em-dash`, or `en-dash` or the actual characters you want to use. This is commonly a short dash (hyphen).

Show Page Number of First Page?

- Select **Yes** to show the page number at the bottom of the first page of each book, or **No** to hide the page number.

Space Between Header and Text

- Enter a **value for the amount of space** to apply between the running header and the first line of body text. Leave blank to apply a default of 1 line of space.
  Default units: mm

  Note: This value also affects footers.

Chapter Verse Separator?

- Enter the **separator** to be used between chapter/verse. This is commonly a colon `:` or a period `.`.
  Default: Taken from the Paratext Scripture Reference Settings for the project.

MORE - About Scripture Reference Settings

A Paratext project's 'Scripture Reference Settings' are configured by a project Administrator using a form accessed from the **Project menu**, and then **Project Settings > Scripture Reference Settings**.

The initial tab in this dialog includes fields for identifying the punctuation and syntax used in the project text for scripture references. The default settings for reference and range punctuation are gathered from here.

A second tab on this form is used for entering 'Book Names'. These are the vernacular language text for the project's scripture book names, in three forms – 'Long Name', 'Short Name', and 'Abbreviation'.

In many projects, this information about book names is also supplied within the text itself using `\toc1`, `\toc2`, and `\toc3` markers (and also `\h`). If a project text contains `\toc#` markers, Paratext will import the text for the lines into the appropriate fields in Scripture Reference Settings when these settings are opened for the first time. Paratext will also warn if the books names in this form are not the same as the content of the `\toc#` texts, and will offer to align them.

All of this information is used by Paratext to enable checking of scripture references in the text. Publishing Assistant can also access the Scripture Reference Settings information using content codes when you are specifying the content for page headers, footers, and chapter titles.

Other

Typeface Names

Some job specifications require you to specify a font style (e.g. footnote caller font style, or heading references font style). In these cases you are asked to select Bold, Italic, Bold Italic, or Normal. Some fonts contain additional weights and styles, and may also use alternative face names.

- Select the **specific typeface** to use whenever Italic, Bold, or Bold Italic text are selected in other job specifications.

If some elements in the text require the use of other fonts entirely, this kind of customization can be achieved by applying InDesign style changes to your job.
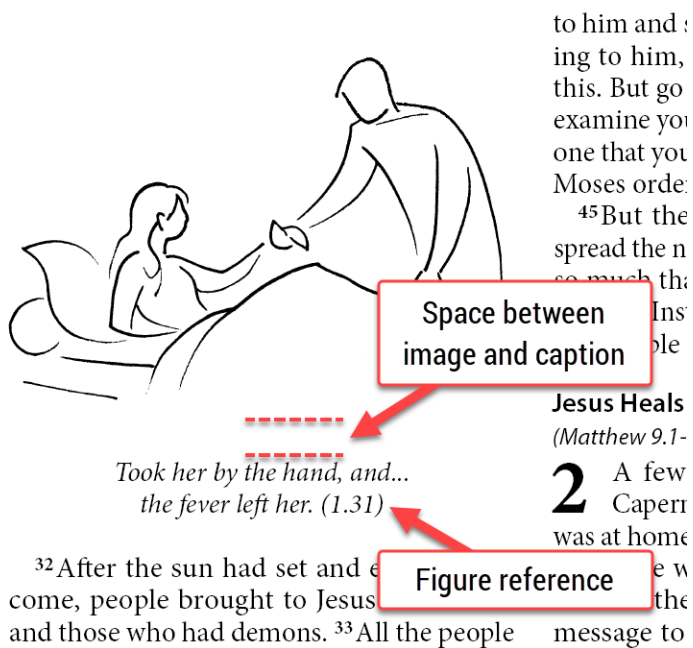
Illustrations

Show the Fig's Reference

- Select **Yes** to show illustration references, or **No** to hide them. Selecting Yes will only have an effect if the reference exists in the fig properties in the project text.

Space between Image and Caption

- Enter the **amount of space** to add between an illustration and its caption. Leave blank to use a default of one line.
  Default unit: pt

to him and ...
ing to him,
this. But go
examine you
one that you
Moses orde:
⁴⁵But the
spread the n
so much tha
Ins:
ble

Jesus Heals
(Matthew 9.1-

Took her by the hand, and...
the fever left her. (1.31)

2 A few
Capern
was at home

³²After the sun had set and come, people brought to Jesus and those who had demons. ³³All the people

e w
the
message to

Tables

Table Headers Font Style

- Select a font **style** for the labels used at the top of table columns (USFM\th#) — Bold, Italic, Bold Italic, Normal.

Space Before Tables

- Enter the **amount of space in points** to add before tables. Leave blank to use a default of 1/2 of the body text line spacing (leading).

Space After Tables

- Enter the **amount of space in points** to add after tables. Leave blank to use a default of 1/2 of the body text line spacing (leading).

³⁻⁹On the east side, those under the banner of the division of Judah shall camp in their groups, under their leaders, as follows:

Tribe	*Leader*	*Number*
Judah	Nahshon son of Amminadab	74,600
Issachar	Nethanel son of Zuar	54,400
Zebulun	Eliab son of Helon	57,400
	Total:	186,400

The division of Judah shall march first.
¹⁰⁻¹⁶On the south, those under the banner of the division of Reuben shall camp in their

Glossary

A project text may contain \w ...\w* character style markers around some words. These markers are normally used to indicate that these words have a corresponding entry in the project's glossary text (the book named `GLO`). For example `\w Samaritan\w*`, or `\w Samaritans|Samaritan\w*`.

The following 2 settings specify the format to use when adding a caller to the typeset layout, to indicate that the marked word is found in the glossary.

Glossary Caller Font Style

- Select a font **style** for glossary callers — Bold, Italic, Bold Italic, Normal.

Glossary Caller

- Enter a **character** to display within the typeset text as a glossary caller. The character will be typeset immediately before the marked word. Leave the field empty to specify no glossary caller.

MORE - Linking and formatting glossary words

Below is an example from John 4:9 where the word Samaritan has been identified as a glossary word.

\v 9 The woman answered, "You are a Jew, and I am a \w Samaritan\w* — so how can you ask me for a drink?" (Jews will not use the same cups and bowls that Samaritans use.)

By default, Publishing Assistant does not give `\w...\w*` any special formatting. You can format the marked word differently by configuring the properties for the `w` character style in InDesign. If you have entered a character to display for a glossary caller, you can also adjust the format of the caller by configuring the `glossaryCaller` character style.

to buy food.)
⁹The woman answered, "You are a Jew, and I am a *Samaritan—so how can you ask me for a drink?" (Jews will not use the same cups and bowls that Samaritans use.)ʰ
¹⁰Jesus answered, "If you only knew what

Asterisk glossary caller, formatted 60% black

Paratext can link renderings in a project text to their glossary entries by marking words with `\w ...\w*`. It does this using the Biblical Terms tool. If it is desirable to do this for the project you are working on, the Paratext project administrator will need to engage with or complete the process. Search for "glossary" in Paratext Help for articles on creating glossary entries and on marking glossary words.

Print on Demand

Print on Demand Job?

- Select **Yes** if you know that the job is intended to be printed by a digital, print-on-demand process. This setting results in Publishing Assistant restricting page sizes and margins for the job to dimensions which are known to be compatible with various commercial print-on-demand (POD) systems. This will already by set to Yes if the **Is Print-on-Demand job** option was selected when the current job was initially created.
- Select **No** if there is no POD restrictions on the job's dimensions.

   Pressing the **Adjust Job for POD** button will change the selector above to 'Yes' and will open the Print-on-Demand Settings window. In this window you will need to choose one of the available page sizes. Print on Demand services typically require at least 5 mm of white space on all four sides of the page. Publishing Assistant will propose new settings for margins if the current amount of whitespace is less than 5mm.

Other page sizes for POD: It is possible to enter a custom page size in the Print-On-Demand Settings form. Publishing Assistant will then only ensure that page margins allow sufficient white / edge space. If you do not select the 'Print-on-Demand' option when creating or configuring a job, it does not necessarily mean that the resulting publication could not be used by a POD printer. The Print-On-Demand Settings utility simply assists you with setting dimensions which are known to be compatible with commercial systems.

Print-On-Demand Settings — □ ✕

Page Size

Choose a page size.

Page Size [140 mm x 210 mm ∨]

Custom Page Size [140 mm] x [210 mm]

Edge Space

You must have at least 5 mm of edge space on all four sides.

Side	Current Margins	Current Edge Space	New Margins	New Edge Space
Top	13.816 mm	7.5 mm	13.8 mm	7.5 mm
Bottom	10.994 mm	11.0 mm	11.0 mm	11.0 mm
Inside	14 mm	14.0 mm	14.0 mm	14.0 mm
Outside	10 mm	10.0 mm	10.0 mm	10.0 mm

[OK] [Cancel]

- Pressing **OK** will change the specifications for Page Size and Page Margins on the Basics tab.
- Press **Cancel** to abort making changes to the page size or margins.

Marginal Text

In this section you can specify that verse numbers should be typeset in the margins of the page, and you can set the properties for their appearance. Marginal verses work with either single or double column layouts. In a double-column layout you may need to check that the left and right margins and gutter width are large enough to accommodate the longest verse numbers which may appear in the location specified by the 'where to show' option (below).

Show Verse Numbers in Margin

- Select **Yes** if you would like to typeset verse numbers in the margin, or **No** to keep verse numbers within the Bible text. Selecting Yes enables the remaining options.

Where to show

- Select the margin **location** for the verse numbers — Show To Left (of the text), Show To Right, Show Outside, or Show Inside.

Distance from Body Frame

- Enter the **distance** between the verse number and the edge of the text column.
Default units: mm

Which Verses Show in Margin

- Indicate **which verse numbers** to display in the margin — All, or 'Only those in the middle of paragraph'. If you select 'Only those in the middle...', the verse numbers at the start of a paragraph will remain untouched.

Hide Verses in the Body

- Select **Yes** to hide the verse numbers within the body, or **No** to show verse numbers in both the margin as well as in the body.

Marker Options for Poetry

- If you are showing a marker to indicate the location of the start of a verse within the body (see below), you can specify how these are handled within poetry — Show Markers for All Verses in Poetry, or Show Markers only in middle of Poetic Paragraph/Line.

Text Marker to Show in Body

- If you hide verse numbers in the body, you may want to show a marker instead to indicate where the new verse begins. Enter the marker in this field.

    Note: The marker will not be displayed where a paragraph begins with a verse number.

MORE - About formatting for marginal verses

Verse numbers will not appear in the margin of new documents until Publishing Assistant adjusts each page. The verse numbers will be added to small text frames which are positioned at the specified location, and which are 'anchored' to the verse start location in the body. See Updating and Validating Page Content.

The format of the verse numbers within these anchored text frames can be adjusted with paragraph styles named `AnchoredVerseLeft` or `AnchoredVerseRight`, depending on the position of the number.
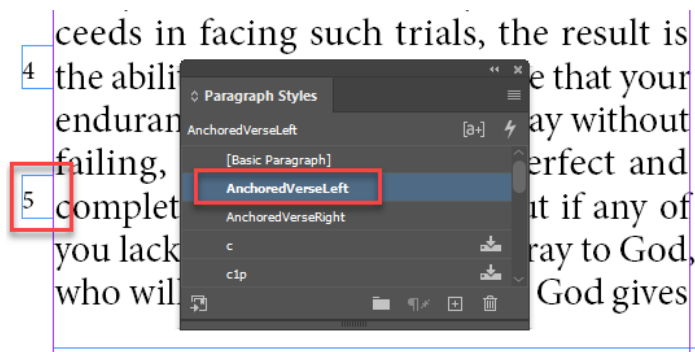
If you are showing a marker to indicate the location of verses, the format of marker can be adjusted with a character style named `vmark`.

Layout Examples

1 From James, a servant of God: Greetings to all God's people scattered over the whole world.

Faith and Wisdom

2 My friends, consider yourselves fortunate when all kinds of trials come your 3 way, §for you know that when your faith succeeds in facing such trials, the result 4 is the ability to endure. §Make sure that your endurance carries you all the way without failing, so that you may be perfect 5 and complete, lacking nothing. §But if any of you lack wisdom, you should pray to God, who will give it to you; because God 6 gives generously and graciously to all. §But when you pray, you must believe and not doubt at all. Whoever doubts is like a wave in the sea that is driven and blown about 7-8 by the wind. §If you are like that, unable to make up your mind and undecided in all you do, you must not think that you will receive anything from the Lord.

Poverty and Riches

9 Those Christians who are poor must be 10 glad when God lifts them up, §and the rich Christians must be glad when God brings them down. For the rich will pass 11 away like the flower of a wild plant. §The sun rises with its blazing heat and burns the plant; its flower falls off, and its beauty

Marginal Verses - Show Left - 40% black verse marker

---

1 From James, a servant of God: Greetings to all God's people scattered over the whole world.

Faith and Wisdom

2 My friends, consider yourselves fortunate when all kinds of trials come your way, 3 •for you know that when your faith succeeds in facing such trials, the result is 4 the ability to endure. •Make sure that your endurance carries you all the way without failing, so that you may be perfect and 5 complete, lacking nothing. •But if any of you lack wisdom, you should pray to God, who will give it to you; because God gives generously and graciously to all. •But when 6 you pray, you must believe and not doubt at all. Whoever doubts is like a wave in the sea that is driven and blown about by the wind. •If you are like that, unable to 7-8 make up your mind and undecided in all you do, you must not think that you will receive anything from the Lord.

Poverty and Riches

Those Christians who are poor must be 9 glad when God lifts them up, •and the rich 10 Christians must be glad when God brings them down. For the rich will pass away like the flower of a wild plant. •The sun 11

Marginal Verses - Show Outside - 40% black bullet verse marker; with gutter rule

Layout

Composer

Within InDesign, the 'paragraph composer' manages the process of collecting words into lines of text, and composing lines of text into completed paragraphs. The paragraph composer evaluates possible breaks, and selects ones which best support the current paragraph style's hyphenation and justification (text spacing) options.

- Select **Adobe Paragraph Composer** (default) to use the standard multi-line composer shipped with Adobe InDesign. The Adobe Paragraph Composer considers all possible line breaks and text spacing amounts for an entire paragraph. It optimizes the selection of line breaks in order to create more even text spacing for the whole paragraph, to eliminate especially unattractive breaks, and to require fewer hyphens.
- Select **Adobe Single-line Composer** to use a simpler approach to composing paragraphs, where line breaks and text spacing amounts are considered only once, one line at a time, and not optimized using the Adobe Paragraph Composer's multi-line approach.

> When using the multi-line composers (Adobe Paragraph Composer, or Adobe World-Ready Paragraph Composer), use care when performing any manual adjustments to the text. Be aware that a change to one line of text may result in composition changes to other sections of the paragraph as well.

Complex Script Composers

Over the years InDesign has added support for many complex writing systems through the addition of the World-Ready Paragraph Composers. If you are working with a complex script, you must choose one of these composers. They are also required for typesetting languages using Latin script which have multiple levels of stacked diacritics. InDesign 2020 added support for five South East Asian languages: Thai, Burmese, Lao, Khmer, and Sinhala.

> **InDesign versions prior to CS4 did not include the World-Ready Composers.** Older versions of Publishing Assistant also installed a custom-developed 'Non-Roman Composer', which made it possible to work with complex scripts in InDesign CS2 or CS3. This paragraph composer is no longer supported, and is not required when working with newer versions of InDesign.
>
> A paragraph composer which supports Graphite enabled fonts is under development, but is not currently available.

- Select **Adobe World-Ready Paragraph Composer** to use the multi-line composer with support for complex scripts.
- Select **Adobe World-Ready Single-line Composer** to use the single-line composer with support for complex scripts.

Optical Margin Alignment

Optical Margin Alignment subtly outdents the position of some punctuation marks (such as periods, commas, quotation marks, and dashes/hyphens) and the edges of serifs or the angled stems of particular letters (such as 'A', 'V', or 'W') so that a small amount of these characters hangs just outside the text margins. This can help the type at the margin to appear more visually aligned, especially when printed.

- Select **Yes** to use Optical Margin Alignment, or **No** to turn off Optical Margin Alignment (all text will be justified only up to the margin edge).

InDesign Middle East

When creating a new job, selecting the Middle East feature set will cause these specification options to be enabled. For InDesign versions CS6 or newer, Publishing Assistant will automatically enable the Middle East feature set for InDesign on your system.

⬀ See the Adobe Help article on Arabic and Hebrew features in InDesign for details on Middle East features.

Digits?

- Select a **numbering system** to be used for displaying digits in the text — Arabic, Hindi, Farsi. 'Arabic' in this instance refers to 'European (Western Arabic)' digits. Selecting Default indicates that InDesign will use numbers in the same language as that of the context in which it occurs.

    Note: These options depend upon the availability of the shapes (glyphs) for the selected digit type being available in the body text font.

> Support for an alternate numbering system is also implemented by Publishing Assistant specifically for chapter, verse, and page numbers. The Digits selection here for Middle-East is enabled directly within InDesign through paragraph and character style settings. Either method of support can work, but should not be used together.

Kashidas

Kashida is a typographic effect used in some cursive scripts (particularly Arabic) which justifies lines of text by elongating certain characters. (Kashida can also refer to the character which represents this elongation — also known as "tatweel".)

- Select **Yes** to allow application of kashidas when justifying lines of Arabic script text, or **No** to disable kashidas.

Character Direction

When left-to-right (LTR) text is mixed with right-to-left (RTL) text in the same paragraph, each section of text should be written in its proper direction. This is known as 'bi-directional' text. Arabic text content generally flows from right to left, but any numbers or text in another script (e.g. Latin script) should run left to right.

- Select **Default** (recommended) to let InDesign handle bi-directional text, automatically switching direction as required by the type of text encountered.
- Select **Left to Right** or **Right to Left** to explicitly define the direction for non-Arabic text.

Diacritic Positioning

Specify how vowels and diacritics should be positioned.

- If you are using an OpenType font for your typesetting job, you would normally select **OpenType** to access and apply the diacritic positions specified by the font developer. The positioning quality and accuracy is dependent on the implementation of the necessary features within the font, and on InDesign's support for the font features or technology.
- InDesign can also apply its own algorithm for positioning the diacritics. In this mode, you control the nearness of diacritics to base characters by selecting **Loose**, **Normal**, or **Tight**, or select **None** to disable diacritic positioning.
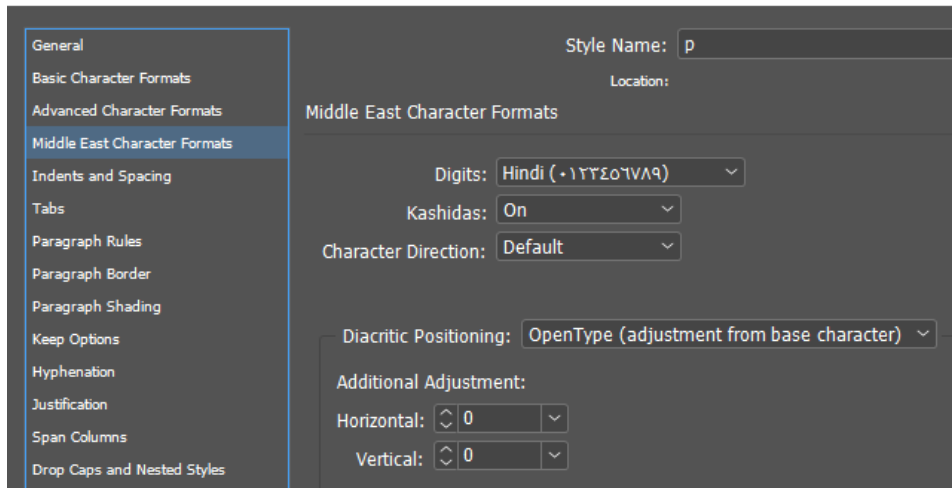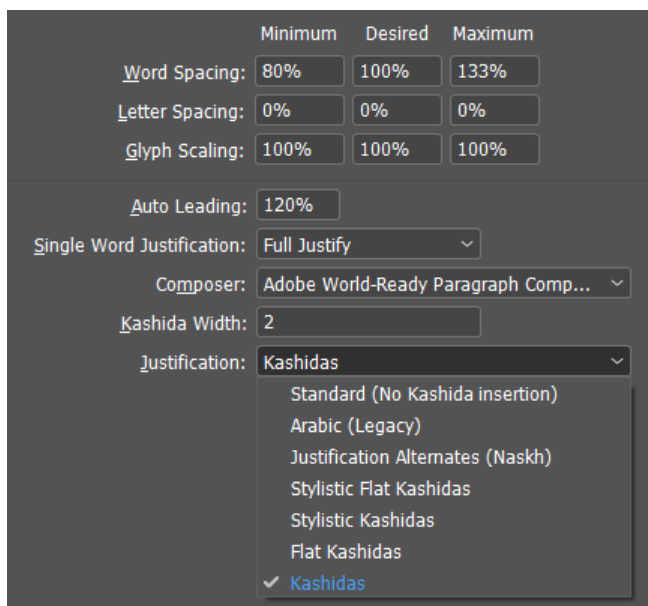
InDesign 2020 ME paragraph style Middle East Character Format options

Paragraph Justification

Specify the method to use for paragraph justification. The configuration of this parameter is only significant if justify paragraphs is set to Yes.

The differences between these justification options is not very clear or well documented. You will need to experiment to identify your preferred justification result.

- Select **Naskh** to apply Naskh justification style rules, **Arabic** to use a legacy InDesign algorithm, or **Standard** to use the current word and letter spacing parameters for creating justified paragraphs with no kashida insertion.

InDesign 2020 ME paragraph style Justification options

Page Binding

- Select **Right to Left** or **Left to Right** page binding. This setting specifies the overall orientation of the book. It affects the position of the book spine and the first page of a document (whether the book is

opened with the spine to the left or the right of the first page) and column order on each page (whether the first column on the page is on the right or left side).
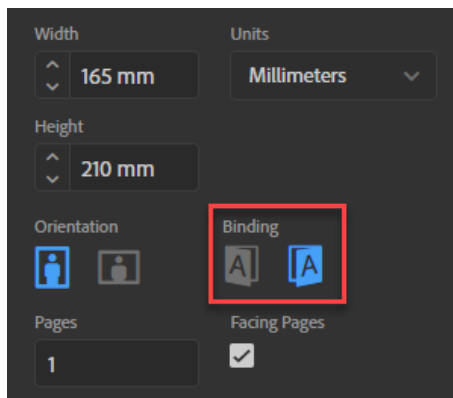
InDesign 2020 ME document setup page binding selection

CJK

When creating a new job, selecting the CJK feature set will cause these specification options to be enabled. For InDesign versions CS6 or newer, Publishing Assistant will automatically enable the CJK feature set for InDesign on your system.

See the Adobe Help articles on composing CJK text paragraphs and formatting CJK characters in InDesign for details on CJK features.

CJK Layout

- Select the text **layout direction** — Horizontal or Vertical. Select None if the project you are working with is NOT a Chinese, Japanese, or Korean text.

Horizontal Scaling

- Enter a percentage for desired horizontal scaling.

Footnote Style

- Select **Inline** to typeset footnotes using a style which presents footnotes inline with the body text using two half-height lines, or **Bottom** to typeset footnotes at the bottom of the page.

> **Publishing Assistant 7.0** will include expanded and improved support for CJK typesetting and CJK grid layouts.

Diglot

> **Review the Guide** for typesetting a Diglot before configuring the following specifications.

Publishing a Diglot?

- Select **Yes** if you are typesetting a diglot. The remaining Diglot specification options will be enabled.

Secondary Project

- Select the **project** which contains the secondary text.

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Secondary Project Job

- Select the secondary project **job** which contains the InDesign tagged text prepared for this diglot layout.

Secondary project column width

- Enter the **column width** for the secondary project. Enter percentages (e.g. 45%) or absolute values (e.g. 12p). Entering 45% makes the secondary project's column 45% of the available text width. A value of 0 (zero) or blank will be interpreted as 50%, making both columns the same width.

Footnotes at bottom of page

- Select **Yes** to typeset footnotes at the bottom of the page (with any necessary whitespace added between the notes and the body), or **No** to typeset footnotes directly under the body (with any necessary whitespace added between the notes and the bottom of the page).

Column Layout

- Select **Primary text in left column** to produce the same column layout on every page, or **Primary Text in outside column** to produce a mirrored column layout on left and right side pages.

Align Verses Using Versification

- Select **Yes** to evaluate versification differences between both project texts when aligning verses, or **No** to ignore versification differences.

Alignment Options

Indicate which elements of the primary and secondary texts should be horizontally aligned.

- Select **Align Chapters** if you want alignment at new chapters.
- Select **Align Chapter and Verse Paragraphs** if you want alignment at new chapters, *and also at* paragraphs which begin with the same verse number.
- Select **Align Chapters and Section Breaks** if you want alignment at new chapters, *and also at* section headings followed by paragraphs which begin with the same verse number.
- Select **Align Top of Columns** if you want alignment of the first references at the top of each column, but without further alignment of chapters or verse paragraphs.
- Select **None** to not perform any alignment. In this case, Publishing Assistant will only flow the texts for primary and secondary projects into the document according to the specified column layout (above).

MORE - About diglot text alignment

When adjusting pages for a diglot, Publishing Assistant adds whitespace at locations where alignment needs to occur. In order to add space at the top of the column, the top of the frame is repositioned. Within a column's text, Publishing Assistant adds an additional empty paragraph at locations where alignment needs to occur. The style for this paragraph is named `diglotExtraSpace`. Publishing Assistant locally adjusts the leading values for the `diglotExtraSpace` paragraphs in order to precisely control the amount of space needed to align the primary and secondary text baselines.

Running Header Source

- Select **Primary Text** or **Secondary Text** as the source of the running header information. Select **Text In Page Outside Column** to have the source for the running header content based on the text occuring the outside column on each page. The result of selecting 'Text in Page Outside Column' will depend on the job's setting for Column Layout..

Page Number Source

- Select Primary Text or Secondary Text as the source of the page number content. The impact of this setting relates to the configuration for the page number, such as the Page Number Script, and not the page number itself.

Concordance Builder / Names Index Builder

Publishing a Concordance/Index

- Select **Yes** if you are typesetting the project's `CNC` or `NDX` books, and if these books contain the output from the Concordance Builder or Names Index Builder tools.

Concordance/Names Index Columns

Concordances and names indexes can be typeset using up to 5 columns on a page. The width of the resulting text column must be in agreement with the values supplied in the Concordance Builder or Names Index Builder tools when configuring typesetting options and exporting the text to Paratext.

- Select from **1 to 5** columns.

Continue Heading at Col Top?

When an entry/section following a heading breaks across a column boundary, do you want the heading to be shown again at the next column top?

- Select **Yes** to to repeat the current heading text at the top of a new column, or **No** to continue the section without repeating the current heading text.

Heading Cont. Indicator Location

When continuing a heading at the top of the column, a character is usually included before or after the heading to indicate that a section is being continued.

- Select **Before** to typeset the continuation character before the continued heading text, or **After** to typeset the continuation character after the heading text.

Heading Continuation Indicator

- Enter the **character(s)** to be used to indicate a heading continuation. Leave blank for no continuation indicator.

Custom Layout

Developing Custom Layouts

The basic Bible layout options in Publishing Assistant support body text in 1 or 2 columns, and a fixed set of layout options for footnotes and cross references at the bottom of the page. InDesign paragraph style options for splitting or spanning columns can be used to extend these design options, while still working with basic layout options. These options are sufficient for many common Bible designs.

If your design requires body text or notes in other locations on the page, or if you are typesetting a Paratext study Bible project which includes extended study content (`\ef`, `\ex`, `\esb`), then you need to use a 'custom layout' specification for your job.

There are **2 types** of projects which can be configured as a custom layout — a **Standard Project**, and an **Extended Notes Study Bible**.

Standard Project

A standard project is a scripture translation text which can include:

- book introductions
- standard translation footnotes (`\f`)
- cross-references (`\x`)
- peripherals (front and end matter books)

Extended Notes Study Bible

In addition to the content of a standard project, an extended notes study Bible project is a scripture translation text which can also include:

- division and section introductions
- an extended collection of study footnotes (`\ef`)
- an extended collection of cross-references (`\ex`)
- sidebars / mini-articles (`\esb`)
- study content categories (`\cat ...\cat*`)
- extended / alternate book introductions

    ➲ See the orientation topic on Paratext Study Bibles for more detail.

Pagination in Custom Layouts

When creating documents for a basic Bible, Publishing Assistant places the body text in InDesign using 'autoflow'. This means that InDesign automatically generates all pages and text frames needed to contain the entire body text. Publishing Assistant also adds frames to each page which will be used for notes and the running header. This all happens before placing the additional note content, or adjusting any of the pages.

Page-by-page process

As page layouts become more complex, or the proportion of non-scripture content on each page grows, it is usually best to fit the content and finalize the layout for one page before moving on to the next. The impact of adjustments on the current page will often cause significant change to the content which then appears on the following page. This is the reason why the default pagination process followed for custom layout jobs is different than for basic Bibles.

With custom layout jobs, Publishing Assistant adds one page at a time to the document. For each new page, a frame for the body text and frames for other content are added according to the job's page layout description. The body text is linked from the previous page and the initial content required in each additional frame is placed. Typically, each page is then adjusted before another page is added to the document. The process for adjusting each page is similar to the process for basic Bibles.

Automation

As with basic Bible layouts, Publishing Assistant can attempt to automate some or all of the operations needed to complete pages for a custom layout. However, for custom layouts and complex pages it is important to understand the function of each page tool and text tool, and then to determine how to use them effectively for completing pages in your job. You can then choose how many actions Publishing Assistant will perform automatically on every page, and how you will interact with the page building process.

More complex pages usually also require more flexibility for determining the location and position of larger content. For this reason, illustrations are handled in custom layout jobs through a more manual process involving the use of InDesign Libraries. The same process using libraries can be applied to study Bible sidebars as well (recommended).

Creating a New Custom Layout Specification

To configure a custom layout for your job:

- Select the **Custom Layout** tab, and then select **Yes** from the 'Custom Layout?' menu. The remaining controls on on the page will be enabled.

- Click on the radio button beside Standard Project or Extended Notes Study Bible.

- Click the **Edit Page Layout** button. The page layout description editor will appear. Depending on the project type you have selected, Publishing Assistant will open the page layout description editor with a default layout pre-configured.

  ➲ See Page Layout Descriptions for details.

- In the bottom half of the Custom Layout specification tab, select the categories to include in the job, and what type of style or image support should be provided for them.

 ➲ See Study Content Categories for details.

Page Layout Descriptions

Editing Page Layouts

From the job specifications Custom Layout tab, click the **Edit Page Layout** button to open the 'page layout description editor'. This is the primary interface for configuring the design and content for a custom layout.

A custom page layout description is a definition of the frames on a page, the content (markers) which should appear in each frame, and how each frame should interact with other frames. Page layout description files are saved with the name `StudyBibleLayout.xml` within the job folder

Default Layout

If this is a new job, a default page layout description is generated. The default is provided to assist users who are not familiar with custom layouts by providing an example for review. For a Standard project, the default layout describes a typical center column reference Bible. For an Extended Study Bible project, the default layout describes a full study Bible including notes, cross references, and sidebars.

Standard project default layout

Extended notes study Bible project default layout
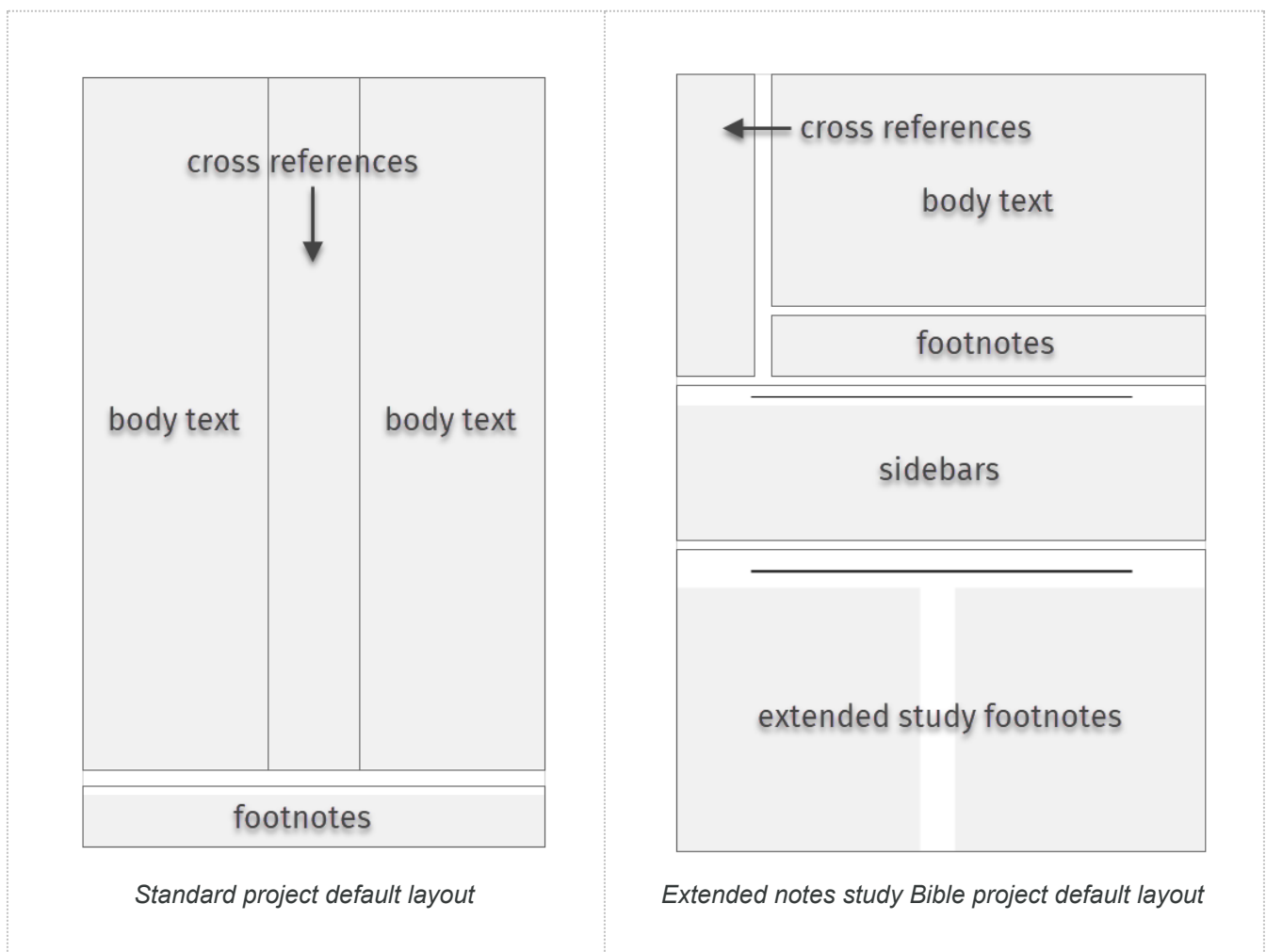
The default layout for the Extended Notes Study Bible project is shown in the editor below.
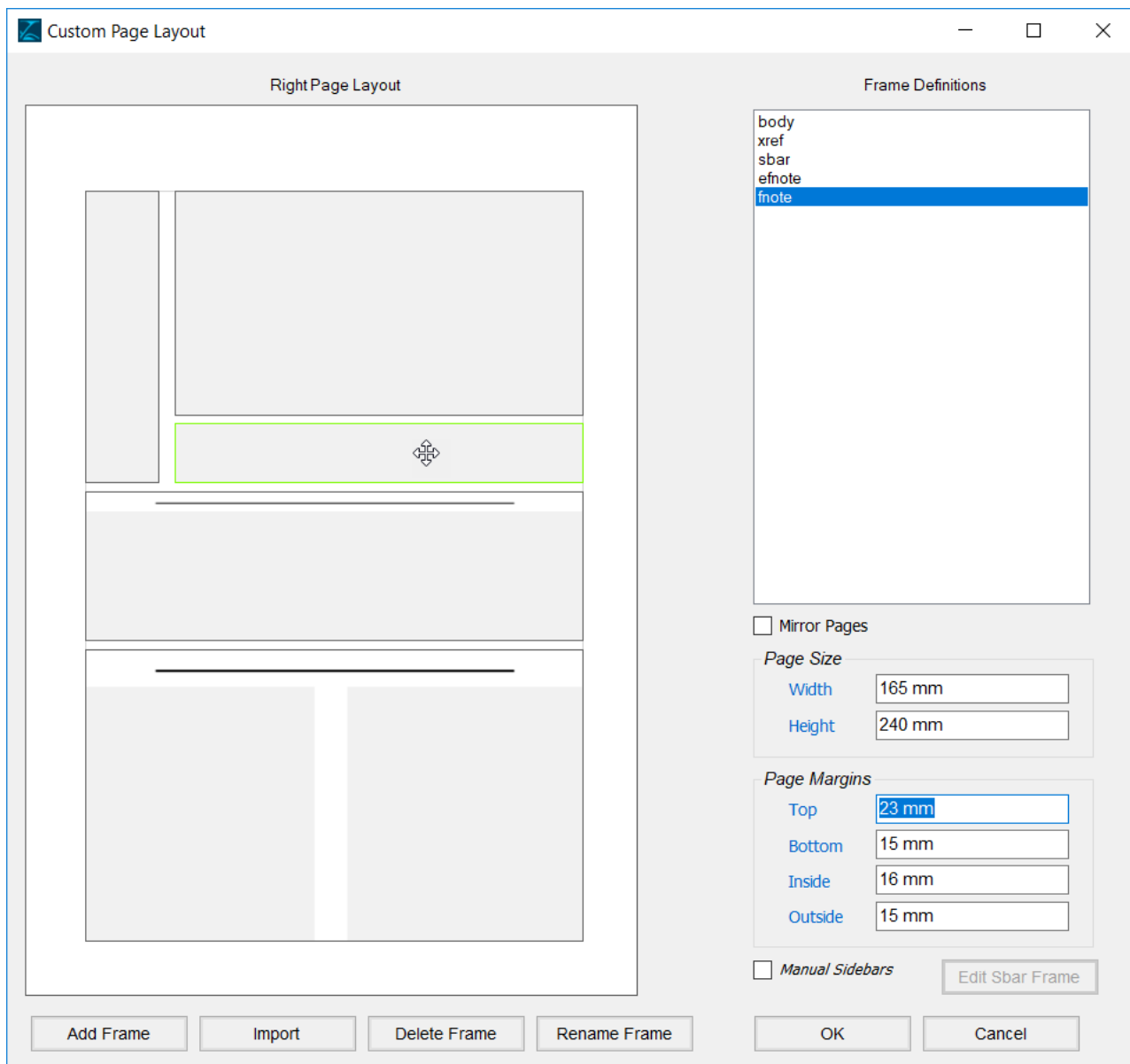
On the left side of the editor, frames are displayed visually on an example image of the right page. On the top right of the editor, the frames are shown in a Frame Definitions list. If a frame is selected on the page image or in the frame list, it is highlighted with a green outline in the image, and the frame name is highlighted in the frame list.

There are buttons at the bottom of the editor window to **Add**, **Delete**, or **Rename** a frame.

You can:

- Use the default layout as is.
- Edit the frame definitions to modify the layout as needed.
- Delete the frames in the layout and begin with an empty layout description

Example Layout Configuration - Side Notes

In order to illustrate the process for configuring custom page layouts, the remainder of this topic includes examples for a simple extended notes study Bible. The example layout contains extended study notes (`\ef`) in a column on the outside of the page; footnotes (`\f`) and cross references (`\x`) combined in a frame at the bottom of the page, and sidebars (`\esb`) with categories. An explanation of other configuration options is also given.

- To begin with an empty page, you need to delete the existing default frames. **Select each frame**, and then click **Delete Frame.**

Page Size and Margins

- Make any necessary changes to the page width, height, and margin values. These will be reflected on the job specifications Basics tab. It is recommended to set the page size correctly before adding or editing frames.

  In the example layout, a page size of 175mm x 230mm is used.

Mirror Pages

- If Mirror Pages is checked, the page layout created in the editor represents the right side page. If Mirror Pages is unchecked then both left and right pages will have an identical layout.

  In the example layout, **Mirror Pages** is selected.

Manual Sidebars

If a project contains sidebar elements (`\esb`), a fixed location can be specified for them in the page layout. When adjusting pages, if no sidebars exist in the content for a page, the sidebar frame will be hidden.

More complex pages often require some flexibility for determining the best location and position for larger contents such as sidebars and illustrations. The Manual Sidebars option results in Publishing Assistant assisting with the placement of sidebars through a process of working with InDesign libraries. In most projects containing sidebars, manual sidebars will be the most efficient option.

- Click the **Edit Sbar Frame** button to edit the properties for the sidebar frame. (This can be done later once other page frames have been configured.) See the section below under 'Editing Frame Definitions' titled Manual Sidebar Definition. *In the example layout*, **Manual Sidebars** is selected.
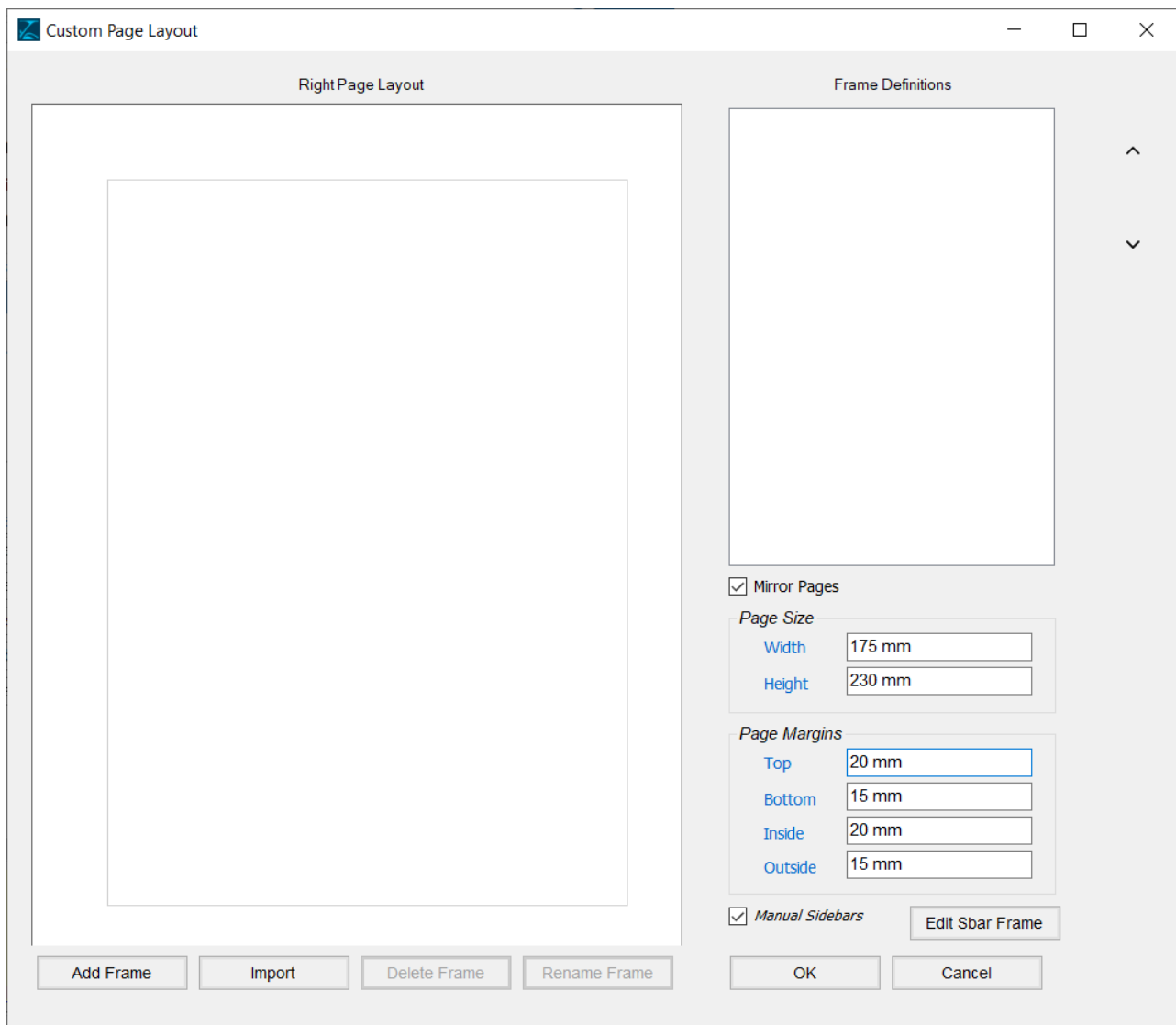
Every page layout must contain a frame for the scripture body text. This frame must be named `body`.

- Click **Add Frame**
- A small window for entering the frame name will open. Enter the name `body` in the text field and click **OK**.
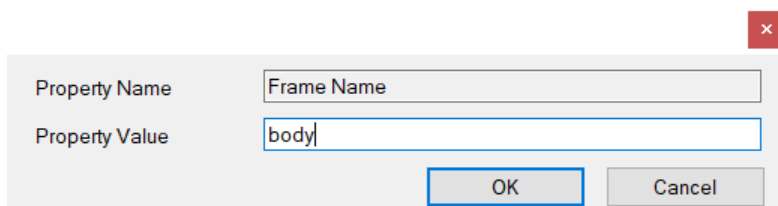
A frame is added at the top left corner of the page layout. The name `body` is shown in the Frame Definitions list.

You can adjust the **position** of a frame by selecting and dragging the entire frame with your mouse. Adjust the **size** by hovering with your mouse near the edge of a frame until the cursor changes to a double arrow cursor. Then drag the edge of the frame with your mouse.
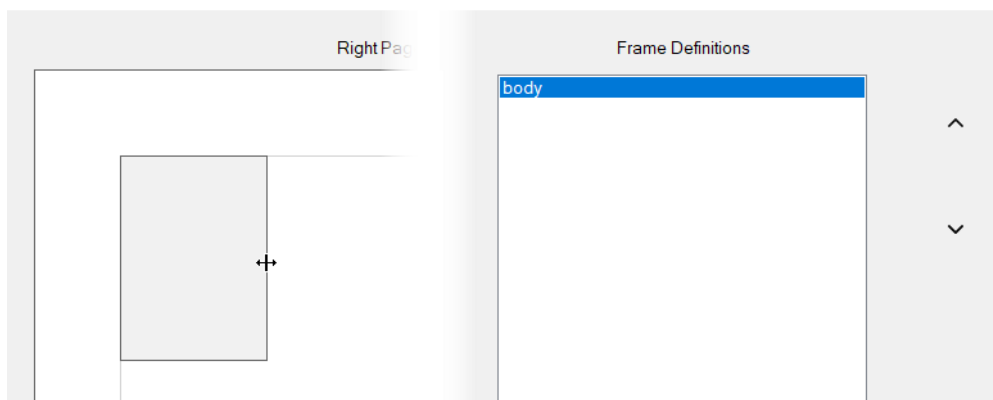
In the example layout, two additional frames are needed - One for the extended study notes (named `efnotes`), and one for the the regular translation footnotes and cross references (named `fxnotes`). These additional frames can be given any suitable name.

The frames should be repositioned and resized to an approximate position and size which they will occupy on a right side page. This can be adjusted more precisely when editing the frame definitions. For frames which are positioned above or below another frame, it is good if the default frame heights reflect a typical balance of the space needed for the content of these frames. For example, if footnote and cross references usually take up about 10% of the vertical space on a page, set the default height in the layout description to a value which is approximately 10% of the available space.

When Publishing Assistant is adjusting pages, the vertical size of frames, and the vertical space between frames is where adjustments will occur in order to fit content on the page.

> **Undoing changes:** When making changes to to the size and position of changes, you can press `<CTRL> + Z` on your keyboard to undo recent actions.
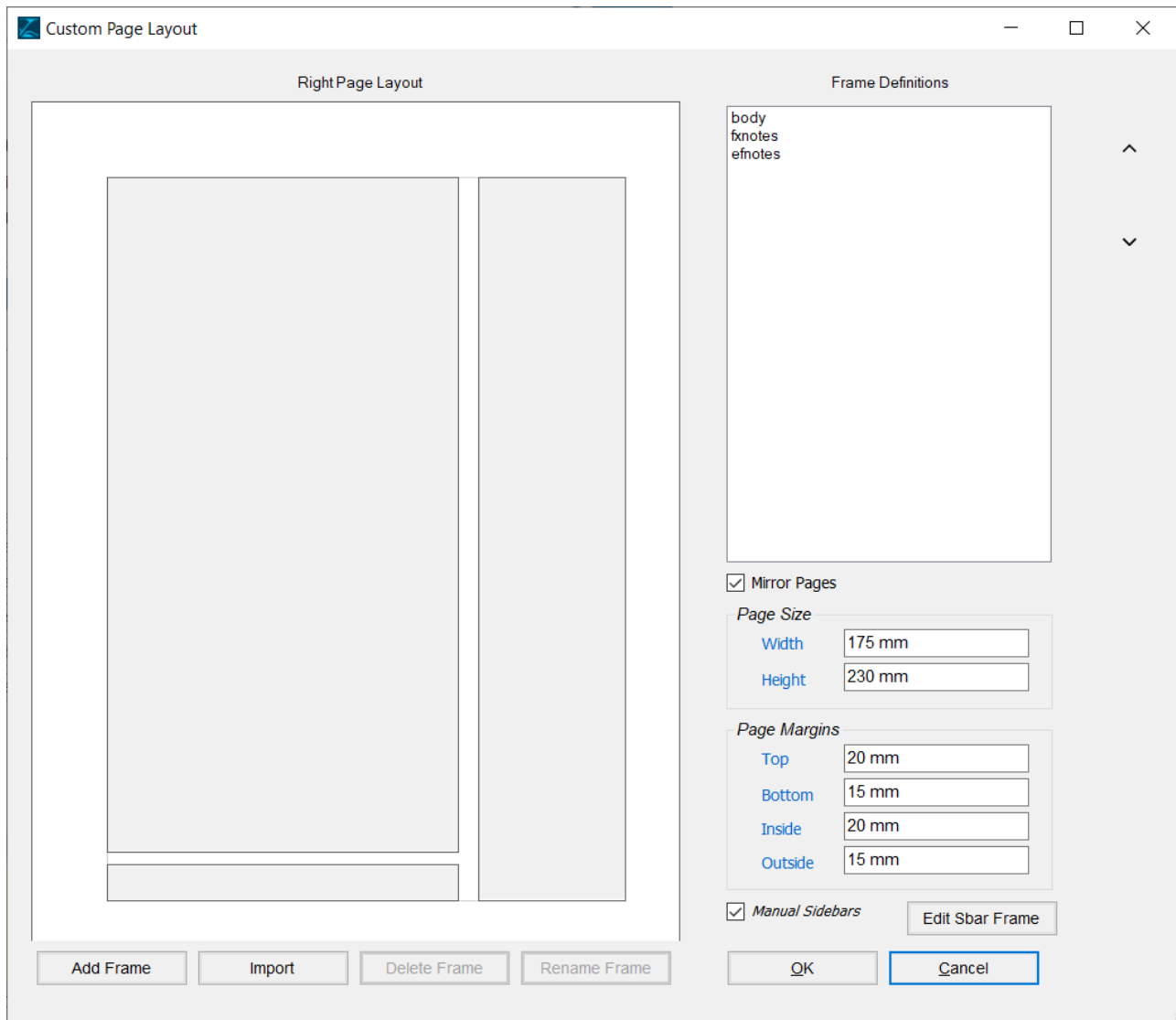
Next, it is necessary to configure the content (the markers) which should be placed in each frame, the interaction between frames, and to update the exact measurements for each frame, if needed. This is covered below in the section on editing frame definitions.

Import

You can also configure frames for the current job by importing frame definitions from another custom layout job.

- Click the **Import** button at the bottom left corner of the page layout description editor.
- Browse to locate the file named `StudyBibleLayout.xml` within the job folder for any other job which is configured with a custom layout.
- Click to select the file, and then click **Open**.

Importing frames does not affect the page size and margins.

Editing Frame Definitions

To edit a frame's definition, open the page layout description editor and then double-click either within a frame in the visual page layout, or else on the name of a frame within the frame definitions list at the top right. A Frame Definitions editing window will open.

In this window you will manage the Measurements, Markers, and Interactions for each frame in the layout.

You will see a menu at the top left of the window labeled 'Active Frame'. Selecting a frame from this menu allows you to quickly move to configuring a different frame without closing and re-opening the editing window.

Measurements

In this tab you configure the location and size of the current frame within the main page margins, as well as some other frame properties.

Margins

'Margins' define the exact position and size of the frame. The origin of the frame is the top + left corner – inside of the page margins. This means that Top and Left values of zero indicate that the frame is positioned starting at the top + left corner of the text image, and not the top + left corner of the entire page.

- Enter values for **Top**, **Inside**, **Bottom** and **Outside** edges of the frame.
  Default units: % (percent) = a percentage of the space inside the overall page margins.

  Notes: Remember that the configuration is for a right side page. You can use any valid measurement units.

  In the example layout:

  - 0% Top, 0% Inside, 182mm Bottom, 95mm Outside for the `body` frame.
  - 185mm Top, 0% Inside, 100% Bottom, 95mm Outside for the `fxnotes` frame.
  - 0% Top, 100mm Inside, 195mm Bottom, 100% Outside for the `efnotes` frame.

Layout

- **Columns** — Select **1** or **2** columns.
  In the example layout, 1 column `body`, 1 column `fxnotes`, 1 column `efnotes`.
- **Gutter** — If you select more than 1 column, enter the **amount of space** between the columns.
- **Rule Above** — Select **Yes** to draw a horizontal separation line between the body text and the notes, or **No** to have no line.
  In the example layout, no frames are given a rule above.
- **Weight** — If a Rule Above has been selected, enter a **weight in points** for the rule.

Markers

In this tab you configure the project marker content which should be placed in the current frame.
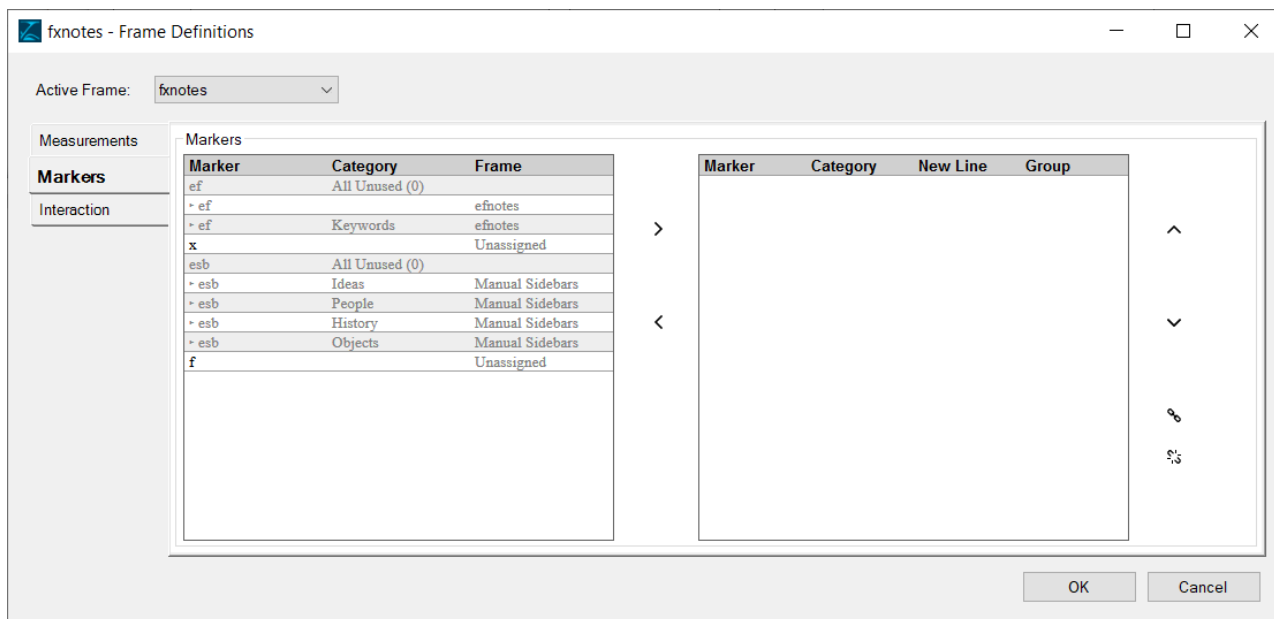
There are two tables displayed in the interface. On the left side you see a table with a list of the content **Markers** found in the source project text. The **Frame** column shows whether a marker has already been assigned to a page frame. Only the markers which are 'Unassigned' can be added to the frame being edited. If some markers in the project have categories applied, you will see the main content marker shown in one row of the table, as well as additional rows showing the same marker individually for each category. The marker with all categories, or only with selected categories can be added to the frame.

On the right side is a table showing the content selected for the frame. The order of the content listed in the table on the right is the order in which Publishing Assistant will place it into the frame when building and adjusting pages.

To **configure marker content** for the frame:

- **Select the marker row** in the left side table and click the **right arrow** between tables to add it to the right side table.
- Do this again to add other content to the frame.
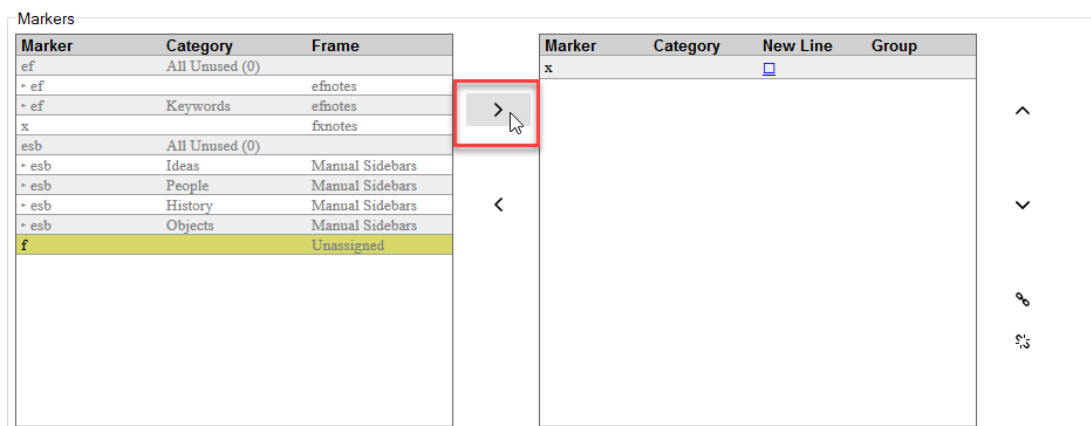
To **configure the order** of the marker content in the frame

- **Select a marker row** in the right side table, and then click the **up** or **down** arrows beside the right side table to change its position.

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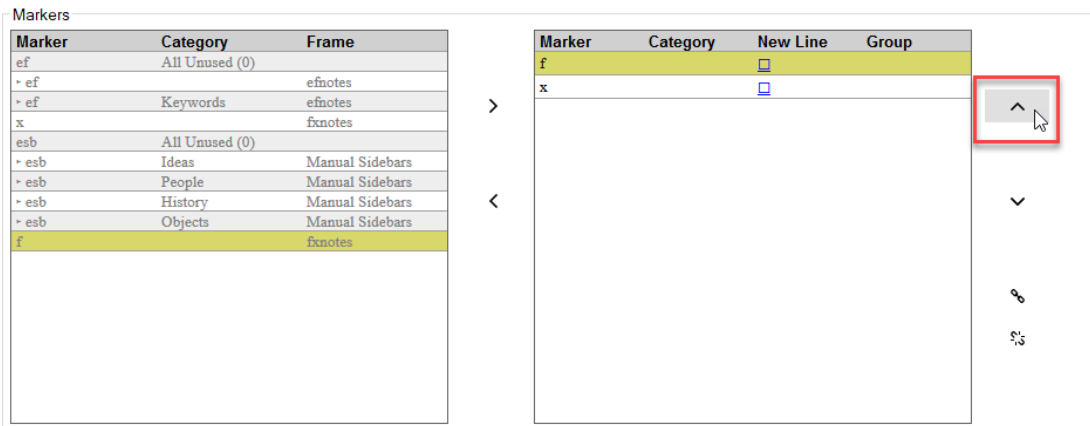
Every row added to the right side will result in a block of content for this type of marker being added to the frame when building pages. Within each block, the marker content will appear in the same sequence that it occurs in the project text.

MORE - Formatting multiple markers in a single frame using InDesign styles

When adding the content for multiple markers to a single frame, a typesetter can make use of InDesign paragraph style options for 'splitting columns', or 'spanning columns', in order to manage the presentation of multiple marker contents in a very flexible way. The use of these paragraph style options can also be combined with configuration of the frame columns using the object style created by Publishing Assistant for the frame, rather than the layout specification option for columns (frame measurements above). Some layouts can be done more efficiently in this way, by grouping content into a single frame.

When content for multiple markers is added to a frame in InDesign, the first element (paragraph) for each type of marker will have a unique style applied to it (with a suffix "_first"). If there are multiple elements of this marker type added to the frame in InDesign, and "New Line" has been selected for the marker configuration, then this unique style for the first element allows you to apply unique properties to it (if needed), such as a paragraph rule above, or a space before.
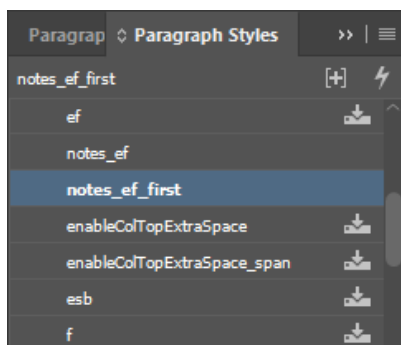
It is possible to adjust the collection and presentation of the content in some additional ways:

New Line

By default, the content for a marker row will be collected as a single paragraph, without a new line between each element. A space will be added between elements in InDesign. The space will have a configurable style applied. Click to place a tick in the **New Line** box in the marker row to indicate that each element should begin on a new line.

Group

If the content for two marker rows should be merged together into a single block, hold down the `<CTRL>` key on your keyboard and click to select two or more rows in the right side table. Then click the link icon at right side of the table to 'group' the selected markers together. Publishing Assistant will assign a letter to the new group

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(A,B,C etc.). When markers are grouped, the content for any marker in the group will be added to the frame in the sequence it occurs in the project.

You can un-group markers by selecting one or more rows and then clicking the broken link icon.

In the example layout:

- The `fxnotes` frame contains content for `\f` followed by `\x` markers. The New Line option for both markers is NOT selected. The markers are NOT grouped.

- The `efnotes` frame contains content for `\ef` markers. The New Line option is selected.

Interaction

In this tab you manage how the current frame interacts with other frames on the page.

Each frame on the page must have one of its vertical edges attached to, or 'glued' to a position on the page or an edge of another frame. The frame does not move (expand, or grow) from this location. If the frame needs to become large or smaller in order to properly fit its content, it will be adjusted by expanding toward or retracting from its list of Grow Frames.

The other vertical edge may be adjusted by Publishing Assistant to properly fit the marker contents placed in the frame. When the frame is adjusted, it may 'grow' in the direction of other frames on the page. Publishing Assistant needs to adjust frame sizes in order to balance and maximize the use of the space for all page contents, and to prevent one frame from overlapping or colliding with another frame.

Only the height of a frame is variable. You cannot specify that a frame should grow horizontally.

Glue Frame

- **Position** — Select a position where the frame is glued / attached.
    - Select **Page Top** to glue the frame to the top of the page. The top of the frame must already be located at the top of the page.

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- o   Select **Page Bottom** to glue the frame of the bottom of the page. The bottom of the frame must already be located at the bottom of the page.
- o   Select **Frame Above** to glue the top of the frame to the bottom of a frame above it. The distance between these frames is set by the Glue Space (below).
- o   Select **Frame Below** to glue the bottom of the frame to the top of a frame below it. The distance between these frames is set by the Glue Space (below).
- o   Select **Existing Frame Top** if the frame has been positioned in the layout on on top of an existing frame and you want to glue it to the top of the existing frame.
- o   Select **Existing Frame Bottom** if the frame has been positioned in the layout on on top of an existing frame and you want to glue it to the bottom of the existing frame.

   Note: The Existing Frame Top / Bottom configurations will require that the text wrap properties are set for this frame, so that the existing frame content below it is not hidden. ⮕ See Applying InDesign Style Changes for information on customizing and saving changes to object styles.

- **Glue Frame** — If you selected to glue to an another frame, **select the other frame** from the menu.
- **Glue Space** — If you selected to glue to another frame, **enter the amount of space to add** between the current frame and the other glue frame.

Grow Frames

Configure a list of other frames which will be encountered if the frame is expanded by Publishing Assistant to fit its marker content. If more than one other frame could be encountered, each frame should be added separately to the Grow Frames list.

- Grow to Frame — Select the frame to add to the list.
- Grow to Space — Enter the minimum amount of space which should be permitted between the frames.

   Click **Add** to add a frame to the list. Select a frame in the list and click **Remove** to remove it from the list.

If a frame is glued to an existing frame top or bottom, the existing frame does not need to be added to the Grow Frames list. Only frames which are somewhere on the page around the current frame, and should not touch or overlap the current frame, should be added to the Grow Frames list.

In the example layout:

- The `body` frame has a Glue Frame Position of 'Page Top' with 0pt Glue Space. The Grow Frames list includes `fxnotes` with 4pt Grow Space.

- The `fxnotes` frame has a Glue Frame Position of 'Page Bottom' with 0pt Glue Space. The Grow Frames list includes `body` with 4pt Grow Space.

- The `efnotes` frame also has a Glue Frame Position of Page Top with 0pt Glue Space. The Grow Frames list is empty, since there are no frames below `efnotes`.

Manual Sidebar Definition

If you select the Manual Sidebars option, then you need to click the **Edit Sbar Frame** button. A small window will open for editing the sidebar frame definition.

The sidebar definition is the configuration for a frame which will be used to contain all sidebar elements. One of these frames with the content for each sidebar will be added to an InDesign library for each document created by Publishing Assistant. See Working With Custom Layout Libraries for a detailed description of the process used for placing sidebar and illustration content stored in InDesign libraries.

If a primary page layout description already contains a frame named `sbar`, it will be removed from the primary page layout when manual sidebars is activated. The frame name (`sbar`) and SFMs (`esb`) cannot be modified when working with the manual sidebar definition.

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Layout Example

\esb Manual Sidebars

\ip

\ef 'efnotes'

\f, \x 'fxnotes'

Example extended notes study Bible layout - 2 page spread.
Showing division and section introduction paragraphs; sidebar on right page with 'People' category style.

Study Content Categories

The orientation topic on Paratext Study Bibles provides a brief introduction to study content categories. This is important background information for understanding the features for handling note categories in Publishing Assistant.

Configuring Category Layout Options

Two features are available in Publishing Assistant to help identify and distinguish the content for different categories within InDesign. One or both of these options can be enabled individually for each category found in the project text.

- Creating category specific styles
- Adding images/icons to the layout for specific categories

A table listing the categories found in the project text, and the current options for each one, is displayed in the lower half of the Custom Layout specifications tab. Enable or disable features for a category using the check-boxes at the left side of the table.

> Specific formatting for categories is not required. The note categories table is disabled if you are not working on a Custom Layout job.

Category Specific Styles

Placing a tick in the check-box beside 'Use Category Specific Styles' will result in a unique set of InDesign object, paragraph, and character styles being applied to the content for this category. The names of these styles will include the text for the category name.

Example 1 — Category specific styles applied to extended notes (\ef)

The following USFM project text shows an extended note marked with the category `Keywords`.

\ef - \cat Keywords\cat*\fr 1.1: \fk apostle: \ft Someone sent as an authorized representative; usually one of the twelve men whom Jesus chose to be his special followers, and sent out as his messengers. Also used to refer to Paul and other Christian workers, and in Heb 3.1 to Jesus, the one "whom God sent".\ef*

If the `Keywords` category is configured to 'Use Category Specific Styles', the following styles will be added to the InDesign document generated for this scripture book.

- **Object styles**
  - `efnotes_catKeywords_frame`
- **Paragraph styles**
  - `efnote_ef_catKeywords`
- **Character styles**
  - `efnote_fr_catKeywords`
  - `efnote_fq_catKeywords`
  - `efnote_ft_catKeywords`

This will allow you to uniquely define the appearance of the paragraphs for extended notes assigned to the 'Keywords' category, as well as any of the character styles within these notes.

Layout Example

Example extended notes with category specific styles applied to the 'Keywords' category. Keyword quoted text within these notes is formatted with all-caps and green color.

Example 2 — Category specific styles applied to sidebars (\esb)

Category specific styles can also be applied to sidebar contents.

The following USFM project text shows a sidebar marked with the category `People`.

```
\esb \cat People\cat*
\ms Abraham
\p The list of the descendants of Noah's sons comes to an end (\xt Gen 11.26\xt*) with Abram ("exalted
father"). He later became known as Abraham ("father of many"). God told Abram (\xt Gen 12.1-3\xt*) to
move from his home in Ur of the Chaldees (in southern Mesopotamia) to the land of Canaan
...
\p In the New Testament, Abraham is frequently given as an example of human trust in the promises of
God (\xt Acts 7.2-50\xt*; \xt Rom 4.1-25\xt*; \xt Gal 3.1-29\xt*; \xt Heb 6.13,14\xt*; \xt 7.1-10|HEB 7:1\xt*;
\xt 11.8|HEB 11:8\xt*).
\esbe
```

If the `People` category is configured to 'Use Category Specific Styles', the following styles will be added to the InDesign document generated for this scripture book.

- **Object Styles**
  - `sbar_catPeople_frame`
- **Paragraph styles**

- o `sbar_ms_catPeople`
- o `sbar_p_catPeople`
- **Character styles**
  - o `sbar_xt_catPeople`

This will allow you to uniquely define the appearance of the frame and paragraphs for sidebars assigned to the "People" category, as well as any of the character styles within these paragraphs.

Layout Example

Example sidebar with category specific styles applied to the 'People' category.
A light blue fill is applied to the sbar_catPeople_frame object style.
Dark gray paragraph shading is applied the sbar_ms_catPeople paragraph style.

Category Images

Images or icons can be used to distinguish study content from different categories. Images can be applied together with category specific styles, or independently.

A category specific style will always be created for the image frame object in InDesign, even if the option for category specific styles is not enabled. The style allows you adjust the position of the image relative to its anchor position. This style customization can be saved and applied to the remaining documents in the job.

To associate an image with a note category, complete the following steps from the Custom Layout tab:

- From the **Image Placement / Type** drop down menu, select the location which the image should be anchored to:
  - o **Above Note** — Anchored to the line above the start of the note/sidebar.
  - o **Inline** — Anchored to the start of the note/sidebar on the same line.
  - o **Frame** — Anchored to the top+left corner of the frame containing the note/sidebar (top+right for right-to-left publications).
  - o **Page** — Anchored to the top+left edge of the page containing the note/sidebar (top+right for right-to-left publications).

> If the job is configured for Manual Sidebars, then only 'Above Note' and 'Inline' placement options are available.

- The button labeled "Click to Select Image" will be enabled. Click the button to browse and **select an image file** from your computer. This image will be placed according to the Image Placement setting (above) whenever a note or sidebar with the category occurs on a page.
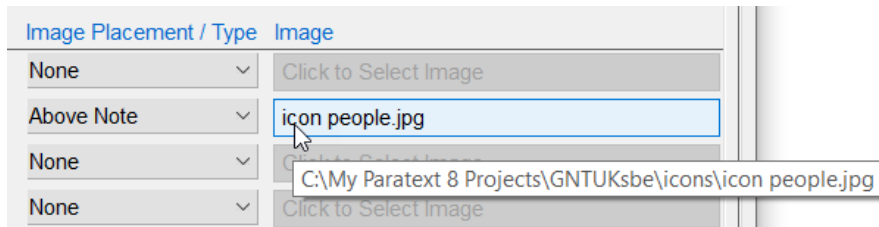
Layout Example

Abraham

The list of the descendants of Noah's sons comes to an end (Gen 11.26) with Abram ("exalted father"). He later became known as Abraham ("father of many"). God told Abram (Gen 12.1-3) to move from his home in Ur of the Chaldees (in southern Mesopotamia) to the land of Canaan. God promised that his family would become "a great nation" with a special relationship to God. And all nations would be blessed because of Abraham and his wife Sarah and their descendants (Gen 12.1-3; 15.1-21). So Abraham went with Sarah and his nephew Lot. After passing through places that would be important in the later history of Israel (Shechem and Bethel; Gen 12.4-9) and after a long stay in Egypt, they settled in the land of Canaan. Lot settled east of the Jordan River, and 21.1-7). Abraham's trust in God continued even when God told him to kill Isaac as a sacrifice. But God spared Isaac and once again promised Abraham that his numerous descendants would be a blessing to all the nations of the earth (Gen 22.1-19).

In the New Testament, Abraham is frequently given as an example of human trust in the promises of God (Acts 7.2-50; Rom 4.1-25; Gal 3.1-29; Heb 6.13,14; 7.1-10; 11.8).

[6]Consider the experience of Abraham; as the scripture says, "He believed God, and because of his faith God accepted him as righteous." [7]You should realize then, that the real descendants of Abraham

3.6: *righteous:* Gen 15.6; Rom 4.3.

3.7: *real descendants of Abraham:* Rom 4.16.

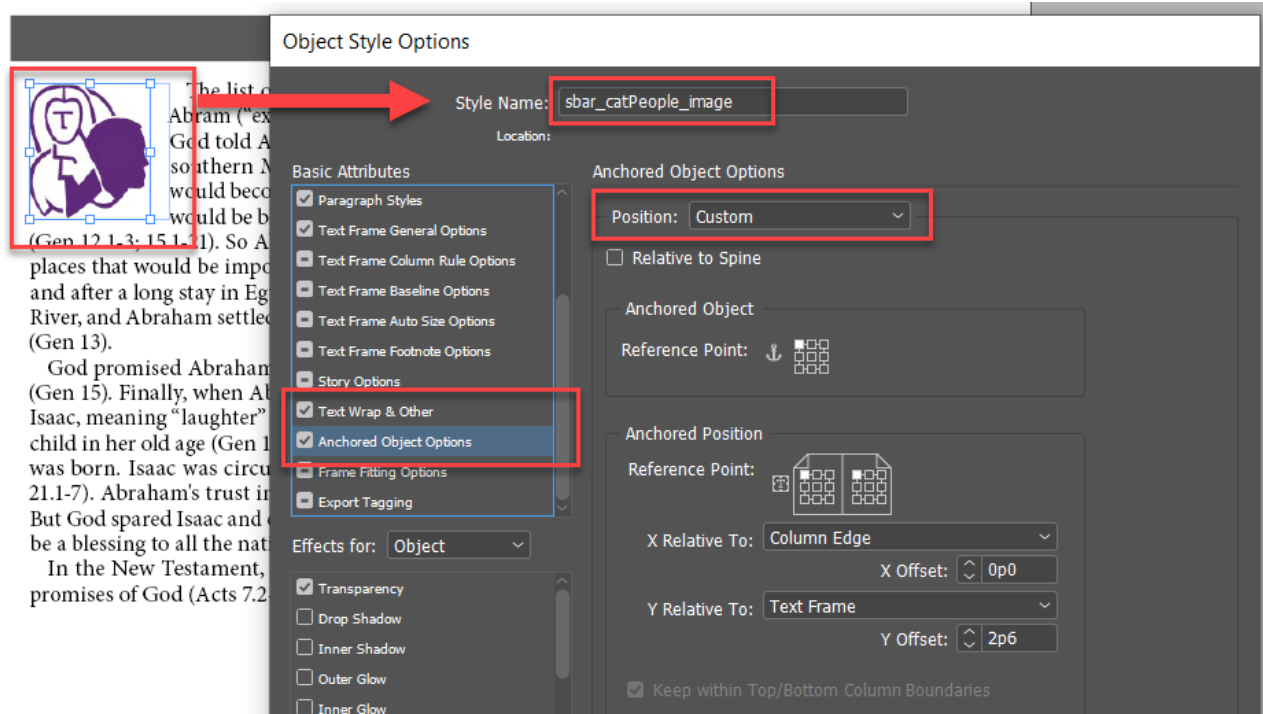*Example sidebar with category specific styles and an image applied for the 'People' category.*
A gray stroke is applied to the sbar_catPeople_frame object style.
Dark gray paragraph shading is applied the sbar_ms_catPeople paragraph style.
Image position and text wrap is adjusted with the sbar_catPeople_image object style.

MORE - About adjusting the category image style

For each of the image placement anchor locations (Above Note, Inline, Frame, Page) you can update the style created for the category image in InDesign to refine the presentation. In particular, the style's Anchored Object Options can be adjusted to control the position of the image. The Text Wrap options can be adjusted to control how the text content flows about the image. Other object style options can be adjusted to further customize the display of a category image.

The list o...
Abram ("ex...
God told A...
southern N...
would beco...
would be b...
(Gen 12.1-3; 15.1-?1). So A...
places that would be impo...
and after a long stay in Eg...
River, and Abraham settle...
(Gen 13).

God promised Abraham...
(Gen 15). Finally, when Ab...
Isaac, meaning "laughter"...
child in her old age (Gen 1...
was born. Isaac was circu...
21.1-7). Abraham's trust in...
But God spared Isaac and ...
be a blessing to all the nati...

In the New Testament, ...
promises of God (Acts 7.2...

Object Style Options

Style Name: sbar_catPeople_image

Location:

Basic Attributes
- Paragraph Styles
- Text Frame General Options
- Text Frame Column Rule Options
- Text Frame Baseline Options
- Text Frame Auto Size Options
- Text Frame Footnote Options
- Story Options
- Text Wrap & Other
- Anchored Object Options
- Frame Fitting Options
- Export Tagging

Effects for: Object
- Transparency
- Drop Shadow
- Inner Shadow
- Outer Glow
- Inner Glow

Anchored Object Options

Position: Custom

☐ Relative to Spine

Anchored Object

Reference Point:

Anchored Position

Reference Point:

X Relative To: Column Edge — X Offset: 0p0

Y Relative To: Text Frame — Y Offset: 2p6

☑ Keep within Top/Bottom Column Boundaries

Alignment Helper

The Alignment Helper can calculate and propose values for page margins and line spacing (leading) in order to optimize the fit of body text and footnote text on the page. The topic on Establishing Job Dimensions is a helpful companion and introduction to the purpose and use of these utilities.

Calculate Top Margin

In Publishing Assistant's job specifications, the 'top margin' is the distance from the top of the page to the top of the body text frame. The header text itself, and the space between the header and the body text, will be typeset above the top margin. (This can be a source of some confusion when setting up a new job.)

The utility on this tab will calculate the top margin value to use in the job specifications in order achieve the actual distance you want between the top of the page and the top of the header text.

Space between top of page and top of header

- Enter the **amount of space** you want between the top of the page and the top of the running header text.
  Default units: pt

Header Font Size

- A value for the corresponding setting on the headers and footers tab will appear in this field. Otherwise, enter the **font size in points** to use for header text. Leave blank to use the default body text font size.

Effective Header Height

- Enter the **height of the running header**, from its baseline to the top of the text. An estimated measurement such as `0.7 em` will result in a value of 70% of the header font size. Leave blank to use a

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calculated default.
Default units: pt

Space between bottom of header and top of body frame

- A value for the corresponding setting on the headers and footers tab will appear in this field. Otherwise, enter a **value for the amount of space** to apply between the running header and the first line of body text. Leave blank to apply a default of 1 line of space.
Default units: mm

Based on the values entered, Publishing Assistant will display a new Proposed Top Margin.

- Click the **Apply** button to update the top margin setting. If applied, the new value will also appear on the Basics tab, and on the Alignment Settings Helper utility (below).

Alignment Settings Helper

The utility on this tab helps you to set margins and line spacing (leading) values which will result in a precise fit of body text lines within the page's body text frame.

Most of the editable fields show values which have already been configured in the corresponding settings from other specification tabs. Fields which are edited here will update the corresponding field in another tab.

Basic Tab Settings

In the top section of this form, you see various values from the Basics tab. Publishing Assistant also calculates and displays a value called the descender padding, which is space needed for the font's glyph descenders to fit inside the body text frame. The values here all contribute to calculating the usable body frame height.

The values here are editable. If you edit them here, they will update the corresponding fields on the Basics tab. However, they are displayed here primarily in order to make these key values visible when considering the recommendations lower in the form.

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You can see in the screenshot above that the proposed top margin from the Calculate Top Margin utility was applied (now set to 15.045 mm).

Calculated Values

Publishing Assistant calculates and displays three key values.

- The **current usable body frame height**. You can choose the measurement units you prefer using the drop down menu.
- How much **unused space** currently remains in the body text frame. This is expressed as the amount of space between the bottom of the descenders of the last line of verse text and the bottom of the frame. (Effectively, it is the empty space which would remain on the page below the last line of body text if there were no footnotes).
- How much **additional space** would be needed in order to fit an additional line of body text on the page.

Recommendations

You can review and apply one three recommendations to achieve a precise fit of body text lines within the page's body text frame.

a. **Expand** your body text leading to slightly **increase the space between lines of text**. This will fill the unused height of the body frame. By using this option you will keep the initial number of lines per page.
b. **Reduce** your body text leading to slightly **reduce the space between lines of text**. By using this option you will fit one more line of body text on each page.
c. **Distribute the unused height** of the body frame evenly between the top and bottom margins. The margins will be increased in order that the body frame height matches the height of the existing body text lines. By using this option you will keep the initial number of lines per page.

Click the **Apply** button beside the recommendation you prefer.

The topic on Establishing Job Dimensions provides two working examples to explain how adjustments to either page margins, or body text leading, result in a whole number of lines of body text fitting within the body text frame.

Calculate Note Frame's Bottom Inset Spacing

This third utility is used for calculating and setting the note frame's 'Bottom Inset Spacing' (BIS) value. Publishing Assistant normally aligns the bottom of the note frame with the bottom of the body text frame. The vertical alignment of the text within the note frame is also set to align to the bottom of the frame.

The 'Bottom Inset Space' specifies how much inside padding should be added to the bottom of the note frame in order to align the baseline of the last line of notes with the baseline of the last line of body text. If the body text lines fit precisely within the page's body text frame, then the BIS will be a very small value – equal to the difference between the body text and note text descender paddings. It will be enough to keep the note text font descenders inside the note text frame, and to precisely align the note text and body text last baselines.

Publishing Assistant successfully calculates this value. Only use this utility if you want something different. Leave this field blank in order to reset it to the default calculated value.

Illustration Requirements

In order for Publishing Assistant to place illustrations within your publication, make sure that the following steps are completed before creating InDesign documents.

Figure Markup

- Confirm that the correct USFM \fig ...\fig* markup has been added to the source Paratext project for each illustration. Paratext provides a dialog to assist with adding figures (search for "how do I insert an illustration" from the Paratext help menu).

If Paratext was used to add illustrations to the project, two folders will have been added to the project folder:

- A folder named `<project>\figures` will contain low resolution copies of the original illustrations added to the project, in JPG format.
- A folder named `<project>\local\figures` will contain copies of the original resolution image files inserted into the project.

> **Why does Paratext save two copies of the illustration files?** This is done to reduce the amount of data being transmitted to team members through Send/Receive. Only the smaller, low resolution JPG files will be shared.

High Resolution Files

When adjusting pages, Publishing Assistant automatically replaces a low resolution `.JPG` file with a high resolution `.PDF`, `.INDD`, `.AI`, `.TIF`/`.TIFF` or `.IDML` file which has the same base name. For example: `Soldier.JPG` could be replaced by `Soldier.PDF` or `Soldier.AI`.

Publishing Assistant will search the following locations for the corresponding high resolution images. The files should be available in one of these locations before creating InDesign documents.

- Publishing Assistant's application-level optional figures folder.
- The current job's optional figures folder.
- The `<project>\local\figures` folder.
- The `<project>\figures` folder.

Publishing Assistant will always prefer a high resolution / better quality image to the low resolution JPG found in the `<project>\figures` folder. You will receive a warning when creating an InDesign document if only low resolution images are found.

If there is more than one possible candidate for replacement, Publishing Assistant will display a warning and then abort creating documents. You will need to correct the situation and start again. For example: image files with the same name (`<project>\figures\Soldier.PDF` and `<project>\local\figures\Soldier.PDF`); or image files with the same base name (`<project>\local\figures\Soldier.PDF` and `<project>\local\figures\Soldier.INDD`)

If the identical file exists in multiple locations, Publishing Assistant will not abort.

Illustration Examples

Column Spanning

Mark 1.18 (GNT) - USFM 3 syntax

\v 17 Jesus said to them, "Come with me, and I will teach you to catch people."
\v 18 At once they left their nets and went with him.
\fig At once they left their nets.|src="avnt016.tif" size="span" ref="1.18"\fig*
\p
\v 19 He went a little farther on and saw two other brothers,
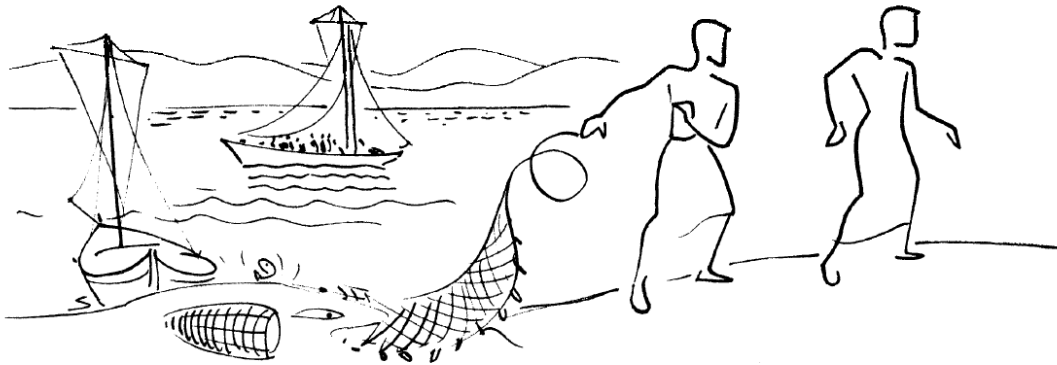
At once they left their nets. (1.18)

[12]At once the Spirit made him go into the desert, [13]where he stayed forty days, being tempted by Satan. Wild animals were there also, but angels came and helped him.

here to destroy us? I know who you are—you are God's holy messenger!"
[25]Jesus ordered the spirit, "Be quiet, and come out of the man!"

Column Width (inline)

Mark 1.31 (GNT) - USFM 3 syntax

\v 30 Simon's mother-in-law was sick in bed with a fever, and as soon as Jesus arrived, he was told about her.
\v 31 He went to her, took her by the hand, and helped her up. The fever left her, and she began to wait on them.
\fig Took her by the hand, and...the fever left her.|src="avnt017.tif" size="col" ref="1.31"\fig*
\p
\v 32 After the sun had set and evening had come, people brought to Jesus all the sick and those who had demons.
\v 33 All the people of the town gathered in front of the house.
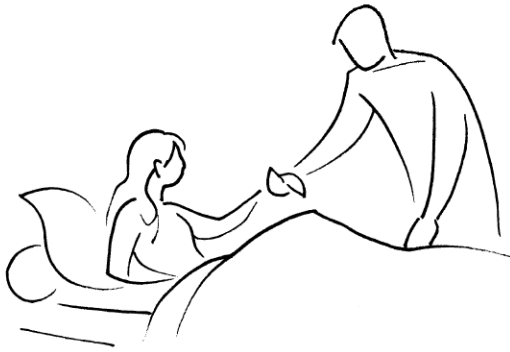
Took her by the hand, and...
the fever left her. (1.31)

³²After the sun had set and evening had come, people brought to Jesus all the sick and those who had demons. ³³All the people

to him and :
ing to him,
this. But go
examine you
one that you
Moses orde:

⁴⁵But the
spread the n
so much tha
publicly. Ins
and people

Jesus Heals
(Matthew 9.1-

2 A few
Capern
was at home
that there w
front of the
message to

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Migrating Jobs and Documents

The are two types of job and document migrations which Publishing Assistant will assist with:

- Migrating a job created using an earlier version of Publishing Assistant to the current version — using Import PA 5.x Job.
- Migrating a job and its documents to work with a different version of InDesign — using Copy Job.

Migrating jobs created with earlier versions of Publishing Assistant

Importing a Publishing Assistant 5.x Job

Publishing Assistant 6.x works exclusively with Paratext 8/9 or newer projects. A project must be formally migrated from Paratext 7 to newer Paratext versions, but this step is not something Publishing Assistant can do. Migration involves updates to the project's data and also its location on a user's system.

Importing a job which was created with Publishing Assistant 5.x will update the job configuration and formats to the latest PA version. The InDesign version for the book and document files will not be changed.

To import a job created with Publishing Assistant 5.x, do the following:

- From the **Menu** button, select **File**, and then select **Import PA 5.x Job...**
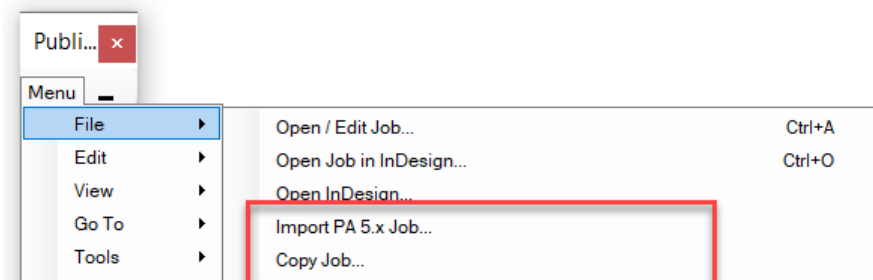
A 'Migrate PA 5.x Job' dialog will open.

- In the **Import Details** section, select the **Paratext 7.x Project** and the **Publishing Assistant 5.x Job** you want to import.
- In the Destination section, select the **Paratext 8.x (or newer) Project** where the job should be imported.
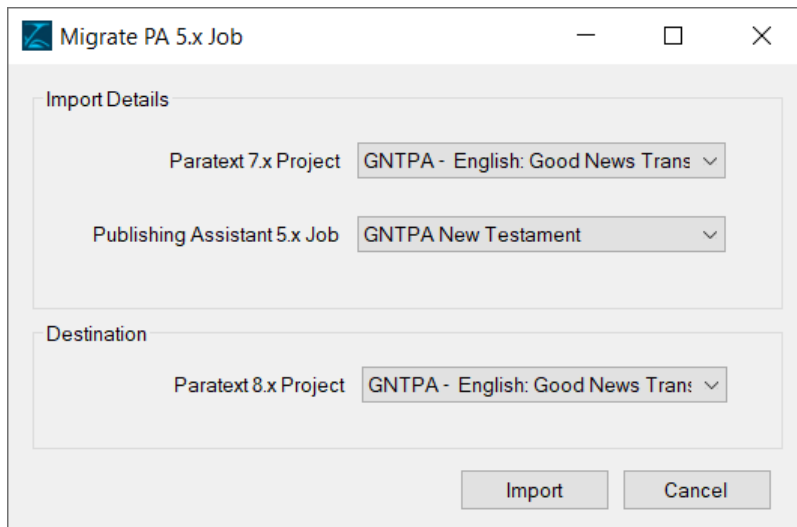
Publishing Assistant compares the IDs of both Paratext projects. If they do not appear to be the same project, a dialog will open asking for confirmation that you want to continue migrating. If InDesign is currently open, Publishing Assistant will prompt you to close it before migration.

A progress bar is displayed at the top of the screen indicating that Publishing Assistant is "Updating files ...". If the process is successful, a dialog appears indicating '**Migration Successful**'. The job will be opened within the version of InDesign used for the job (if it is installed on your system).

Migrating jobs and documents to work with different versions of InDesign

Copy Job

The Copy Job tool will make a copy of an existing PA 6.x job under a new job name. You can optionally select a different version of InDesign for the documents copied to the new job. The job and document files will be updated by the Copy Job process.

> Copy job can also be used if you want to duplicate a job for the purposes of experimenting with alternate settings.

To make a copy of a job, do the following:

- From the **Menu** button, select **File**, and then select **Copy Job...**

  A 'Copy Job As...' dialog will open.

- Select the existing Paratext Project and Job to copy from.
- Enter a **New Job Name** for the job copy.
- Select a **New InDesign Version** for the job copy.
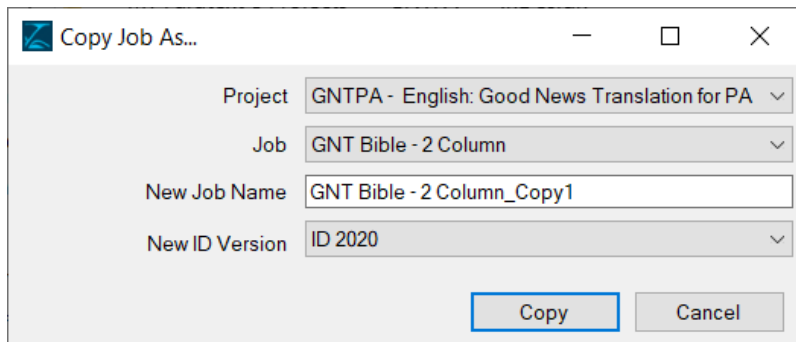
A progress bar is displayed at the top of the screen indicating that Publishing Assistant is "Updating files ...". If the process is successful, a dialog appears indicating '**Copy Successful**'. The job will be opened within the version of InDesign used for the job copy.

Creating InDesign Documents

Once you have configured initial specifications for your typesetting job, you are ready to create InDesign documents for one or more scripture books.

One of the routines you will normally follow when configuring a new job is to work with a small number of scripture books, and also books which include a variety of text types — paragraphs, poetry, lists, headings, titles, footnotes, headers / footers etc. — in order to develop, review, and refine the overall design. You may implement various customizations in order to achieve the desired outcome. This careful review and refinement process involving members of the project team is very important. Once work on developing the design is complete, you can apply the completed specification to all new books in the job.

A carefully prepared publication template which is suitable for the language and writing system of your project may already meet the project requirements closely. However, it is always important to test and review the output to be sure that all elements of the page and the text are being presented correctly. Language specific issues such as hyphenation and justification are important to review carefully for each project.

Select Books

- Select the **Books to Typeset** by clicking on the book chooser button at the bottom of the Job Specifications dialog.
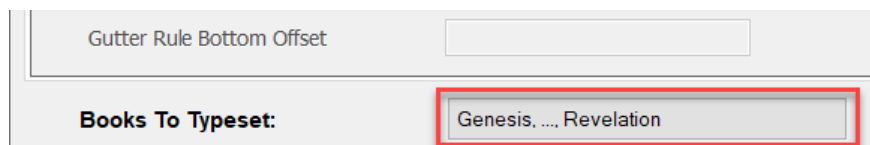
Publishing Assistant will display a book chooser dialog.

- **Select one or more books** to typeset. Click on a single book. Hold down the `CTRL` key on your keyboard and click to select multiple books. Use the range buttons on the left to quickly select a block of books (All, OT, NT, DC, Extra). Click **Reset** to clear the current selections.
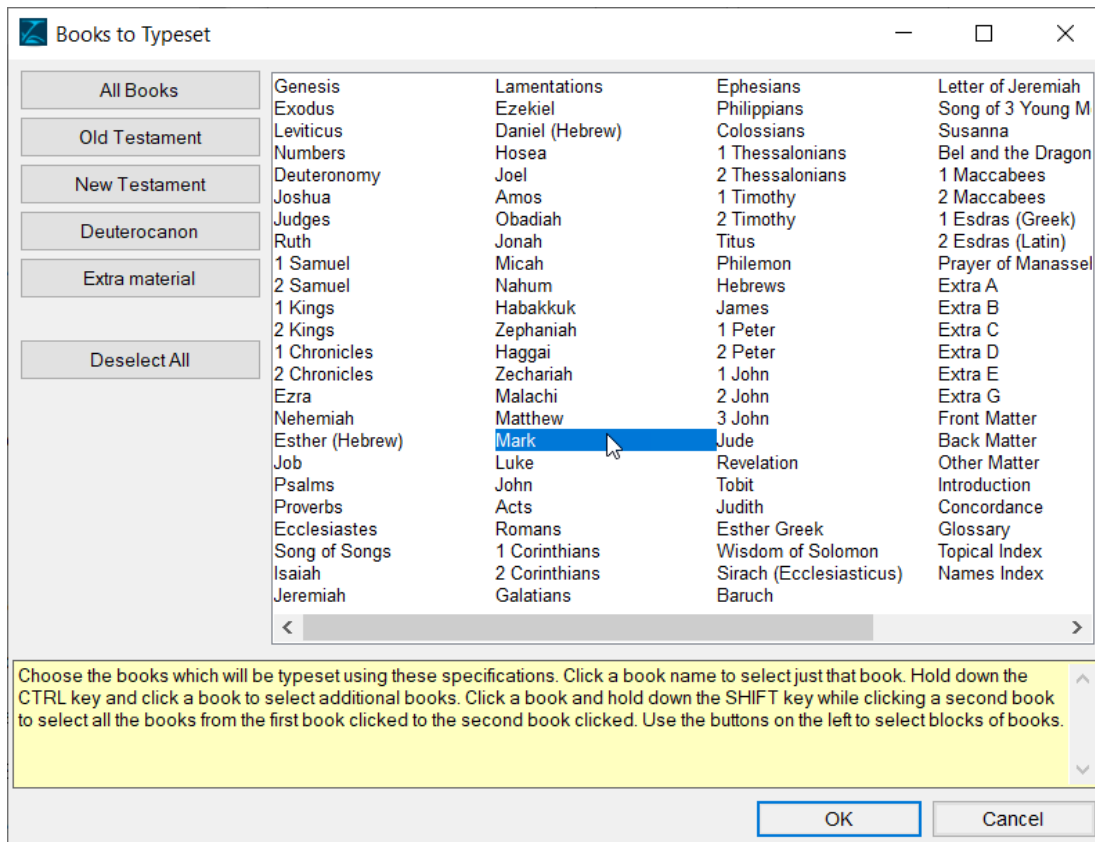
- Click **OK** on the book chooser dialog.

  The text inside the books selector button should now display the book or range of books that you have selected.

- Click the **Create Documents** button.
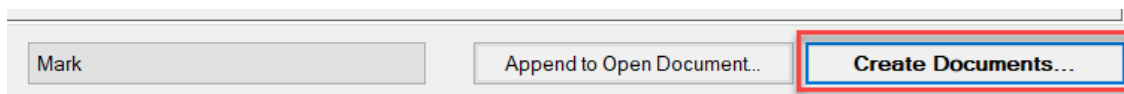
Confirmation Dialog

Next, Publishing Assistant will display a confirmation dialog. In the top section of this window you can review the current Paratext project, typesetting job, and books to process selections.

Warnings

The middle section displays relevant warning messages for any of the selected books, possibly including:

- A warning that InDesign document(s) for the selected books already exist and will be overwritten.
- A warning that image file(s) cannot be found. (See: Illustration Requirements)
- A warning that image file(s) can only be found in low-resolution forms.
- A warning that specific Paratext checks have not been run (Chapter/Verse Numbers, Markers, References).

If there are any unexpected or significant warnings displayed, click **Cancel** to stop creating the documents. Investigate and resolve issues and try again.

Document Creation Options

In the bottom section of this window, there are **options** which configure the actions taken by Publishing Assistant when generating each document:

- **"Adjust All Pages" notes and headers after creating each book** — If selected, Publishing Assistant will execute Adjust All Pages immediately after creating the document for each scripture book being typeset. If more than one book was selected for typesetting, each document is fully completed before moving on to create and adjust pages for the next document. Illustrations will also be imported if 'automatically import illustrations' is selected from the Job Settings dialog.

  If this option is not selected, Publishing Assistant will create a document for each scripture book being typeset, but will not execute any additional page adjustment tasks. Adding and adjusting the content for each page will need to be done separately, using the page and text tools.

- **Do not stop if validate fails when adjusting pages** — This option only applies if the first option to "Adjust All Pages" was selected. If selected, Publishing Assistant will continue adjusting remaining pages in a document even when validation fails for the current page being adjusted. This option is useful if you would like to begin unattended pagination for a range of scripture books (see also the following option "Do not stop to show warnings ...).

- **Do not stop to show warnings generated when creating tagged text files** — If selected, Publishing Assistant will not stop to display warning related to the creation of tagged text. This option is useful if you would like to begin unattended pagination for a range of scripture books (see also the previous option "Do not stop if validate fails ...)

- **Just create InDesign tagged text files** — Use this option when you only require the InDesign tagged text files for the selected scripture books. No InDesign documents will be created. The tagged text files will otherwise be identical to the files created when full pagination is done.

  This option is useful when:
    - You only need to create the InDesign tagged text files for a diglot secondary project.
    - You require importable files for a layout in InDesign which is not being handled by Publishing Assistant. The tagged text files produced by Publishing Assistant can be placed (imported) manually into any text frames in InDesign, and will appear with all necessary styles configured and applied.

Program Options

Configure **application-level** settings which adjust the behavior of various Publishing Assistant tools. These settings affect the operation of the program across all jobs. Job-level parameters are configured in the Job Settings.

- From the **Menu** button, select **Tools**, and then select **Options**.

Tool Behaviors

Validate Notes on page after every Shrink/Expand operation

If selected, test that notes referenced in the current scripture text on the page are the same as the current notes in the note frames whenever a text tool is used to shrink or expand text.

Validate headers whenever validating notes

This option works in combination with the previous option ('Validate Notes...'). If selected, test that the content in the running header and footer is correct whenever validating notes.

Balance columns automatically

If selected, automatically adjust the length of paragraphs within each column of body text on a page, so that each column is filled and the length of texts in multiple columns are equal, whenever an Adjust Page operation occurs. Balancing columns involves shrinking or expanding paragraph text. Publishing Assistant will attempt to identify the paragraphs which require the least amount of tracking adjustments in order to fill and balance columns. As with any use of the text tools, shrinking or expanding occur within text adjustment limits set in the Job Settings.

Shrink paragraphs before expanding whenever possible

This option works in combination with the previous option ('Balance columns automatically'). If selected, attempt to shrink paragraphs first before expanding whenever balancing columns. If columns cannot be balanced through shrinking, Publishing Assistant will then attempt balancing by expanding paragraphs.

Selecting this option may result in a slightly slower page adjustment process, and also a (modestly) shorter publication. However, a preference for shrinking or expanding text is dependent on other factors, such as the appearance and properties of the font being used, and whether shrinking text is preferred or acceptable for the language/script being typeset.

Automatically make images snap to the baseline grid when validating pages

if selected, whenever a validate page operation occurs, also test the position of illustrations on the page to ensure that they are not disrupting the alignment of body text with the baseline grid. If necessary, Publishing Assistant will adjust the position of the image, and then display an alert dialog asking you to confirm that the adjusted position is OK.

Update header when validating a single page

If selected, update the header automatically whenever validating a single page.

Attempt to open the correct version of InDesign when a different version is open

If selected, when a version of InDesign is already open, test whether the open version is the correct version of InDesign for working with the current job selected. If it is not, close the open version and then attempt to open the required version.

Illustrations

Optional Figures Folder - Application Level

When adjusting pages, Publishing Assistant automatically replaces low resolution `.JPG` files referenced in the source Paratext project with high resolution files which have the same base name. Publishing Assistant searches various locations for the high resolution images. This **application-level** optional figures folder can be specified so that it is always included when searching for high resolution images. See Illustration Requirements for details.

This setting applies to all jobs. A job level optional figures folder location can be set in the Job Settings.

Proxy Settings

These settings are used to configure access for your system through a network proxy server. Publishing Assistant accesses the Internet in order to download software updates, and to send problem reports. Most users will not need to configure these options. If necessary, review these settings with your local network administrator.

Job Settings / Adjust Overrides

Configure **job-level** settings which adjust the behavior of various Publishing Assistant tools. These settings affect the operation of the program for the currently selected job. Application-level parameters are configured in the Program Options.

- With a job currently open in InDesign, from the **Menu** button, select **Tools**, and then select **Job Settings** (and Adjust Overrides).

Text Spacing Adjustment Limits

The values in this dialog are used to define the limit to which Publishing Assistant is permitted to adjust text spacing when shrinking or expanding paragraphs to fit notes on a page, or balance columns, etc. These overrides are provided to allow flexibility when fitting content on a page and must be at least as large as the document's default spacing values.

The **default spacing values** are specified in the current job specifications, on the Text Spacing tab, and are used by InDesign when a new document is created. These parameters configure the justification options for InDesign paragraph styles, where they describe the spacing ranges used by the paragraph composers.

Allow Inter-Word Adjustments

If selected, allow the space between words to be adjusted when stretching or shrinking paragraph text. Enter the minimum and maximum amounts, specified as a percentage of the regular size of a space within the selected font.

Allow Inter-Char Adjustments

If selected, allow the distance between characters to be adjusted when stretching or shrinking paragraph text. Enter the minimum and maximum amounts, specified as a percentage of the regular size of a space within the selected font.

Allow Glyph Scaling

If selected, allow the horizontal scale of character shapes to be adjusted when stretching or shrinking paragraph text. Enter the minimum and maximum amounts, specified as a percentage of the normal width of a glyph.

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Glyph Scaling is the process of adjusting the horizontal size of entire character shapes (called 'glyphs'), for the purpose of achieving better justified type. It is best to keep glyph scaling to very small amounts which will not be obvious or perceptible to the reader. Values more than 3% from the 100% default value may result in distorted letter shapes. The visual results with different scripts and fonts will vary, so some experimentation is required.

Glyph scaling is not required for most Latin script projects when adequate hyphenation support is available. But, if used carefully, it can really help in achieving an even justification of text with fewer gaps between words or letters. It can be especially useful with non-roman scripts when there are fewer spaces or word breaks available in the text.

Text Adjustment Increment

The slider control allows you to configure the increment of change in the amount of adjustment applied to an area of text, when the current adjustment amount fails to shrink or expand the text. This setting is used whenever an Adjust Page operation is performed, or when using the text tools to shrink or expand text.

Illustrations

Automatically import illustrations

If selected, illustrations are placed on a page automatically whenever an Adjust Page operation is performed. Illustrations are placed when the current scripture text on the page contains a reference to a figure.

If this option is not selected:

- The Import Illustrations page tool can still be used to place illustrations and captions referenced in the current scripture text on a page.
- A Validate Page operation will not test that illustrations referenced in the current scripture text on a page have been placed.

Hide Captions

If selected, caption texts are suppressed when placing illustrations.

Optional Figures Folder - Job Level

When adjusting pages, Publishing Assistant automatically replaces low resolution `.JPG` files referenced in the source Paratext project with high resolution files which have the same base name. Publishing Assistant searches various locations for the high resolution images. If configured, this **job-level** optional figures folder is evaluated when searching for high resolution images. See Illustration Requirements for details.

Adjusting Pages

When Publishing Assistant creates a new document for a scripture book in InDesign, the following steps are completed initially:

- The USFM project text is converted to InDesign tagged text. Files can be added to the job folder which provide instructions for how to apply changes to the text as it is converted to InDesign tagged text, and before it is placed within a document.

- Publishing Assistant creates an InDesign document for the current scripture book being processed. The document is created according to the size recorded in the job specifications saved for the current scripture book.

- The InDesign tagged text for the body text and introduction are placed within the new document. Since the tagged text files contain style definitions, all of the text is fully formatted according to the job specification when it appears in InDesign.
  - When creating documents for a **basic Bible**, Publishing Assistant places the body text in InDesign using 'autoflow'. This means that InDesign automatically generates all pages and text frames needed to contain the entire body text. Publishing Assistant also adds frames to each page which will be used for notes and the running header.

  - With custom layout jobs, Publishing Assistant adds only one page at a time to the document. After the initial document setup is completed there will be only one page in the document. As each new page is added, a frame for the body text and frames for other content are added according to the job's page layout description.

A more detailed description of the process for creating new documents is given in the orientation topic: Job and Document Construction.

These steps occur before placing any additional content onto each page and adjusting its final fit or position. The additional content is added, adjusted, and validated using the tools provided on the Publishing Assistant tool palette. The tools are organized into two sections — Text Tools and Page Tools.

Text Tools
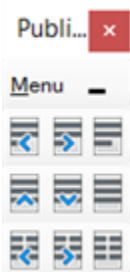
The text tools help you to properly fit content on a page by increasing or decreasing the number of lines of text within columns. This is done by strategically expanding or shrinking the length of text in paragraphs. Adjustments necessary for filling whitespace on a page, and for balancing the length of text in multiple columns.

See: Fitting Content

Page Tools

The page tools help you to place, update, or validate the additional content required for each page which is referenced in the current scripture text on the page — footnotes, study notes, cross references, illustrations, or headers and footers. The also manage and update the presentation for other features specified in the the current job specifications — column gutter rules and marginal verses.

Note: The tool buttons highlighted in ==yellow== in the tool palette image to the left are only displayed when Publishing Assistant is working with a custom layout job.

→ See:

- Updating and Validating Page Content
- Working With Illustrations
- Working with Custom Layout Libraries

Updating and Validating Page Content

The **page tools** help you to place, update, or validate the additional content required for each page which is referenced in the current scripture text on the page — footnotes, study notes, cross references, illustrations, or headers and footers. They also manage and update the presentation of other features specified in the the current job specifications — column gutter rules and marginal verses.

Adjusting Pages

The first row of buttons from the page tools are different from the other tools. They combine the functions of other page tools into a single tool which executes them in the sequence needed to complete the final layout of a page.

Adjust Selected Page (left button)

- Perform the following operations for the *current page*:
  - Import illustrations (if specified in the project text, and if automatically import illustrations is enabled in the current job settings).
  - Place notes.
  - Shrink or expand text in order to balance columns (if balance columns automatically is enabled in the program options).
  - Update the header and footer.
  - Rebuild the gutter rule (if specified for the job).
  - Rebuild verses in the margin (if specified for the job).
  - Validate the page.

  `CTRL` — **Reset** the current page before adjusting. Resetting the page means that existing notes on the page will be removed and any custom tracking for fitting content will be reset before a new attempt to adjust the page is executed.

Adjust All Pages (right button)

- Performs the same operations as Adjust Selected Page for the *current page and all remaining pages* in the document.

  `CTRL` — **Reset** each page before adjusting.

  `ALT` — Also process **all following documents** in the current job.

  `SHIFT` — **Don't stop** if validation fails. This control is useful if you would like to begin unattended processing of a large number of pages. If any validation issues occur when performing Adjust All Pages using the SHIFT control, Publishing Assistant will open an **Ignored Problems Log** in your system's default text editor. You can also select **View Ignored Problems Log** at any time from the **Tools** menu.

  Note: You can apply more than one `CTRL`, `ALT`, or `SHIFT` control at the same time.

Update the Header

The content of the header and footer is generated according to the Headers/Footers specifications.

Update Header (left button)

- Update the header and footer content for the *current page*.

Update All Headers (right button)

- Update the header and footer content for the *current page and all remaining pages* in the document.

  `ALT` — Also process **all following documents** in the current job.

Rebuild the Gutter Rule

A vertical rule is displayed in the gutter between body text columns if the option was selected in Basics specifications.

If you have selectively adjusted the contents of a page (i.e. not using Adjust Page), the size or position of notes or illustration frames may have changed. As a result the length and position of the gutter rule may need to be updated.

Rebuild Gutter Rule (left button)

- Update the gutter rule on the *current page*.

Rebuild All Gutter Rules (right button)

- Update the gutter rule on the *current page and all remaining pages* in the document.

  `ALT` — Also process **all following documents** in the current job.

Rebuild Verses in the Margin

Verses are displayed in the margins if the option was selected in Other specifications.

Rebuild Verses in Margin

- Update the verse numbers in the margin on the *current page*.

Rebuild Verses in Margin on All Pages

- Update the verse numbers in the margin on the *current page and all remaining pages* in the document.

  `ALT` — Also process **all following documents** in the current job.

Import Illustrations

The Import Illustrations tool is used when working on a basic Bible job. The process for handling illustrations in custom layouts involves working with libraries.

- Place all illustrations and captions referenced in the current scripture text on the current page into new frames on the page.

  See the topic on Working With Illustrations for more detail.

Place Notes on Page

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This tool is used for manually placing the notes referenced in the current scripture text on the page into the page's note frame(s).

For basic Bibles there is only one note frame, which is positioned according to the footnote frame style specification. For custom layouts there may be multiple note frames specified in the job's page layout description.

If no text frame on the page is currently selected, or if the text cursor is placed within the body text frame:

- Place *all notes* into their corresponding note frames on the page.

If only one of the note frames on the page is selected, or if the text cursor is currently placed within a note frame:

- Place only *notes for the selected frame* into the note frame.

No additional page adjustment tasks are performed when Place Notes is used (when it is not occurring through an Adjust Page operation). Place Notes only gathers the notes referenced in the current scripture text and places them into note frame(s), and then adjusts the size of the note frame(s) to accommodate the length of the text. Be aware that in some cases the height of the note frame may cause some of the scripture text which had initially referenced the current notes to be pushed forward to the next page. Remember to validate the page.

Validating Pages

Page validation checks are one of the most significant benefits of working with Publishing Assistant. Validation ensures that all text and elements which should appear on the page are present, up to date, and positioned correctly. Validation can check the following:

- Notes referenced in the current scripture text on the page are the same as the current notes in the note frames.
- Illustrations referenced in the current scripture text on the page have been placed on the page (if automatically import illustrations is enabled in the current job settings).
- The position of illustrations vertically is not affecting alignment of the body text with the baseline grid.
- Body text columns are filled and balanced.
- Content in the running header and footer is correct.

Some specific operations of validation checks can be configured from the Program Options.

Validate Page (left button)

- Perform validation checks for the current page.

    `CTRL` — Don't validate **column bottoms (**only has an effect if if balance columns automatically is enabled in the program options).

    `ALT` — Move to next page when successful.

Validate All Pages (right button)

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- Perform validation checks for the *current page and all remaining pages* in the document.

  `CTRL` — Don't validate **column bottoms (**only has an effect if if balance columns automatically is enabled in the program options).

  `ALT` — Also process **all following documents** in the current job.

Validation Warnings

Failure validating notes

Publishing Assistant will color the background of the note frame yellow if the note references and the notes do not match. In the example shown below the reference for the footnote `l` at 7.4 has been pushed to the following page and the notes do not validate. To resolve this, the text tools could be used to adjust the length of the text on the page to pull the note reference (the caller) back to the current page (keeping the footnote here), or to push more text to the following page (to have the footnote removed from this page's note frame and added to the following page).

rows, in groups of a hundred and groups of fifty. ⁴¹Then Jesus took the five loaves and the two fish, looked up to heaven, and gave thanks to God. He broke the loaves and gave them to his disciples to distribute to the people. He also divided the two fish among them all. ⁴²Everyone ate and had enough. ⁴³Then the

The Teaching of the Ancestors
(Matthew 15.1-9)

7 Some Pharisees and teachers of the Law who had come from Jerusalem gathered around Jesus. ²They noticed that some of his disciples were eating their food with hands

j **6.37:** *silver coins:* A silver coin was the daily wage of a rural worker (see Mt 20.2). *k* **6.48:** *pass them by;* or *join them.* *l* **7.4:** *anything that comes from the market unless they wash it first;* or *anything after they come from the market unless they wash themselves first.*
6.34: Nu 27.17; 1 K 22.17; 2 Ch 18.16; Ez 34.5; Mt 9.36.

If the background of a note frame has previously been colored yellow by Publishing Assistant as a validation warning, the yellow color will be removed when the page validates correctly again.

➲ See also: Fitting Content

Illustration placement

If the reference to an illustration is on a different page than the page where the illustration is placed, Publishing Assistant will display a warning. This can occur when placing the illustration has caused the location of the reference to be pushed to the following page.

Publishing Assistant

Illustration may be wrongly placed!

There is an illustration on page "3" whose caption says "Took her by the hand, and...the fever left her. (1.31)". This illustration is not referenced in the text on this page and is probably referenced on the next page. Is this OK?

Yes

☐ Don't ask me again for this picture.

No

It may be OK that the illustration is located on a different page. You can indicate this by clicking **Yes** or **No**. You can also select the option "Don't ask me again for this picture".

⮕ See also: Working With Illustrations

Illustration position

When Publishing Assistant places illustrations on a page, it positions them vertically so that the body text below the illustration is still aligned with the baseline grid. If an illustration is moved to another location, it may no longer be positioned correctly.

Took her by the hand, and... the fever left her. (1.31)

32 After the sun had set and evening had come, people brought to Jesus all the sick
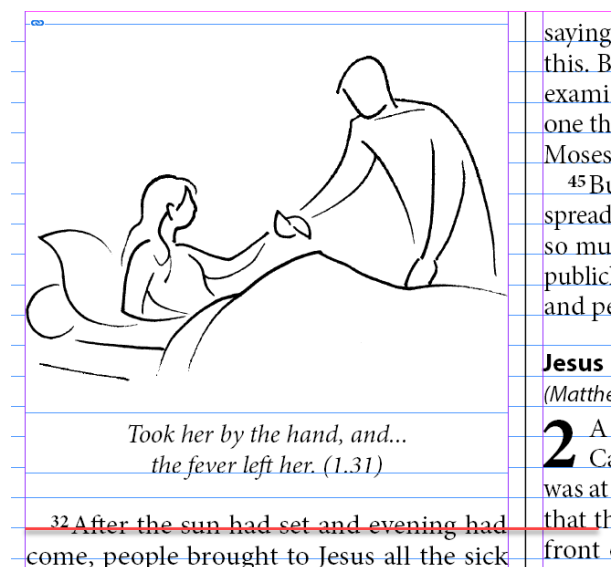
When validating a page, Publishing Assistant can move an illustration to help align the body text to the baseline grid again (if automatically make images snap to the baseline grid when validating pages is enabled in the program options).

PublishingAssistant ✕

An illustration on page 3 was moved a little to help align text to the baseline grid.

Does the page still look OK?

[Yes]   [No]
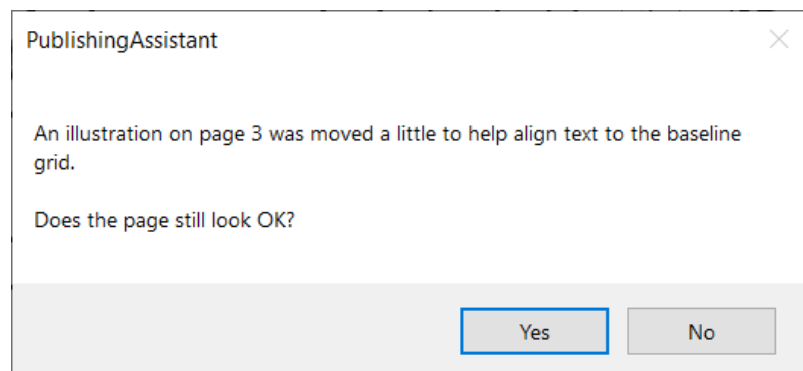
⮕ See also: Working With Illustrations

Header or footer information

If the header or footer information is incorrect, Publishing Assistant will display a warning showing the current content and the expected content.

```
Publishing Assistant                                    ✕

    ⓘ       Header and/or footer information or location on page 3 is incorrect.

            Details:

            The current and expected header values differ in location 9.
            Current:   Mark  >>> 2, 3
            Expected:  Mark  >>> 1, 2
```
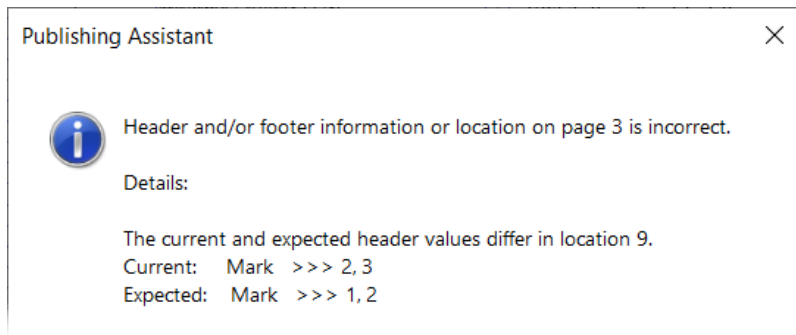
If you are validating the current page, and update header when validating a single page is enabled in the program options, the header will be updated automatically and the warning will not be displayed.

Adding Pages

Publishing Assistant adds several frames to each page to manage the placement of header, introduction, body, and note texts. These frames have specific properties and styles applied to them. The standard InDesign 'Add Page' function will not add any of the frames that are needed by Publishing Assistant.

When creating documents for a **basic Bible**, you will normally not need to add any pages manually. When using Adjust Page or Adjust All Pages, Publishing Assistant will automatically add any additional pages needed to contain the body and notes text.

With custom layout jobs, Publishing Assistant adds only one page at a time to the document. After the initial document setup is completed there will be only one page in the document. Additional pages are added using the Add Page tool. As each new page is added, a frame for the body text and frames for other content are added according to the job's page layout description. If Adjust All Pages is used in a custom layout, Publishing Assistant will continue adding new pages to the document automatically, when it finished adjusting the current page.

Add Page to End of Document (left button)

- Add *one* additional page to the end of the document with all frames needed by Publishing Assistant for the current job.

  `CTRL` — Adjust new page after adding.

Add All Pages to End of Document (right button)

This tool only appears and functions for custom layout jobs.

- Add enough additional pages to the end of the document to contain the body text and the default note content for each page, according to the job's page layout description. Only the pages and the default content are added using this tool. By default, the pages are not adjusted. Manually managed sidebars, or illustration are not placed on the pages.

  `CTRL` — Adjust each new pages after adding.

Adding Documents

Create Next Book

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- Create the next scripture book in sequence for the current job and add to the job's currently open InDesign book file.

   SHIFT — **Bypass** the create documents confirmation dialog.

Splitting and Moving Notes

The additional **page tools** described in this topic only appear and function for custom layout jobs.

Split Notes

With more complex page layouts it can be challenging at times to fit all of the content required on every page, with a pleasing appearance. Adjusting one frame to make room for its content may cause content in another frame to be pulled from or pushed to the next page. The content fitting challenge is usually related to keeping note callers and and notes together on the same page.

When adjusting pages, Publishing Assistant attempts to resolve content fitting problems by shrinking or expanding text in the body frame in order create space for notes, to fill undesirable whitespace, and to balance the bottoms of columns. However, Publishing Assistant only evaluates the options for fitting content one page at a time. In some layouts it might be acceptable to resolve a fitting problem by allowing some note content to be set *on either side of a page spread* – even if some note callers do not remain on the same page as their note text.

Another reason for allowing some note content to split across a page spread is in order to produce a more balanced appearance. One page may contain only a small amount of note content, while the following page of the same spread contains many notes. It could look better to balance the note content more evenly across both pages. Or, one page may contain some unnecessary whitespace and shifting some note content from one page to the other may help improve the layout.

Split Notes in Selected Note Frame (left button)

- Causes two extended note text frames on the current spread to be linked so that the text flows through both frames as a single 'story'. The text will then flow normally between frames when either one is made larger or smaller. After using Split Notes, page validation checks will test the connection of note callers and notes across the spread, not only the current page

  In the example below, some whitespace remains on the right side page which has not been resolved. A large sidebar element exists on the left side which may limit some options for shrinking or expanding text to achieve a better fit.

To Split Notes on a page spread, do the following:

- Select the **Type** tool from the InDesign Toolbox.
- Place the text insertion cursor anywhere within the extended notes text on either side of the page spread.
- Click the **Split Notes** button.

   Publishing Assistant will link the extended note frames. You will likely notice a minor shift in the position of some of the extended note text in both frames.

- Choose the **Selection** tool from the InDesign Toolbox.
- Click to **select the extended note frame** that you want to increase or decrease the size of. Click and hold the frame handle on the top side of the text frame and drag your mouse to make the frame taller or shorter. You will notice the extended note text flow between the extended notes frames on both pages of the spread.

You are now working with the result of 'splitting notes'. You can experiment with the height of the note frames, and possibly also shrinking or expanding paragraphs in the body text or extended notes, in order to achieve the desired outcome.

make a straight path for him to travel!' "

4 John's clothes were made of camel's hair; he wore a leather belt round his waist, and his food was locusts and wild honey. 5 People came to him from Jerusalem, from the whole province of Judea, and from all the country near the River Jordan. 6 They confessed their sins, and he baptized them in the Jordan.

7 When John saw many Pharisees and Sadducees coming to him to be baptized, he said to them, "You snakes — who told you that you could escape from the punishment God is about to send? 8 Do those things that will show that you have turned from your sins. 9 And don't think you can escape punishment by saying that Abraham is your ancestor. I tell you that God can take these stones and make descendants for Abraham! 10 The axe is ready to cut down the trees at the roots; every tree that does not bear good fruit will be cut down and thrown in the fire. 11 I baptize you with water to show that you have repented, but the one who will come after me will baptize you with the Holy Spirit and fire. He is much greater than I am; and I am not

3.4: 2 Kgs 1.8
3.7: Mt 12.34, 23.33
3.9: Jn 8.33
3.10: Mt 7.19

good enough even to carry his sandals. 12 He has his winnowing shovel with him to thresh out all the grain. He will gather his wheat into his barn, but he will burn the chaff in a fire that never goes out."

The Baptism of Jesus
(Mk 9-11; Lk 21-22)

Jesus recognizes John's mission as the proclaimer of the coming KINGDOM, and joins those who respond to his call to be baptized. As John's objection shows, Jesus is different from the others who are being baptized; unlike them (3.6), he did not need to confess his sins. During his baptism Jesus receives the HOLY SPIRIT and is affirmed as God's Son, commissioned and empowered to fulfil his ministry as MESSIAH.

13 At that time Jesus arrived from Galilee and came to John at the Jordan to be baptized by him. 14 But John tried to make him change his mind. "I ought to be baptized by you," John said, "and yet you have come to me!" 15 But Jesus answered him, "Let it be so for now. For in this way we shall do all that God requires." So John agreed.

John the Baptist

John is sometimes called the last "Old Testament prophet" because of the warnings he brought about God's judgment and because he announced the coming of God's "Chosen One" (Messiah). *Luke* reports that John was born to an old couple named Elizabeth and Zechariah, who had learned from the angel Gabriel that God was going to give them a son. This son would have special work to do in preparing the way for God's Messiah (see Luke 1-17, 57-66). In the Gospels, John is described as a prophet who preached in the desert and warned people that they should get ready for the new thing God was going to do (Matt 1-12; Mark 4-8; Luke 1-20). John wore clothes made of camel hair (see 2 Kgs 1.8), and he ate grasshoppers and wild honey (see Lev 20-23). He told the people of Israel that they could not count on being accepted by God simply because they were descendants of Abraham. They had to realize how they were disobeying God and how they could get ready to accept the new powerful messenger God was going to send to live among them (Luke 16).

John baptized people who were sorry for their sins and many people thought he was the Messiah (Luke 15). But John told everyone that the Messiah would be more powerful than he was (Matt 11,12; Luke 16,17). Jesus compared John with Elijah, the prophet who many believed would come back before God judged the world (Matt 14), and he said that John's work was to prepare people for the coming of God's kingdom (Luke 27; Matt 10). Herod Antipas, a son of Herod the Great and brother of Archelaus (see Matt 19-22), ordered that John the Baptist be killed (see Matt 1-12; Mark 14-29).

3.3: *Someone is shouting in the desert...to travel:* This verse is quoted using the words of the SEPTUAGINT version of Is 3.
3.4: *John's clothes:* John's robe was made of a rough cloth woven from camel's hair. His clothing was like Elijah's (2 Kgs 1.8).
3.6: *BAPTIZED*
3.7: *PHARISEES*
3.7: *SADDUCEES*
3.7: *You snakes:* A symbol of cunning (10.16) and deceit (Gen 3); also 34; 33.
3.9: *Abraham is your ancestor:* The Pharisees and Sadducees presumed that their physical descent from Abraham made

them the people of God (Gen 7-8; 18; Jn 33). It is rather a spiritual descent from Abraham that matters (Rom 6-8; Gal 9).
3.10: *The axe is ready:* 7.19.
3.11: *REPENTED*
3.11: *the HOLY SPIRIT and fire:* For the prophet Joel "the Holy Spirit" was God's gift to his people in the final days (Joel 28-29; Acts 16-18). "Fire" stands for the final destruction of unrepentant sinners (18.9).
3.11: *carry his sandals:* A menial task performed by a slave.
3.12: *winnowing shovel:* A tool like a shovel or a large fork, used to separate grains of wheat from their husks.

16 As soon as Jesus was baptized, he came up out of the water. Then heaven was opened to him, and he saw the Spirit of God coming down like a dove and alighting on him. 17 Then a voice said from heaven, "This is my own dear Son, with whom I am pleased."

The Temptation of Jesus
(Mk 12-13; Lk 1-13)

Immediately after hearing God address him as "my own dear Son", Jesus faces various kinds of temptations which will appear throughout his ministry. What kind of MESSIAH would he be? The time spent fasting in the desert and the reason for being there recall the forty years of hardship and hunger which the people of ISRAEL spent in the desert, being tested to find out whether or not they would faithfully obey God's commands (Deut 2). Jesus' responses to the Devil show that he saw his ministry as a fulfilment of God's purpose for Israel.

4 Then the Spirit led Jesus into the desert to be tempted by the Devil. 2 After spending 40 days and nights without food, Jesus was hungry. 3 Then the Devil came to him and said, "If you are God's Son, order these stones to turn into bread."

4 But Jesus answered, "The scripture says, 'Human beings cannot live on bread alone, but need every word that God speaks.' "

5 Then the Devil took Jesus to Jerusalem, the Holy City, set him on the highest point of the Temple, 6 and said to him, "If you are God's

3.17: Gen 22.2; Ps 2.7; Is 42.1; Mt 12.18, 17.5; Mk 1.11; Lk 9.35
4.1: Heb 2.18, 4.15
4.4: Deut 8.3
4.6: Ps 91.11-12
4.7: Deut 6.16
4.10: Deut 6.13
4.12: Mt 14.3; Mk 6.17; Lk 3.19-20

Son, throw yourself down, for the scripture says:
'God will give orders to his angels
about you;
they will hold you up with their hands,
so that not even your feet will be hurt on the stones.' "

7 Jesus answered, "But the scripture also says, 'Do not put the Lord your God to the test.' "

8 Then the Devil took Jesus to a very high mountain and showed him all the kingdoms of the world in all their greatness. 9 "All this I will give you," the Devil said, "if you kneel down and worship me."

10 Then Jesus answered, "Go away, Satan! The scripture says, 'Worship the Lord your God and serve only him!' "

11 Then the Devil left Jesus; and angels came and helped him.

Jesus Begins his Work in Galilee
(Mk 14-15; Lk 14-15)

Jesus begins by announcing that the KINGDOM OF HEAVEN is about to come, and by calling for men to be his followers. A summary statement of his activities (4.23-25) ends this first part of the Gospel. For other summary statements of Jesus' ministry, see Mt 35; Mk 39.

12 When Jesus heard that John had been put in prison, he went away to Galilee. 13 He did not stay in Nazareth, but went to live in

3.12: *chaff:* Worthless bits of straw and stubble separated from the grains of wheat in the process of threshing (Ps 4).
3.13: *BAPTISED*
3.15: *requires:* Jesus recognizes the truth of John's objection; but God's saving purpose for humanity requires that John baptize Jesus. By his baptism Jesus identifies himself with humanity.
3.16: *to him:* These words are omitted by some Greek manuscripts and early versions.
3.17: *This is my own dear Son:* Or "my only Son"; or "my Son, the Beloved". The words from heaven affirm Jesus as the servant (Is 1) and the only SON OF GOD (Gen 2; Ps 7). See also 18; 5; Mk 11; Lk 35.
4.1: *tempted:* Or "tested". From the Devil's viewpoint it was a temptation to evil; from the Spirit's viewpoint it was a test (Jas 12-13), to prepare Jesus for the coming ministry. Jesus' temptations were real tests of his commitment to God's will (Heb 18; 15).
4.1: *Devil:* From the Greek word for "tempter", meaning one who tries to make people turn away from God.
4.2: *40 days and nights:* Recalling the fasts of Moses (Ex 28; Deut 9, 18) and Elijah (1 Kgs 19.8).
4.3: *If you are God's Son:* Or "Since you are God's Son" (also in 6). The Devil assumes that Jesus is the Son of God. The temptation is not only that Jesus use his divine power to satisfy his own hunger, but, as MESSIAH, to satisfy the physical needs of others as well.
4.4: *The scripture says:* The quotation from Deut 3 shows that

Jesus saw that human needs are met not only by material things, but primarily by a person's relationship with God which can provide for all their needs.
4.5: *HOLY*
4.6: *ANGELS*
4.6: *the scripture says:* The Devil tries to use the quotation from Ps 11-12 to convince Jesus that because he is God's Son, God will miraculously prevent him from hurting himself. Such an extraordinary event would also cause the crowds in the TEMPLE courts to proclaim him Messiah (Mal 1).
4.7: *the scripture also says:* Jesus will not behave as the Israelites in the desert did; he will not put God to the test by demanding God perform a MIRACLE to prove his love for him (Deut 16).
4.9: *All this I will give you:* God had promised his son, the king of Israel, world-wide dominion (Ps 7-9). The Devil claims to tell Jesus how this promise can be fulfilled. In John's Gospel (Jn 30; 11), the Devil is called "the ruler of this world". In contrast, by speaking of the Kingdom of God, Jesus proclaimed that God was now beginning to affirm his role in a new way.
4.10: *SATAN*
4.10: *The scripture says:* The quotation (from Deut 13) shows that Jesus rejects all suggestions that he use means not approved by God in order to achieve God's purpose (Jn 14-15). True worship means exclusive service to God.
4.12: *John had been put in prison:* 14.3; Mk 17; Lk 19-20.

Move Note

Publishing Assistant determines which notes to place on a page by searching for all hidden note references within the current scripture text on the page. Each of these hidden references uses a unique identifier (ID) which connects the location in the body text with a specific note or sidebar text. When Publishing Assistant is adjusting pages, the content of the notes, cross references, or sidebars which are referenced on the page are placed into their assigned frames.

Move a Note (right button)

- Allows you to specify a different location in the body text to locate a note reference. The purpose would be so that that the note text appears on a different page than it did originally. Move Note completes the task of moving the hidden note reference to a new location in the body text, which is difficult to do manually.

To move a note, do the following:

- Select the **Type** tool from the InDesign Toolbox.
- Place the text insertion cursor anywhere within the note or sidebar text that you want to move.
- Click the **Move Note** button.

   Publishing Assistant will prompt you to **click** with the text insertion cursor inside of the body text **at the location where you want to move the note**.

- Once you have located the text cursor, click OK on the prompt dialog.

The note or sidebar content will be removed from the page it had been displayed on. Use Adjust Page to update the layout on the page where the content was removed, and the page where the content was moved to (and any pages in between).

> The Move Note tool was primarily added to help with moving the page on which a longer sidebar element appears – since this type of content is usually not connected rigidly to a specific verse, but rather to a larger section of the scripture text. **When working on custom layout jobs using manual sidebars, the Move Note tool is disabled.** With manual sidebars, Publishing Assistant simply validates that the content has been used, even if it has been placed on a different page than the one which references it.

Fitting Content

The text tools help you to properly fit content on a page by strategically expanding or shrinking the length of the text within a paragraph so that it consumes one more, or one fewer lines. Adjustments are needed for reasons such as:

- Filling undesirable whitespace.
- Balancing the bottoms of columns in 2 columns layouts.
- Keeping note callers and and notes together on the same page.
- Improving the readability and presentation of the text.

Problems with proper fitting and the need for adjustment often occur because of other important typographic rules being enforced by settings in the InDesign styles, such as:

- Keeping titles and headings together with 1 or more lines of the paragraph text which follows them
- Preventing widows (a column beginning with a single line) or orphans (a column ending with a single line).
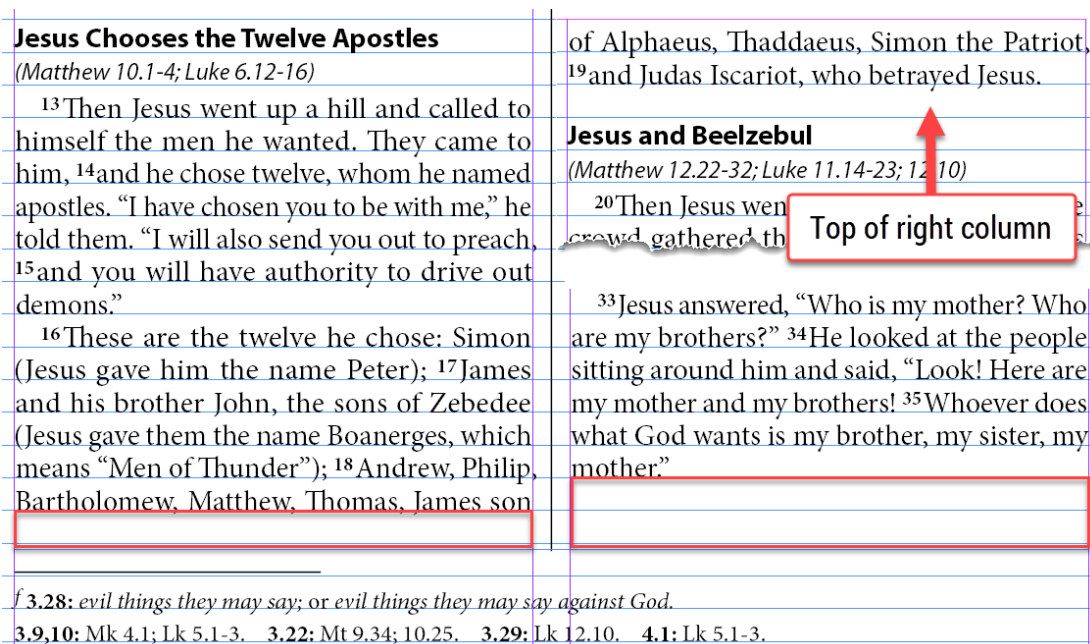
Columns are not balanced - InDesign is preventing a 'widow' at the top of the right column.

Shrinking and Expanding Text

The text spacing section of the job specifications is where you configure the default amounts of space between words, or letters, or the amount of glyph scaling permitted when InDesign is composing paragraphs.

'Tracking' is the action of increasing or decreasing word and letter spacing and glyph scaling across a section of text in order to shrink or expand the length of the text.

In order to decrease or increase the number of lines of text within a paragraph, Publishing Assistant applies gradual negative or positive 'tracking' changes to paragraph text until the length of the paragraph is changed by one line.

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You can configure the type of tracking changes and amounts which the text tools are allowed to apply using the current Job Settings / Adjust Overrides. If a change to the number of lines in a paragraph cannot occur within the limits set, tracking is reset to its default.

To shrink, expand, or reset text spacing:

- Select the **Type** tool from the InDesign toolbox
- Place the text cursor anywhere within the paragraph, column, or page which requires adjustment.

By Paragraph

- Click the left button to **shrink**, middle button to **expand**, or right button to **reset** the tracking for the *current **paragraph*** where the text cursor is located.

  SHIFT — **Do not** validate the page after shrink, expand, or reset. This is useful when you are evaluating changes to a page, and some intermediate adjustments will temporarily leave the page in an invalid state.

A paragraph is reduced by one line.

Columns are balanced.

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The green highlight applied to sections of text in InDesign indicates where local kerning or tracking adjustments have been applied. The color is not printable. You can enable/disable the highlight from the InDesign preferences:

- From the InDesign **Edit** menu, select **Preferences**; then select **Composition**.
- Select or deselect the checkbox for **Custom Tracking/Kerning**, within the Highlight options section.

By Column

- Click the left button to **shrink**, middle button to **expand**, or right button to **reset** the tracking for *a paragraph within the current column* where the text cursor is located. Publishing Assistant will attempt to identify the paragraph *which requires the least amount of tracking adjustments*.

  `SHIFT` — **Do not** validate the page after shrink, expand, or reset.

  `CTRL` — Continue shrinking or expanding until a line is pulled from the next column, or pushed to the next column. Adjustments will only continue until the limits for tracking changes specified in the the current Job Settings / Adjust Overrides are reached.

By Page

- Click the left button to **shrink**, middle button to **expand**, or right button to **reset** the tracking for *a paragraph within the current page* where the text cursor is located. Publishing Assistant will attempt to identify the paragraph *which requires the least amount of tracking adjustments*.

  `SHIFT` — **Do not** validate the page after shrink, expand, or reset.

  `ALT` — Applies to reset only - Also reset tracking adjustments on **all following pages** in the current document.

  `CTRL` — Applies to reset only in diglots - Reset the **column height only**.

Fitting Text and Illustrations

Fitting content can be more challenging when working with larger elements such as illustrations or study Bible sidebars. The Adjust Pictures tool can also be used to improve the fit of content on a page.

Working With Illustrations

Publishing Assistant can help you to import, adjust, and validate illustrations within your publication. To use the these utilities, make sure that your project has carefully followed the illustration requirements before creating InDesign documents.

Importing Illustrations

Automatically

The current job settings provide an option to 'Automatically import illustrations'. If you select this option, illustrations are placed on a page automatically whenever an Adjust Page operation is performed. Illustrations are placed when the current scripture text on the page contains a reference to a figure.

Individually

The Import Illustrations page tool will place all illustrations and captions referenced in the current scripture text on the current page into new frames on the page.

If the option to Automatically Import Illustrations is not enabled in the current job settings, you need to use this tool to individually add the illustrations you want to include in the publication.

Illustrations in Custom Layouts

The option to 'Automatically Import Illustrations', and the page tool for importing illustrations do not have any effect when working with a custom layout. The process for handling illustrations in custom layouts involves working with libraries.

Default Illustration Placement

Frames containing an illustration's image and caption text are grouped together in InDesign. An object style named `ImageGroup` is applied to the group which is used to control the presentation.

Column Spanning

This is an illustration where the source text's USFM \fig ...\fig* markup specifies `size="span"`. It is placed at the top the page containing the source reference, spanning the body text frames. The size of the illustration object is scaled vertically so that it fills the available horizontal space.

At once they left their nets. (1.18)

¹²At once the Spirit made him go into the desert, ¹³where he stayed forty days, being tempted by Satan. Wild animals were there also, but angels came and helped him.

here to destroy us? I know who you are—you are God's holy messenger!"

²⁵Jesus ordered the spirit, "Be quiet, and come out of the man!"
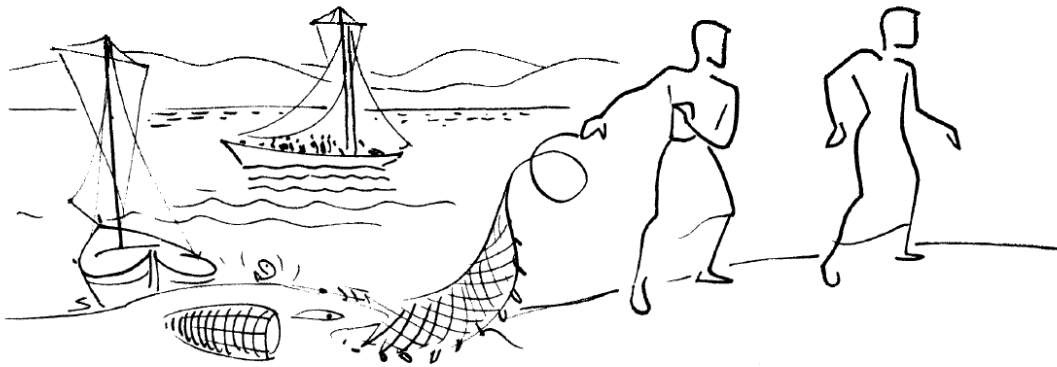
Column Width (inline)

These are illustrations where the source text's USFM \fig ...\fig* markup specifies `size="col"`.

- In a **single column** publication, the `ImageGroup` object is placed at the top, left corner of the body text frame, and sized to one half of the column width.
- In a **double column** publication the the `ImageGroup` object is placed at the top of the left side body text frame.

The size of the illustration object is scaled vertically so that it fills the available horizontal space.

Took her by the hand, and...
the fever left her. (1.31)

to him and :
ing to him,
this. But go
examine yo
one that you
Moses orde:

⁴⁵But the
spread the n
so much tha
publicly. Ins
and people

Jesus Heals
(Matthew 9.1-

2 A few
Capern
was at home
that there w
front of the
message to

³²After the sun had set and evening had come, people brought to Jesus all the sick and those who had demons. ³³All the people

Adjust Pictures Tool

Use the Adjust Pictures tool to easily make precise changes to the size, position, or orientation of illustrations. Adjust Pictures works with illustrations and captions which have been inserted by Publishing Assistant.

Do not ungroup: The Adjust Pictures tool operates on illustrations and caption frames which are grouped together into an object with the `ImageGroup` object style applied. The Adjust Pictures tool cannot operate on objects which have been ungrouped.

To begin adjusting an illustration:

- Choose the **Selection** tool from the InDesign toolbox.
- Click **within the image area** of the illustration you want to adjust, so that the grouped object `ImageGroup` is selected.
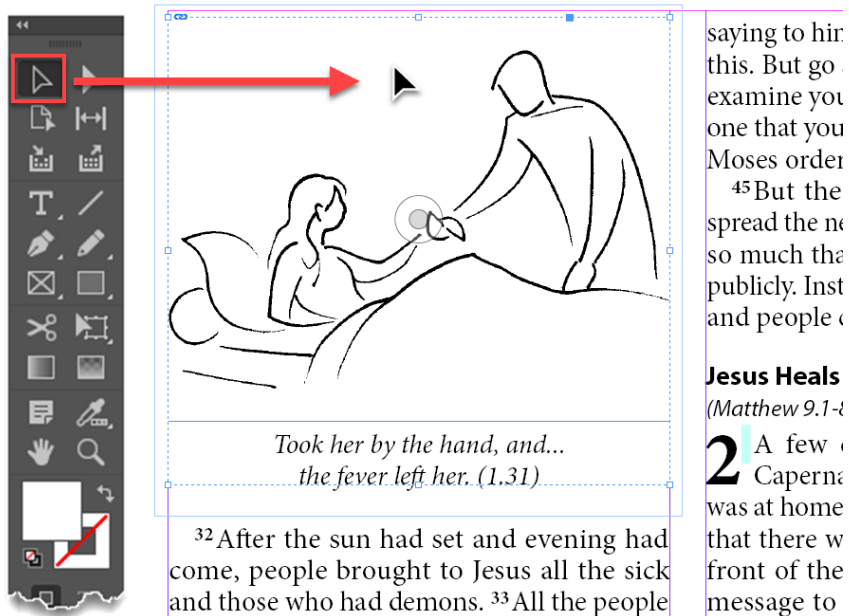
- From the tool palette's **Menu** button, select **Tools**, and then select **Adjust Pictures...** Publishing Assistant will open the Picture Adjustments dialog.

There are **five types of adjustments** which can be applied to the selected image using this tool — Size, Position, Text Wrap, Orientation, and Caption.

- Place a tick in the **checkbox** beside the type of adjustment you want to apply.
- Configure the **properties** for the adjustment.
- Click the large **Adjust Pictures** button at the bottom of the dialog.

It is possible to apply multiple adjustments at the same time. Make sure that only the adjustments you want to make to the current illustration are selected.

Adjust Size

Adjust the size of the illustration.

- Place a tick in the checkbox to select **Image Size**.

- Select one of the **radio buttons** to the right to select the **unit** you want to use for adjusting the size.
  - o **Percent** — Select an amount to scale the image in percent from the Width and Height drop down menus, or enter a specific amount directly.
  - o **Explicit** — Enter a new value for the Width and Height of the image, using any units supported by Publishing Assistant (e.g. p, pt, mm, cm, in). The units displayed for the current image size are based on the ruler units currently set for the document in the InDesign.

    For Percent or Explicit units: If you select the option to 'Maintain Aspect Ratio', then you only need to select or enter a value for one dimension. The tool will calculate the correct value for the other dimension after you.

  - o **Columns** — Select the number of columns to use for the illustration. An illustration which was defined in the source Paratext project as single column can be changed to a spanning illustration. The Height field is disabled, since it will be automatically adjusted to compensate for the change in width.
  - o **Lines** — Select a new size for the illustration based on the number of lines you would like to gain or lose from the body text on the page. The precise amount to scale the image will be calculated by the tool. This option can be effective for helping to fit text on a page, and for balancing columns.
- Click **Adjust Picture**.
- Click the **Reset** button to restore the image to its original size.

Percent or Explicit dimension   *Number of Columns*   *Number of Lines*

Adjust Position

Adjust the position of the illustration within the text column.

- Place a tick in the checkbox to select **Position Within Column**.
- Click on a **location within the column image** to select the position.
- Click **Adjust Picture**.
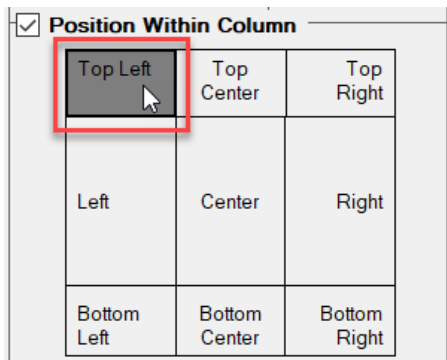
Depending on the size specified for the image, some positions will produce visually identical results. For example: If an image is currently spanning body text columns, and the size is set at 100%, then the result of selecting any of the top of column positions ("Top Left", "Top Center", or "Top Right") will appear identical. If you reduce the size of the image, then selecting a different position will result in the image adjusting visually.

The default text wrap property for illustrations is 'Above/Below Picture'. This means that if you reduce the size of an illustration and want to have the text flow around the right or left side, you should also change the text wrap property to 'Around Picture'.

Adjust Text Wrap

Adjust how text flows around the illustration.

- Place a tick in the checkbox to select **Text Wrap**.
- Select the **radio button** beside the text wrap setting you require.
  - **Above/Below Picture** — Text will jump over the `ImageGroup` object. No text can flow to the left or right side.
  - **Around Picture** — As space and position allow, text can flow around the outside of the `ImageGroup` object.
- Click **Adjust Picture**.

Took her by the hand, and...the fever left her. (1.31)
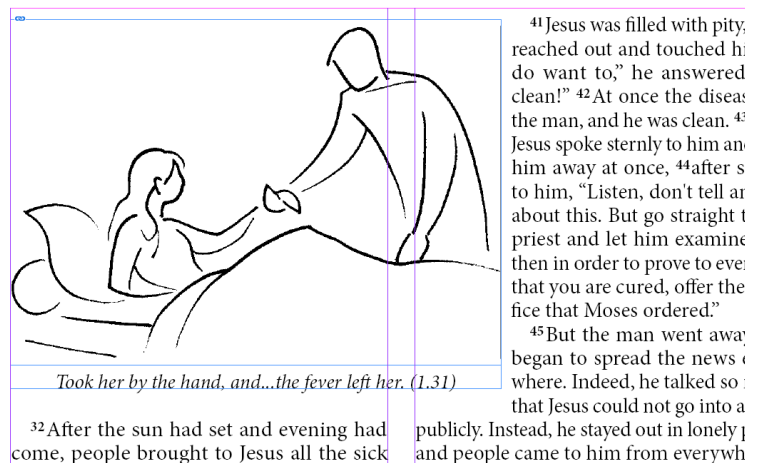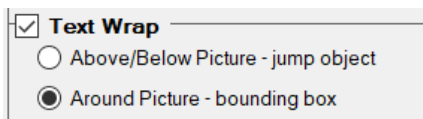
Adjust Orientation (Manipulate Image)

Flip or rotate the illustration.

- Place a tick in the checkbox to select **Manipulate Image**.

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- Place a tick in the checkbox to **select the orientation change** you require. You can select multiple adjustments.
- Click **Adjust Picture**.
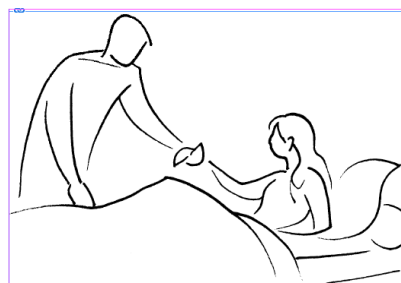
Took her by the hand, and...
the fever left her. (1.31)

[32]After the sun had set and evening had come, people brought to Jesus all the sick and those who had demons. [33]All the people

Adjust Caption

Show or hide the illustration's caption. You can also select an option to hide all captions from the current job settings .

- Place a tick in the checkbox to select **Caption**.
- Select the **radio button** beside the option to **Show** or to **Hide** the caption.
- Click **Adjust Picture**.
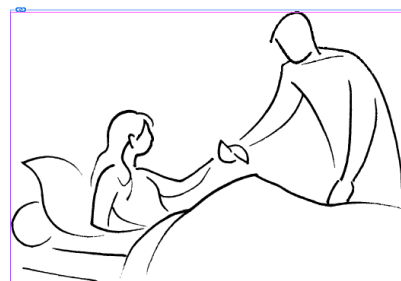
[32]After the sun had set and evening had come, people brought to Jesus all the sick and those who had demons. [33]All the people

Always validate **the page** after working with the adjust pictures tool.

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Working With Custom Layout Libraries

> **Custom Layout:** The information in this topic only applies to jobs using a custom layout specification.

About Custom Layout Libraries

As page layouts become more complex, or the proportion of non-scripture content on each page grows, it is usually best to fit the content and finalize the layout for one page before moving on to the next. The impact of adjustments on the current page will often significantly change the content which then appears on the following page. More complex pages usually also require more flexibility for determining the location and position of larger content. For this reason, illustrations are handled in custom layout jobs through a process involving the use of InDesign Libraries. Working with Libraries is also recommended for study Bible sidebars.

A pair of libraries is created automatically by Publishing Assistant for each new document added to a custom layout job which contains illustrations or manual sidebars. One library is used to hold '**Available Items**' and the other is used to hold '**Used Items**'. As part of the process for creating a new document, the 'Available Items' library will be filled with illustrations or formatted sidebar content, placed within frames, which are referenced in the current document. The properties for the default frame used for sidebars (size, columns, frame rule etc.) are defined by editing the manual sidebar definition in the page layout description editor.

Libraries are saved in a folder named `Libraries` within the current job folder. The files are named using the following syntax:

- `40MAT_Available Items Lib (Job Name).indl`
- `40MAT_Used Items Lib (Job Name).indl`

(substituting the current book number, code and job name).

Each item within a library is tagged with a **Name** and **Description** which assist in identifying:

- The type of content – 'fig' or 'sbar'
- The scripture reference location
- The illustration caption or sidebar title
- Whether the content is available (still unused), or the page number it has already been placed on.

  The screenshot below shows an example 'Available Items' library panel with `fig` (illustrations) and `sbar` (sidebar) items, as it would appear when a new document is created. The currently empty 'Used Items' library panel has been docked to the right. There are many possible options for arranging panels within an InDesign workspace.
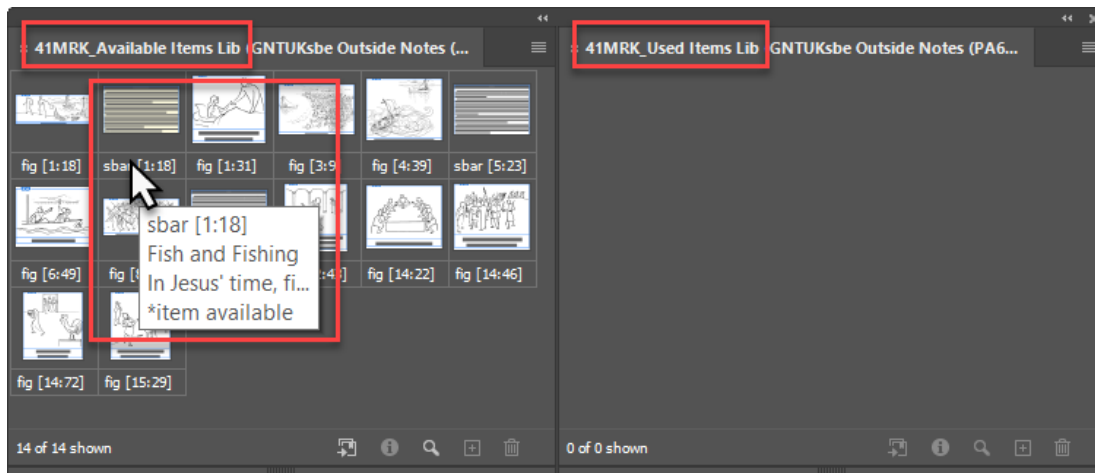
Placing Library Content

Publishing Assistant does not automatically place library items on pages. Instead, when an item in the 'Available Items' library is referenced on the current page, it notifies the typesetter, and displays a dialog with actions that can be taken:

- **Place Item on Page** — The item will be placed at the top of the current page.

  If it is an illustration item - `fig`, it will be placed in a frame at the top of the page, and scaled according to the size parameter ('span' or 'col') found in the source text's USFM \fig ...\fig* element. If it is a sidebar item - `sbar`, its containing frame will be configured according to the manual sidebar frame definition. You can freely adjust the size, position, and properties of the object in order to achieve the desired page appearance.

  Note: When you are initially setting up the job, and testing the layout, you will want to review and adjust the object and paragraph styles used for the sidebar items. If categories are used in the project, various different category specific styles may be applied to the frame objects and paragraphs. These can be customized, and the updates saved as part of the job configuration.

- **Don't Warn Again** — Do not place the item, and do not continue to prompt to place the item on subsequent pages. The item remains in the 'Available Items' library and its description is updated with the label "Don't warn again has been set". You can still manually place the item on a page as needed using the standard InDesign methods (right-click + Place Item(s), or using drag-and-drop).

- **Not Using Item** — Do not place the item on the page, and record that the item will not be used in the document. The item is moved to the 'Used Items' library and its description is updated with the label "Not Using Item".

- **OK** — Acknowledge the prompt, but do not place the item on the current page. When the next page is added to the document, you will be prompted again to add this item.

⁹Not long afterwards Jesus came from Nazareth in the province of Galilee, and was baptized by John in the Jordan. ¹⁰As soon as Jesus came up out of the water, he saw heaven opening and the Spirit coming down on him like a dove. ¹¹And a voice came from heaven, "You are my own dear Son. I am pleased with you."
¹²At once the Spirit made him go into the desert, ¹³where he stayed 40 days, being tempted by Satan. Wild animals were there also, but angels came and helped him.

Publishing Assistant

There is a "Sidebar" library item referenced on this page (or a preceding page).

sbar [1:18] - Fish and Fishing
In Jesus' time, fi...

Place Item On Page

Don't Warn Again

Not Using Item

OK

Jesus Calls Four Fishermen *(Mt 4.12-22; Lk 4.14-15; 5.1-11)*

Jesus' message is about the arrival of the KINGDOM OF GOD, which will happen soon. To prepare for it, the people need to repent (1.15). He immediately summons two pairs of fishermen brothers to be his followers and helpers.

Items placed on a page will be moved by Publishing Assistant to the 'Used Items' library and their description is updated to indicate which page they were used on. You can hover your cursor over an item in the 'Used Items' library at any time to see a pop-up text showing the page that the item was placed on.

Fish and Fishing

In Jesus' time, fishing took place mostly on Lake Galilee, because the Jew use many of the harbors along the coast of the Mediterranean Sea, since thes controlled by unfriendly neighbors. The most common fish in the Lake of G catfish. The Law of Moses allowed people to eat any fish with fins and sca lack scales (as do eels and sharks) they were not to be eaten (Lev 11.9-12). Fis brought from Tyre and Sidon, where they were dried or salted.
The creation story tells that God ordered the waters of the earth to bring all kinds of creatures that live in the water (Gen 1.20-22). God gave human the creation, including fish (Gen 1.28; Ps 8.6-8), but people are forbidden to image of any created thing, including fish (Deut 4.15-18). When God rene salty Dead Sea will become fresh water and will be filled with fish (Ezek 47.
Fishing was also an important source of jobs and income in Galilee, and lowers were fishermen. Jesus told them that they were going to bring in p (Mark 1.16,17; Matt 4.18,19). When Jesus fed the hungry c d that follow the food he provided was bread and fish (Mark 6.30-44; Ma 14-21; Luke fishing to show his disciples the amazing results they could expe from hav sharing the good news with others. The net the apostles threw into e lake they could not pull it into their boat (John 21.4-12).
Among early Christians, the fish was a favorite image for Jesus, because (*ichthus*) consists of the first letters of the Greek words that tell who Jesus

⁹Not long afterwards Jesus came from Nazareth in the province of Galilee, and was baptized by John in the Jordan. ¹⁰As soon as Jesus came up out of the water, he saw heaven opening and the Spirit coming down on him like a dove. ¹¹And a voice came from heaven, "You are my own dear Son. I am pleased with you."
¹²At once the Spirit made him go into the desert, ¹³where he stayed 40 days, being tempted by Satan. Wild animals were there also, but

sbar [1:18]
Fish and Fishing
In Jesus' time, fi...
Placed on page 5.

Items can be manually added to any page in the current document, at any time, using the standard InDesign methods for placing items from a library (right-click + Place Item(s), or using drag-and-drop). If this is done, the next time a page validation occurs, Publishing Assistant will recognize that an item in the 'Available Items' library has been used and will move it to the 'Used Items' library.

Library Manager

Publishing Assistant provides a Library Manager tool which can be used to perform various maintenance actions on libraries and library items.
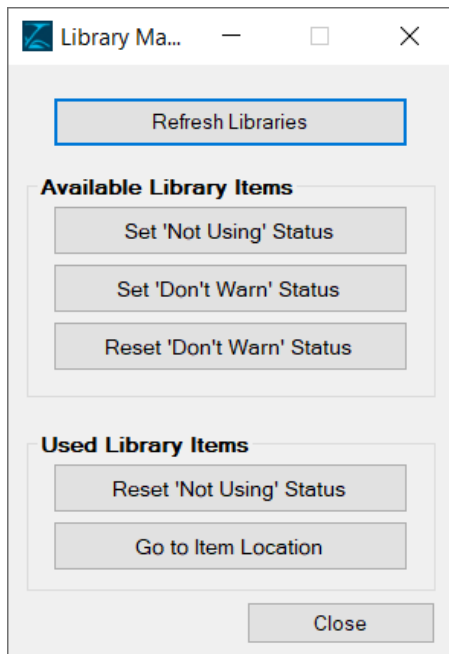
Refresh Libraries — Re-scan the current document for illustration and sidebar content references, and refresh the 'Available Items' and 'Used Items' library items. This can be helpful if content items have been deleted from the libraries and the document, or otherwise modified and needing to be restored.

Available Library Items

To update the status for 'Available Items', select one or more items in the library and then click one of the following buttons:

- **Set 'Not Using' Status** — The item is moved to the Used Items library and its description is updated with the label "Not Using Item".
- **Set 'Don't Warn' Status** — The item remains in the 'Available Items' library. Its description is updated with the label "Don't warn again has been set". You will no longer be prompted to use this item. You can still manually place the item on a page as needed using the standard InDesign methods (right-click + Place Item(s), or using drag-and-drop)
- **Reset 'Don't Warn' Status** — Re-enable validation checking for the item.

Used Library Items

To update the status for 'Used Items', select one or more items in the library and then click one of the following buttons:

- **Reset 'Not Using' Status** — The item is moved back to the 'Available Items' library and validation checking is re-enabled. The description is updated with the label "Item available".
- **Go to Item Location** — Publishing Assistant will open the associated document to the page where this item is used.

Customization

In addition to setting job specifications, the process for creating and formatting a job's documents in InDesign can be customized in additional ways:

- Providing custom hyphenation and justification information.
- Configuring custom running headers and footers, and chapter titles.
- Working with and modifying the InDesign styles generated by Publishing Assistant.
- Applying changes to USFM or InDesign tagged text before it is placed into documents.

Hyphenation and Justification

InDesign can natively apply correct hyphenation and word breaks for a range of languages. For these languages, you can simply select the correct Hyphenation Language for the job's text spacing specifications. The selection results in configuration of the **Advanced Character Formats > Language** setting for the paragraph style named `default` when new InDesign documents are created.

If you require hyphenation for a language which is not supported by InDesign, you need to supply a list of hyphenated words in a file called `hyphenatedWords.txt`. The file can be located in the selected Paratext project folder (e.g. `C:\My Paratext 8/9 Projects\GNT\hyphenatedWords.txt`), or copied to the current job folder in order to prevent further changes in Paratext by the project team from affecting the current typesetting process.

If this file is present in either the current project or job folder, the option hyphenatedWords.txt will appear in the job's Hyphenation Language menu.

Creating and Editing hyphenatedWords.txt

This contents of this file is commonly maintained by working through Paratext Wordlist tool, although it can be created and edited manually using a text editor.

The file should contain a list of words for which hyphenation is permitted, and the acceptable break points marked within each word. Any word in your project text which is not found in this file will not be hyphenated. Both the uppercase and lowercase forms of a word should appear in the list if both can be hyphenated.

The file should contain one word per line. For example:

```
accept=able
accept=ed
accept=ing
accom=pan=ied
accom=pani=ment
```

The default character for identifying a word's hyphenation points is an equals sign '=', as shown in the example.

When using the Wordlist tool, Paratext saves changes to hyphenation in the hyphenatedWords.txt file when you close the Wordlist window. Words which begin with an asterisk '*' are words which were reviewed and approved. Hyphenation points in these words may have been edited in the Wordlist tool before approving the word. Words without an asterisk are words where the hyphenation was guessed by Paratext.

You can edit words directly in this file in order to permanently fix their hyphenation points by adding an asterisk '*' to the beginning of the line.

```
*accept=able
```

Specifying the Hyphenation Character

Add or edit the following configuration options at the top of the file, prior to any hyphenated words. Use the syntax `parameter = "value"`. Specify Unicode values using `\u###`.

- `SoftHyphen` — The character used in the hyphenated words to identify acceptable hyphenation points.
  Default: '=' (equals sign)
- `SoftHyphenOut` — The character to insert into words when adding hyphenation points to the project text (in place of the SoftHyphen character used in the list of words in this file).
  Default: U+00AD SOFT HYPHEN. InDesign will display a visible hyphen only when a word breaks at this location.

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- `HardHyphen` — The character used in the project text for a hyphen which should always appear in the printed output.
  Default: '`-`' (standard hyphen/minus)

```
SoftHyphen = "="
SoftHyphenOut = "\u00ad"
HardHyphen = "-"
```

Specifying the Paragraphs to Hyphenate

- `HyphenatedMarkers` — The paragraphs types which will be hyphenated. The default list added by the Paratext Wordlist tool is shown:

```
HyphenatedMarkers = "cd iex im imi imq ip ipi ipq ipr m mi nb p p1 p2 p3 ph ph1 ph2 ph3 pi pi1 pi2 pi3 pm pmc pmo pmr"
```

Defining Word Forming Characters

- `WordPattern` — In some cases for non-Roman scripts, the hyphenating software may not correctly understand what makes up a 'word forming' character in the project text. It also does not know about handling certain auxiliary characters like ZWJ (U+200D ZERO WIDTH JOINER) and ZWNJ (U+200C ZERO WIDTH NON-JOINER). In these cases, override the software's default definition of words using a regular expression for the WordPattern parameter. For example, for Devanagari:

```
WordPattern = "([\u0901-\u0963\u0971-\u0980\u200c\u200d]+)"
```

The pattern must include the parentheses.

> **To find the Unicode value** for a specific character, try the Unicode code charts, or a character browsing utility such as BabelMap.

Working With South-East Asian Languages

Specifying Line Breaks

Some South-East Asian languages such as Thai and Burmese are written without spaces between words. For these languages the project team could mark locations in the text where it would be acceptable to break a line.

Choose a character which is not otherwise used in the file and insert it at every location in the text where a line may break. Normally you should chose a punctuation character like / (slash) or ~ (tilde). It is preferable that this be a visible character, as opposed to an invisible character like ZWSP (U+200B ZERO WIDTH SPACE), so that a proof reader can verify that the line breaks are correct.

Similarly, languages may have locations where lines may break only if a hyphen is displayed. These are called discretionary or soft hyphens because they only appear if the line is broken at that point. Choose a character which is not otherwise used in the file and insert it at every location in the text where a soft hyphen occurs. Normally you should chose a punctuation character like = (equals sign). It is preferable that this be a visible character so that a proof reader can verify that the soft hyphenation points are correct.

In InDesign it is usually best if the ZWSP (U+200B ZERO WIDTH SPACE) is used to indicate places where a line may break. If you use a ZWSP and the font chosen includes a ZWSP glyph, the typesetter can see the break points in the text by using the **Show Hidden Character** command from the InDesign **Type** menu.

Since we prefer to use a visible character in the project text to indicate a line break, and ZWSP is not a visible character, we can change the word break character into a ZWSP when creating a new InDesign document by

applying this change to the text through changes.txt. You should also use this to change the character entered to represent a soft hyphen into the Unicode character that represents a soft hyphen.

```
# Changes.txt
# Change tildes into ZWSP
"~" > "\u200b"
# Change equal signs into discretionary hyphens
"=" > "\u00ad"
```

Use undoChanges.txt to revert these changes if the InDesign documents are exported back to Paratext as USFM.

```
# undoChanges.txt
"\u200b" > "~"
"\u00ad" > "="
```

Justifying Text

Most Latin script text contains numerous spaces between words. These spaces can be stretched in order to help justify the right edge of a text paragraph. Languages without spaces between words usually only have spaces at the end of phrases. This provides many fewer opportunities for InDesign stretch or shrink the length of the text when it tries to justify the lines of a paragraph. This makes justifying non-Latin text paragraphs more difficult.

The InDesign paragraph composer will attempt to justify a paragraph by first expanding the spaces found in the text up to the maximum limit specified for spacing **between words** in the job's Text Spacing specifications. The parameter name 'between words' is somewhat confusing for South East Asian languages since the space being adjusted is actually space between phrases and not between words. After InDesign has applied the maximum amount of space between words allowed, it will start adding space between letters up to the maximum limit specified for spacing **between letters** in the job's Text Spacing specifications.

- If InDesign is allowing too much space between phrases decrease the maximum spacing between words value.
- If InDesign is allowing too much space between letters increase the maximum spacing between words value.

> If too much space is being allowed between both letters and phrases you will need to work with the project team to go back to the text and find additional locations to insert line break or soft hyphen locations.

Custom Headers/Footers/Chapter Titles

Publishing Assistant offers a flexible method for the typesetter to compose customized headers, footers, and chapter title texts. This involves combining any plain text together with a special syntax for 'content codes'. Content codes are special `<tag>`s which refer to specific page information (like a page number) or page content (like the text for a section heading). Publishing Assistant replaces a content code `<tag>` with actual page content whenever it is composing the header, footer, or chapter title on a specific page.

Custom header, footer, and chapter title texts are entered directly within the various Running Header/Footer content fields on the job specification Headers/Footers tab, and within the Chapter or Psalm Format String on the Chapter/Verse tab.

The method for customizing header, footer, and chapter title texts is provided here by way of examples. A list of available content codes is also provided.

Custom Chapter or Psalm Titles

If your job specifies a that the start of a chapter or Psalm should be 'Centered' (begin with a heading), you can provide a Chapter or Psalm Format String. Entering the word "Chapter" in the Chapter Format String field will cause Chapter 1, Chapter 2 etc. to be generated as a heading at the start of each chapter. Using content codes, the same output can be accomplished by adding the following text to the field instead.

Chapter <c>

Using Matthew 5, here are some additional examples:

Including the book name:

Chapter <c> of <b>

results in the following text being set as a heading/title at the start of chapter 5:

Chapter 5 of Matthew

You can choose between the abbreviated, short, or complete book names; or the name taken from the USFM header (`\h`) field for each book:

Chapter <c> of <b.a>
Chapter <c> of <b.s>
Chapter <c> of <b.c>
Chapter <c> of <b.h>

which results in:

Chapter 5 of Mat
Chapter 5 of Matthew
Chapter 5 of The gospel according to Matthew
Chapter 5 of Matthew

Some codes can be combined. Another example of the book and chapter names is:

<bc>

which results in:

Matthew 5

Again, you can choose between the abbreviated, short, or complete names; or the name in the USFM header (`\h`) field:

```
<bc.a>
<bc.s>
<bc.c>
<bc.h>
```

```
Mat 5
Matthew 5
The gospel according to Matthew 5
Matthew 5
```

The abbreviated, short, and complete book names are take from the current project's Scripture Reference Settings. For details, see the notes about Scripture Reference Settings added at the bottom of the documentation for Headers and Footers specifications.

Custom Page Headers or Footers

Some content codes give a different output for left or right pages. In the following examples, imagine a printed Bible opened to page 1268, which goes from 1Th 2:7 to 1Th 3:13, and page 1269 which goes from 1Th 4:1 to 1Th 5:14.

If a typesetter provides the following configuration for **Left Page Head** and **Right Page Head**:

	Inside	Center	Outside
Left Page Head		`<p>`	`<bc>`
Right Page Head		`<p>`	`<bc>`

The resulting page header would be:

1 Thessalonians 2	1268		1269	1 Thessalonians 5

`<p>` is replaced with the **page number** and `<bc>` is replaced with the **book name** and **chapter** of the first verse on the left page and the book name and chapter of the last verse on the right page.

It's also possible to include **verse** numbers `v` and to indicate whether the **first** `f` or **last** `l` reference is to be used. For example:

	Inside	Center	Outside
Left Page Head	`<cv.l>`	`<b>`	`<cv.f>`
Right Page Head	`<cv.f>`	`<b>`	`<cv.l>`

The resulting page header would be:

2:7	1 Thessalonians 2	3:13	4:1	1 Thessalonians	5:14

Ranges `r` are also possible:

	Inside	Center	Outside

	Inside	Center	Outside
Left Page Head		`<p>`	`<bcv.r>`
Right Page Head		`<p>`	`<bcv.r>`

The resulting page header would be:

1 Thessalonians 2:7-3:13	1268	1269	1 Thessalonians 4:1-5:14

By default, reference and range punctuation is taken from Paratext's Scripture Reference Settings for the current project.

As before, users can choose between book **abbreviations** `a`, **short names** `s`, and **complete** `c` names or the name in the header field.

	Inside	Center	Outside
Left Page Head	`<p>`	`<b.c>`	`<cv>`
Right Page Head	`<p>`	`<b.c>`	`<cv>`

The resulting page header would be:

2:7	First Epistle to the Thessalonians	1268 1269	First Epistle to the Thessalonians 5:14

Lastly, the **content for specific styles** on the current page can be used in headings:

	Inside	Center	Outside
Left Page Head	`<p>`	`<\s1>`	`<cv>`
Right Page Head	`<p>`	`<\s1>`	`<cv>`

The resulting page header would be:

2:7 Paul's Longing to See the Thessalonians	1268	1269	Final Instructions 5:14

These same syntaxes can be used in the page footer.

Diglot Support

Diglots present two translation texts on each page. Publishing Assistant refers to these as the 'primary' and 'secondary' texts (see the guide on creating a Diglot layouts). When composing customized header or footer texts for diglots, you can add a `.1` or `.2` to the end of a content code in order to specify information from the primary or secondary text.

The following example could be used for an English + Portuguese diglot publication in which the primary English text is positioned in the page's outside column.

	Inside	Center	Outside
Left Page Head	`<bc.2>`	`<p>`	`<bc.1>`
Right Page Head	`<bc.2>`	`<p>`	`<bc.1>`

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The resulting page header would be:

1 Thessalonians 2	1268	1 Tessalonicenses 2	1 Tessalonicenses 3	1269	1 Thessalonians 3

Direct Text Formatting

You can embed InDesign tagged text formatting codes within custom header or footer texts, or chapter titles. Any type of text formatting which can be expressed using InDesign tagged text syntax is supported.

There are two types of formatting codes to be considered:

1. **Direct character formatting**, such as bold, italic, font size, character color etc. There are a large number of these as defined in the InDesign tagged text documentation. Each one has a specific syntax and possible set of values.
2. Application of a named character style. The style will need to be defined already within the InDesign stylesheet for the job (see Applying InDesign Style Changes, or use a publication template which includes the needed character style definition).

> **Important syntax note:** Publishing Assistant uses angle brackets (< >) to enclose and identify it's custom content codes. InDesign's tagged text syntax also encloses formatting codes within wedge brackets. In order to distinguish PA content codes from InDesign tagged text formatting codes, the tagged text codes must include an equals sign (=) after the opening wedge to distinguish it from a PA content code.

1. Character formatting

Some examples of InDesign tagged text character formatting codes are shown in the table below. These formatting `codes` require a corresponding ending code to turn the property off again, or reset them to their previous default paragraph configuration. The table shows the ending code using the PA modified syntax including the equals sign =.

Tagged Text Syntax	PA Modified Syntax	End	Formatting Function

`<cFont:Myriad Pro>`
`<cSize:18.000000>`
`<cTypeface:Italic>`
`<cCase:SmallCaps>`
`<cPosition:SuperScript>`
`<cUnderline:1>`
	`<=cFont:Myriad Pro>`
	`<=cSize:18:000000>`
	`<=cTypeface:Italic>`
	`<=cCase:SmallCaps>`
	`<=cPosition:SuperScript>`
	`<=cUnderline:1>`
		`<=cFont:>`
		`<=cSize:>`
		`<=cTypeface:>`
		`<=cCase:>`
		`<=cPosition:>`
		`<=cUnderline:>`
			Set font to "Myriad Pro"
			Set font size to 18pt
			Set font face to Italic
			Set character case to Small Caps
			Set character position to Superscript
			Turn underline On

A full list of all tagged text codes is beyond the scope of this manual. The orientation topic About InDesign Tagged Text shows a simple method which can be used to discover which tagged text codes are needed to produce a specific formatting result.

2. Character Styles

You could achieve similar results to using direct character formatting by applying a character style to some text. The benefit of using styles is that the format can be adjusted easily in the InDesign stylesheet. The limitation to be aware of when using styles is that you cannot 'nest' a character style within another character style. The syntax is:

`<=CharStyle:UserStyleName> ... UserStyleName applied to this text ... <=CharStyle:>`

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In the following example, a style is being applied to the separator character between the page number and the first reference on the page:

```
<p><=CharStyle:PageRefSeparator> | <=CharStyle:><bcv.f>
```

The resulting page header would be:

1268 | 1 Thessalonians 2:7

Content Codes

This topic provides a list of the codes which can be used when specifying the content for running headers and footers, and chapter titles. See a complete explanation of the use of these codes, with numerous examples, in Custom Headers/Footers/Chapter Titles.

References

- `<b>` - book
- `<c>` - chapter
- `<v>` - verse

The following defaults are applied:

- If the references to use are not specified, get the first reference found on a left-side page, and the last reference found on right-side page (or the reverse for publications with a right-to-left page binding order).
- If the book name format is not specified, get the text from `\h`.

Combined References

For combined reference codes, the chapter and verse separator is defined in the job specifications for Headers and Footers.

- `<bcv>` - book chapter|verse
- `<bc>` - book chapter
- `<cv>` - chapter|verse

Specify - First, Last, Range

The following extensions can be added to reference codes to specify which reference(s) are required.

- `<_.f>` - first reference on page. Example: `<bcv.f>`
- `<_.l>` - last reference on page. Example: `<bcv.l>`
- `<_.r>` - range of references on page. Example: `<bcv.r>`

Specify - Book Name Format

If a book name is requested, the following extensions can be added to reference codes to specify which form of the book name is required.

Book names are taken from the Paratext project's Scripture Reference Settings. If no Scripture Reference Settings exist for the project, Publishing Assistant will fall back to using `\toc2` and then finally to `\h` for the 'short name'.

- `<_.a>` - use book abbreviation. Examples: `<bcv.a>`, `<bcv.r.a>`
- `<_.s>` - use book short name. Examples: `<bcv.s>`, `<bcv.r.s>`
- `<_.c>` - use book complete (long) name. Examples: `<bcv.c>`, `<bcv.r.c>`
- `<_.h>` - use header name (`\h`). Examples: `<bcv.h>`, `<bcv.r.h>`

Page Content

- `<\sty>` - Content from the paragraph style named `sty`. Example: `<\s1>`

By default, get content for the first paragraph style on the left page, and content for the last style on the right page (or the reverse for publications with a right-to-left page binding order).

Specify - First, Last, Range

As with reference codes, the following extensions can be added to page content codes to specify which content is required.

- `<_.f>` - Contents from first style on page.
- `<_.l>` - Contents from last style on page.
- `<_.r>` - Contents from first style and last style on page.

Diglot Support

When working on a diglot job, the following extensions can be used to specify content for a specific project text.

- `<_.1>` - Get content from the primary text. Examples: `<bcv.1>`, `<bcv.r.s.2>`, `<\s1.1>`
- `<_.2>` - Get content from the secondary text.

Other

- `<p>` - Page number
- `<nnnn>` - Unicode character code (in hex)
- `<<>` - The 'less-than' character
- Publishing Assistant also supports embedding InDesign tagged text formatting codes directly within custom header, footer, and chapter title texts. See the section on Direct Text Formatting in the topic Custom Headers/Footers/Chapter Titles.

Working With InDesign Styles

InDesign uses **styles** in order to efficiently and consistenty apply formatting properties to text and objects on a page.

- A **paragraph style** manages properties for the shape and behavior of a paragraph block, as well as the format of the text within it.
- A **character style** manages properties for the format of a span of text within a paragraph.
- An **object style** manages properties for the format of frames and graphics.

Documents generated by Publishing Assistant use InDesign styles extensively for managing the format of all text, frames, and graphics it places on a page.

Many of the Publishing Assistant job specifications are used for setting the properties for related styles in InDesign. The formatting options available through the generated InDesign styles are extensive and flexible.

Styles and style names you find in documents generated by Publishing Assistant often have a close association to the USFM paragraph, character, and note markers used in the source project text. Numerous additional styles are added to documents in order to provide control for elements such as: the space after chapter or verse numbers, the space around note callers, the space between notes, and most other elements on the page.

One key method for customizing the design for your job is to adjust the appearance of text and objects by editing their InDesign styles. When you have achieved the desired presentation, Publishing Assistant can save a record of the changes you have made so that they can be automatically applied to new documents.

Exporting InDesign Style Changes

If you have made adjustments to the paragraph, character, or object styles within a Publishing Assistant generated InDesign document, use the following steps to save the customizations so that they can be applied to other books created for the job:

- From the Publishing Assistant **Menu** button, select **File**, and then select **Export Styles to Current.txt**.
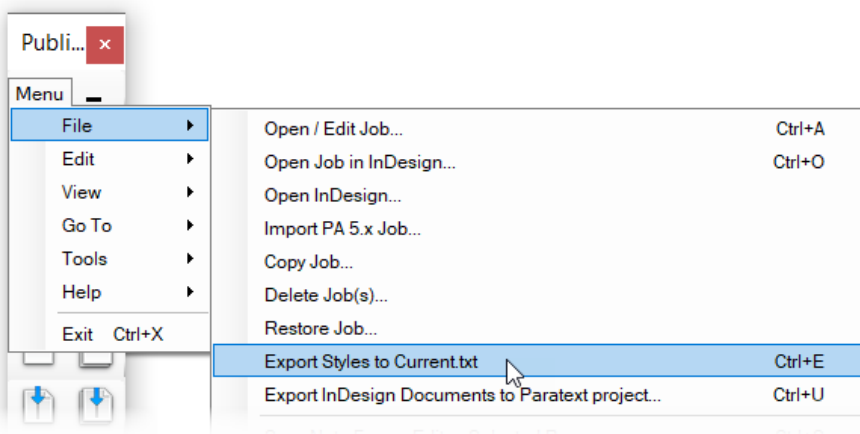
The process will create a file named `current.txt` in the current job folder, which will contain properties for any adjusted **paragraph and character styles**. It will also create a file name named `ObjectStylesMasterDoc.indd` which will contain specifications for **object styles, color swatches, and master pages**. If these files already exist in the job folder, they are updated with the latest changes.

If your job currently includes documents for peripheral books or **peripheral sections**, then the process of exporting styles will create additional files containing style exports for these peripheral documents. For example: `GLO_current.txt` will contain exported styles for a glossary document

created from the Paratext book `GLO`, if it existed in the job when exporting styles. The reason for this is because peripheral materials are often typeset using some minor design or layout differences compared to the main scripture body text.

See the USFM documentation on peripherals for details on the books and section IDs used for peripheral materials.

- Publishing Assistant will alert you when it is finished exporting styles. **Please wait for this message** before continuing to work with any open documents.

PublishingAssistant   ✕

Finished exporting stylesheet to C:\My Paratext 8 Projects\GNTPA\InDesign\GNT Bible - 2 Column\current.txt

                                                                OK
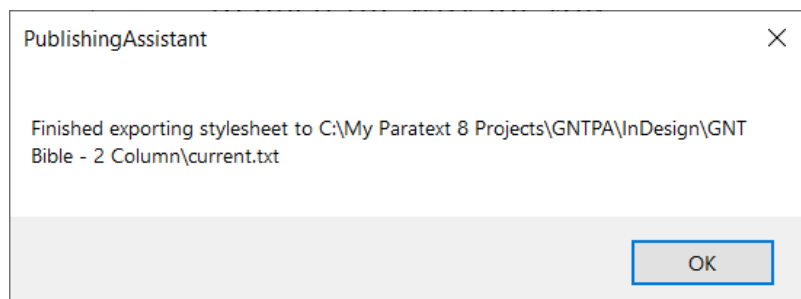
MORE - About the contents of current.txt

The file current.txt will contain entries as in the following example, which record the updated formatting properties for paragraph and character styles. If you have already become familiar with the InDesign tagged text format, you will recognize the syntax for these properties.

```
[DefineCharStyle:cnumEndSpace]
cHorizontalScale: current=0.500000 original=1.001000
[DefineCharStyle:v]
cBaselineShift: current=2.250000 original=2.500000
[DefineParaStyle:s]
cBaselineShift: current=1.500000 original=*none*
[DefineCharStyle:r]
cSize: current=7.500000 original=8.000000
[DefineParaStyle:x]
pSpaceBefore: current=2.000000 original=*none*
[DefineCharStyle:footnoteCallee]
cTypeface: current=Italic original=Bold
cSize: current=6.750000 original=*none*
cBaselineShift: current=1.500000 original=*none*
[DefineParaStyle:note frame rule]
pRuleBelowRightIndent: current=235.000000 original=72.000000
pRuleBelowLeftIndent: current=*default* original=72.000000
```

For advanced users: If desired, and if you are familiar with the syntax, you can edit the file `current.txt` directly within a plain text editor. You can also add blank lines between the sections which start with `[Define ...]`, or add lines beginning with a pound sign `#`, which are treated as comments and not processed. This might be done if you are interested in adding some internal notes or documentation to this file — as a reminder, or an explanation to another typesetter looking at this file, why style properties were configured as they are.

Applying Saved Styles

To the Current Job

To apply the customized styles to new documents for the current job, do the following:

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- Open the Job Specifications dialog to edit the settings for the current job.

  If you currently have a document from the current job open in InDesign, and it is the active document, Publishing Assistant should automatically select the current job in the specifications dialog.

- On the Basics tab, open the Stylesheet/Template drop-down menu and select **Current**.

  If you have recently exported styles from InDesign, and the Current option does not appear in the menu, then click the **Refresh List** button beside the Stylesheet/Template menu.

Basics	Chapter/Verse	Headings	Footnotes	Text Spacing	Headers/Footers	Other	Layout	Custom Layout	Alignment Helper

Stylesheet/Template   Current   Refresh List
Font Name   Minion Pro - Sample   Regular
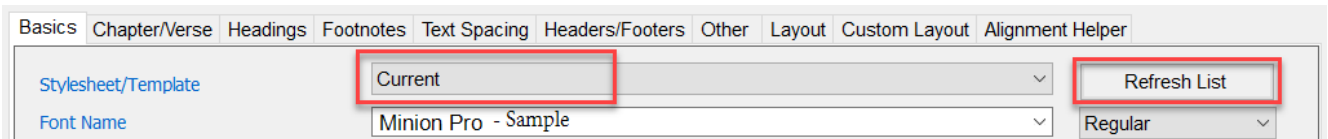
- Create a new document for the job. The previously exported styles should be applied within the new document.

> **The process to adjust, export, and apply style changes can be repeated** until the desired outcome for the job is achieved. Publishing Assistant will reliably and incrementally update the `current.txt` and `ObjectStyleMasterDoc.indd` documents with the latest style changes. However, it is preferable to perform as many new style changes as possible at one time before Exporting styles to Current.txt, since this will help keep these exported style files more compact and simpler to open and review manually, if desired.

To a Different Project or Job

If you want to use the specifications and saved styles from one job as the initial specifications for a new job, you can do the following:

- Open the job specifications dialog.
- Select the previous job from the drop-down menu (the one you want to copy the specifications and styles from).
  The interface will be updated with the previous job's settings.
- Select **Create New Job**, and select **Use Existing Settings** in the New Job Settings form.

> If you regularly re-use a specific set of specifications for new jobs, consider creating a template for this purpose instead. A template can contain all job specifications and customizations needed for reproducing a specific design and layout.

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Applying Text Changes

A Publishing Assistant job can be customized by creating lists of change 'rules' which are applied to the text before it is placed in InDesign. Changes can be applied at different stages in the document construction process by defining them in a specific changes file.

Stages When Changes Are Applied

1. Changes to USFM Text Before Conversion to Tagged Text

Rules in a file named `changes.txt` are applied to the USFM text before it is converted to tagged text. In this process, *Publishing Assistant is not updating the Paratext project's USFM files*. It is only applying changes to the USFM text which has been loaded within the computer's memory. Any changes applied through `changes.txt` must always result in valid USFM text.

2. Changes to InDesign Tagged Text After Conversion

Rules in a file named `finalChanges.txt` are applied to the InDesign tagged text, after it has been converted from USFM, but before it is saved within the job's Import folder and loaded within a new document.

3. Changes to the Running Header Text

Rules in a file named `headerChanges.txt` are applied to the current running header text when a page is adjusted or the header is updated, since this is the moment when the correct header text is determined for the page. The text being processed is in tagged text format.

4. Changes to Illustration Caption Texts

Rules in a file named `captionChanges.txt` are applied to the caption text for illustrations at the time when they are being placed on a page. The text processed is the plain text for the current caption.
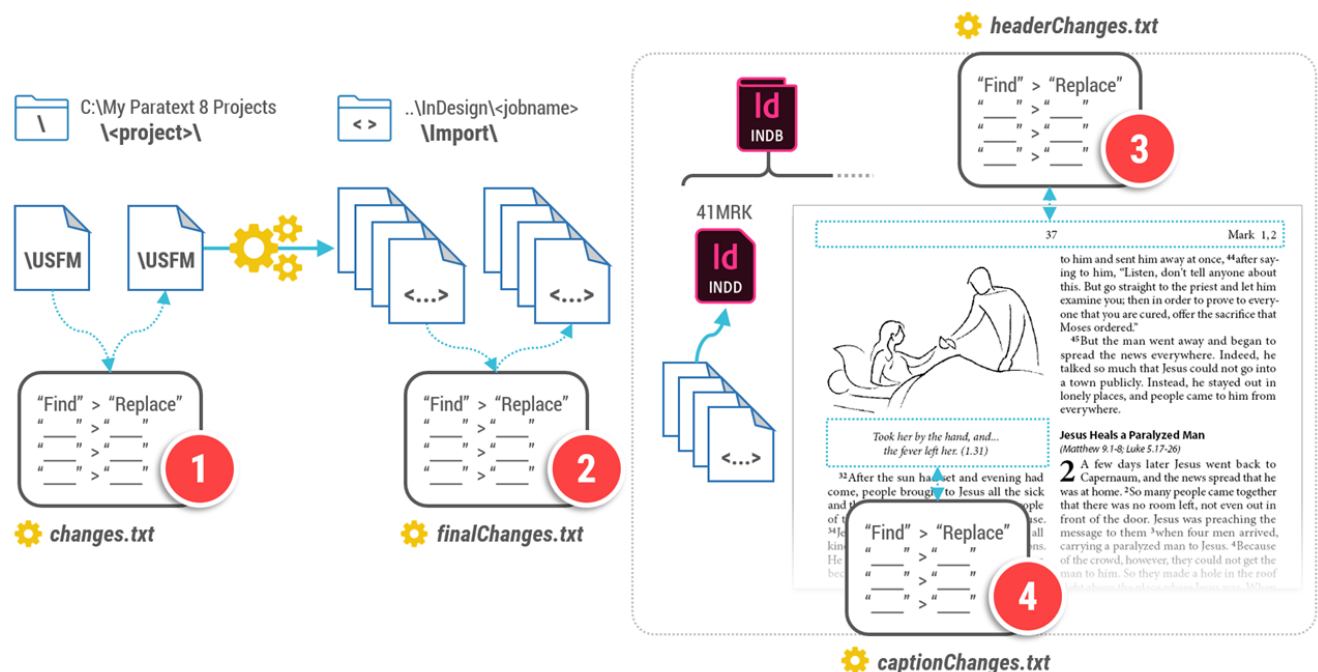
Exporting Changes Back to USFM

If changes were applied to your project's USFM text before conversion to InDesign (using `changes.txt`), you may want to revert the text back to its original form when [exporting InDesign documents back to Paratext](). In most cases this will mean taking rules of the form `A > B` defined in the file `changes.txt` and adding then to a file named `undoChanges.txt` as `B > A`.

Which stage and file should I use to perform the changes I need?

There are changes to the project text which could be applied through `changes.txt` (to USFM text before conversion to tagged text), which could also be applied successfully through `finalChanges.txt` (to InDesign tagged text). There is not always only one stage and change file which could be used to implement changes that a job requires. It can help to recognize:

1. [USFM]() format as the stage in which you can easily focus on affecting the content.
2. [Tagged text]() format as the stage in which you can focus on affecting the presentation in InDesign.

This is a guide, but not a hard rule. You can perform almost any change needed by changing the text through `finalChanges.txt`. This is the text which will finally be placed in InDesign. However, the tagged text also contains a lot of additional format-oriented markup which you need to be very aware of, and be careful to preserve, and which can make some types of basic text changes more complex to achieve at this stage.

If the goal of a change is to achieve a specific visual refinement to the presentation, it is usually `finalChanges.txt` you will be working with. If the goal is to affect only the header text, or captions, you will be working with `headerChanges.txt` and `captionChanges.txt`.

Defining Changes

Changes files are saved within the current job folder, using UTF-8 encoding. They consist of one or more lines using the following syntax:

```
'text pattern' > 'new text'
```

The current text being processed is searched for the `text pattern`. If it is found it is replaced everywhere by `new text`. Each line in sequence is executed for the entire text before the next line is processed.

- Both `text pattern` and `new text` must be surrounded by a pair of quote marks. Either single quotes or double quotes may be used. Single quotes are allowed inside double quoted strings, and vice versa.
- Blank lines and lines beginning with a pound sign `#` are treated as comments. These lines are not processed as changes.
- Spaces or tabs at the beginning of the line, around the angle bracket `>`, and at the end of the line are ignored.
- `Text pattern` and `new text` are processed using [regular expressions](), as search and substitution patterns. It is important to be aware of this, since certain characters have specific meanings in regular expressions. Regular expressions also provide a significant amount of additional power and flexibility to using search and replace through these changes files.

Changes can be defined so that they occur only in a limited context using the syntax:

```
in 'context': 'text pattern' > 'new text'
```

This can be nested one additional level:

```
in 'context': in 'context': 'text pattern' > 'new text'
```

You can quickly open and edit change files for the currently selected project by choosing **Edit Changes.txt**, **Edit UndoChanges.txt**, **Edit FinalChanges.txt**, **Edit HeaderChanges.txt**, or **Edit CaptionChanges.txt** from the Publishing Assistant **Edit** menu (from the toolbar or the job specifications dialog). If the requested file does

not already exist, it will be generated for you. If a new file is generated it will contain a set of change examples which are disabled using comment characters #.
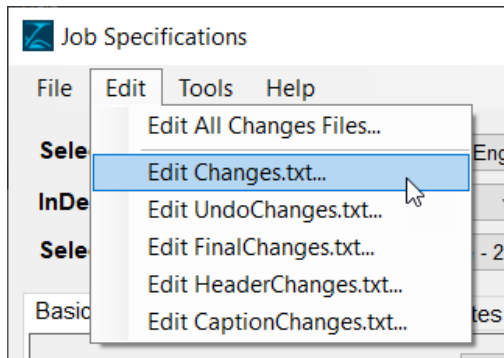
Examples

The examples in this topic illustrate some specific changes which might be applied within a typesetting job through the different changes files. Some of these are taken directly from the examples provided in the default changes files generated by Publishing Assistant. Understanding how regular expressions operate will help with understanding how some of these changes work. The short introduction to regular expressions also includes examples of using regular expression to match text, and for performing substitutions (replacements) which demonstrate specific regular expression features.

changes.txt

Example: Convert angle brackets to curly quotes

In some projects a translation team may have entered some sequences of ASCII characters in order to represent characters which were difficult to type on a standard keyboard. This is not a very common practice in projects anymore since keyboarding systems like Keyman or utilities in Paratext like 'autoCorrect.txt' (search Paratext help for details) make it much easier to input special characters. However, the example effectively demonstrates some simple changes through `changes.txt`. The project text contains angle bracket characters which represent double and single opening and closing quotation marks. These need to be converted to typesetter's 'curly' quotes.

```
'<<\s*<' > '\u201c\u2009\u2018' # Use nested open double and single curly quotes
# (non-breaking thin space between)
'<<' > '\u201c' # Use double open curly quotes
'<' > '\u2018' # Use single open curly quotes
'>\s*>>' > '\u2019\u2009\u201d' # Use nested close double and single curly quotes
# (non-breaking thin space between)
'>>' > '\u201d' # Use double close curly quotes
'>' > '\u2019' # Use single close curly quotes
```

Notes:

- You can notice the **use of whitespace** to help separate and align searches and replacements. Comments are added after # to explain what a change expression is doing. *Neither of these is required*, but can be a help if someone returns to this file in the future and needs to understand or edit the changes. Some helpful documentation is included with the changes.
- The regular expression character class shorthand \s is used to identify where the project text may contain a space. If for some reason the text contained another type of whitespace in this position other than a regular space, \s would also match this. It is possible that there is more than one space, or no space at all between double and single quotes. The repetition character * is used to indicate this.
- The **sequence of the changes** is significant. The longer and more specific change for <<\s*< is performed before the change for << or <. If the changes were arranged so that < was changed first, the

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outcome would be a text with only single opening quotation marks — the changes for occurrences of `<<` or `<< <` (or `<<<`) in the original text would not occur if every `<` was already changed to `\u2018`.

- Some characters are referred to by their **Unicode value** using `\u####`.

```
\v 2 \x - \xo 1.2: \xt MI 3.1.\x*It began as the prophet Isaiah had written:
\q1 \qt <<God said, <I will send my messenger ahead of you\qt*
\q2 \qt to open the way for you.>\qt*
\q1
\v 3 \x - \xo 1.3: \xt Is 40.3 (LXX).\x*\qt Someone is shouting in the desert,\qt*
\q2 \qt <Get the road ready for the Lord;\qt*
\q2 \qt make a straight path for him to travel!> >>\qt*
```

```
\v 2 \x - \xo 1.2: \xt MI 3.1.\x*It began as the prophet Isaiah had written:
\q1 \qt "God said, 'I will send my messenger ahead of you\qt*
\q2 \qt to open the way for you.'\qt*
\q1
\v 3 \x - \xo 1.3: \xt Is 40.3 (LXX).\x*\qt Someone is shouting in the desert,\qt*
\q2 \qt 'Get the road ready for the Lord;\qt*
\q2 \qt make a straight path for him to travel!' "\qt*
```

Example: Convert multiple dashes to en-dash and em-dash

The project text contains sequences of the standard dash/hyphen character which represent different types of dashes. These need to be converted to en-dash and em-dash characters.

```
'---' > '\u2014' # use em-dash
'--' > '\u2013' # use en-dash
```

An advanced example of converting dashes: If a project text contained sequences of three dashes `---` in different contexts, a particular job *may* require that the conversion in each context is different. Where three dashes occur between words, it might be converted to an em-dash. Where three dashes occur between digits (such as in reference ranges), it might be converted to an en-dash.

```
# Long dashes between words (not digits) should be an em-dash.
# There may whitespace found before or after the dashes.
# Separate the em-dash from the text with a thin space.
'(?<!\d)\s*---\s*(?!\d)' > '\u2009\u2014\u2009'

# Long dashes between numbers should be an en-dash.
'(?<=\d)\s*---\s*(?=\d)' > '\u2013'
```

Notes:

- Lookbehind and lookahead (negative and positive) are used to identify when dashes occur between digits.
- The regular expression character class shorthand `\s` is used to identify where the project text may contain whitespace.

```
\s1 The Baptism and Temptation of Jesus
\r (Matthew 3.13---4.11; Luke 3.21, 22; 4.1-13)
```

```
\s1 The Baptism and Temptation of Jesus
\r (Matthew 3.13-4.11; Luke 3.21, 22; 4.1-13)
```

```
\v 18 You have eyes--- can't you see? You have ears--- can't you hear? Don't you remember
\v 19 when I broke the five loaves for the five thousand people?
```

\v 18 You have eyes—can't you see? You have ears—can't you hear? Don't you remember
\v 19 when I broke the five loaves for the five thousand people?

Example: Keep the last two words of a section heading together

Make the space before the last word in a section heading a non-breaking space so that if a longer section heading must run to an extra line, there won't be only one word on the second line.

```
# Keep the last two words of section headings together
'(\\s\d? .*?) (\S+\s*\n)' > '\1\u00A0\3'
```

Notes:

- In order to match `\s`, the initial backslash must be escaped by adding an additional backslash `\` in front of it.
- The regular expression character class shorthand `\d` is used to identify where there may be an digit following `\s`. The digit is specified as optional using the repetition character `?` .
- The expression `.*?` attempts to match **any text multiple times**, only until a match is found for the next part of the search expression. This will end up matching all of the text of the section heading until the final word and the following new line.

   This section of the search expression is enclosed in capturing parentheses in order to capture the text which is matched. The matched text will be given the back-reference name `\1` which is used in the replacement.

- The end of the expression describes what would be matched at the end of a section heading — a space followed by a final word made of characters which are not spaces `\S+`, followed by possible spaces at the end of the line `\s*`, followed by a new line `\n`.

   This section of the search expression is enclosed in capturing parentheses in order to capture the text which is matched. The matched text will be given the back-reference name `\2` which is used in the replacement.

- **The replacement is specified** by combining the first section of text captured `\1`, a non-breaking space `\u00A0`, and the section section of text captured `\2` (the last word and newline). This effectively joins the last word to the previous word in the heading.

\s1 The Official's Daughter and the Woman Who Touched Jesus' Cloak

\s1 The Official's Daughter and the Woman Who Touched Jesus' Cloak

finalChanges.txt

The orientation topic about InDesign tagged text identifies different types of tags which are found within a tagged text file. The `finalChanges.txt` file can be used to make changes to any elements of the tagged text generated by Publishing Assistant before it is placed into InDesign documents. A common and useful way in which `finalChanges.txt` can be used is to introduce local formatting tags into the tagged text, in order to apply specific formatting properties directly to a span of text.

Example: Kern a closing quote further away from a specified list of preceding characters

In the preferred font for a job, closing quotation marks appear too close to the vertical stem of some preceding characters. A positive kerning amount can be applied locally around the preceding character in order to add more separation.

```
'([dfl!?])(?=[\u2019\u201d])' > '<cKerning:100>\1<cKerning:>'
```

Notes:

- A character class is used to specify the list of characters from which a closing quote needs more separation `[dfl?!]`. This section of the search expression is enclosed in capturing parentheses in order to capture the text which is matched. The matched text will be given the back-reference name `\1` which is used in the replacement.
- A positive lookahead is used in order to specify that either a single closing quote or a double closing quote character `[\u2019\u201d]` must occur in the text following a character from the list `[dfl?!]` in order for a valid match to occur.
- **The replacement is specified** by adding the local formatting tags `<cKerning:100>` and `<cKerning:>` around the character which was matched `\1`.

<ParaStyle:q2><CharStyle:qt>'Get the road ready for the Lord;<CharStyle:>
<ParaStyle:q2><CharStyle:qt>make a straight path for him to travel!' "<CharStyle:>

<ParaStyle:q2><CharStyle:qt>'Get the road ready for the Lord;<CharStyle:>
<ParaStyle:q2><CharStyle:qt>make a straight path for him to travel<cKerning:100>!<cKerning:>' "<CharStyle:>

A simple process for discovering the formatting tags required for a specific presentation is given in the the orientation topic about InDesign tagged text.

Example: Combine parallel or scope references on the same line with the preceding heading

In a job with a suitably wide single text column, the design requires that the parallel or scope references are combined on the same line with the preceding section heading. A style is applied to the space between the heading and the references, so that the size of the space can be easily adjusted.

Remove the soft return before 'mr' or 'r' styles.
This will cause 'mr' or 'r' to follow a preceding section heading on the same line.
Separate the references from the section heading by a space with a character style applied.
'\s(<CharStyle:m?r>)' > '<CharStyle:rsp> <CharStyle:>\1'

Notes:

- The hidden 'soft-return' character is matched by the regular expression character class shorthand `\s`.
- Either `<CharStyle:mr>` or `<CharStyle:r>` are matched by making the `m` optional using the repetition character `?`.
- The entire search expression after the soft-return is enclosed in capturing parentheses in order to capture the text which is matched. The matched text will be given the back-reference name `\1` which can be used in the replacement.

<ParaStyle:s1>Jesus Calls Four Fishermen
<CharStyle:r>(Matthew 4.12-22; Luke 4.14, 15; 5.1-11)<CharStyle:>

<ParaStyle:s1>Jesus Calls Four Fishermen<CharStyle:rsp> <CharStyle:><CharStyle:r>(Matthew 4.12-22; Luke 4.14, 15; 5.1-11)<CharStyle:>

Jesus Calls Four Fishermen *(Matthew 4.12-22; Luke 4.14, 15; 5.1-11)*

14 After John had been put in prison, Jesus went to Galilee and preached the Good
15 News from God. �"The right time has come," he said, "and the Kingdom of God is
near! Turn away from your sins and believe the Good News!"
16 As Jesus walked along the shore of Lake Galilee, he saw two fishermen, Simon and
17 his brother Andrew, catching fish with a net. � Jesus said to them, "Come with me,
18 and I will teach you to catch people." � At once they left their nets and went with him.

In the process of applying this change, a new 'unknown' character style `rsp` is added to the tagged text. Since Publishing Assistant does not recognize this style, it opens a warning dialog indicating that the new style "has no defaults". This means that Publishing Assistant will add the style to the stylesheet, but that it will need configuration. See the topic on Applying InDesign Style Changes for more detail on working with style customizations.

Publishing Assistant   ✕

ⓘ   Warning!: GNT New Testamant - 1 Column: MRK InDesign character
     style "rsp" has no defaults. You need to manually set the style
     attributes with InDesign once the document has been created.

     Do you want to continue?

          [Yes]   [No]

Introduction to Regular Expressions

Regular expressions (sometimes abbreviated as 'regex's) are essentially a small, highly specialized language. Using this language you can *express* a **pattern** which describes some text. Expressions are used to search within a text in order to find all of the specific, individual texts within it which '**match**' what the expression describes. You can also use regular expressions to modify a text by describing a 'substitution' or 'replacement' which should be applied whenever a match is found for for a search expression.

The expressions you write with this language can be very simple and specific. They can also be complex, flexible, and powerful, where one expression can successfully describe and match many different texts.

Learning the Language

The language can be challenging to read and write because of its short and somewhat cryptic 'words'. There is also more than one dialect (or flavor) of the language, used by different tools or environments which understand regular expressions. Publishing Assistant works with the Python dialect. There are special characters in the language (also called metacharacters) which each have a special meaning.

[] ^ . \ | ? * + {} () $

One you are familiar with the meaning of these characters, and gain experience using them together to build expressions, you will be able to read and write regular expressions to efficiently search and alter a text.

A brief explanation of the regular expression language and these characters is given in the following topics:

- Matching Characters
- Repetition (how many to match)
- Grouping
- Alternation (match this OR that)
- Looking Around
- Substitutions

As you learn, you will likely find that the expressions you write do not always work as you expected — or they do not seem to express what you intended to say. When this happens, it is usually helpful to break the expression down into parts. First test that a smaller part of an expression matches what is needed, and then add additional parts to the expression incrementally. A regular expression testing environment like RegEx101.com can be very useful when doing this. Many text editors also support regular expressions, and some can help you to visualize what your expression is matching within a text (e.g. VS Code can do this nicely).

Keep in mind that is it not always necessary (or helpful) to create a *single* expression which matches a complex text pattern or range of different texts. Sometimes it is much simpler and safer to create multiple separate expressions and substitutions in order to complete a task. When it is possible to achieve your goal with a collection of simpler expressions, it will also be easier to re-read and understand what you have written in the future.

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Matching Characters

Basic Text

Most letters and characters simply match themselves.

Examples:

Search: Good News

This is the Good News about Jesus Christ, the Son of God.

Search: th

This is the Good News about Jesus Christ, the Son of God.

In this second example, th does not find a match within the word `This`, since the search expression is case sensitive.

Character Classes

The first metacharacters we'll look at are the square brackets [and]. These characters are used for specifying a character **class**, which is a *set* or a *collection* of characters from which you want to find a match.

Characters in a class can be listed individually.

Example:

Search: [abcde] matches any of the characters `a`, `b`, `c`, `d`, or `e`.

This is the Good News about Jesus Christ, the Son of God.

Ranges of Characters

You can also express a list of consecutive characters as a **range**. Ranges are indicated by providing two characters separated by a single dash -

[a-e] uses a range to express the same set of characters as writing [abcde] .

Examples:

Search: [a-z] matches all lowercase letters.

This is the Good News about Jesus Christ, the Son of God.

You can combine more than one range within a class.

Search: [A-Za-z]

This is the Good News about Jesus Christ, the Son of God.

You can also combine individual characters and ranges together in a class.

Search: [A-Za-z ,.]

This is the Good News about Jesus Christ, the Son of God.

Negative Sets

You can match the characters which are **not within a class** by making the class negative. To to this, add the `^` metacharacter at the first character of the class.

Example:

Search: `[^A-Za-z]`

This is the Good News about Jesus Christ, the Son of God.

Shorthand Character Classes

Some character classes are used frequently when writing regular expressions. You can refer to these classes using a special **shorthand** sequence. The shorthand begins with one of the metacharacters - the backslash `\`. The backslash indicates that the next character has been given a special meaning to represent a character class.

Here are some of the predefined shorthand sequences.

- `\d` - any **digit** character.
- `\D` - any **non-digit** character.
- `\s` - any **whitespace** character (various kinds of spaces, tab, vertical tab, new line, carriage return, page break).
- `\S` - any **non-whitespace** character (space, tab, new line, carriage return, page break, vertical tab); equivalent to the negative class `[^\s]`.
- `\w` - any **word-forming** character.
- `\W` - any **non-word-forming** character; equivalent to the negative class `[^\w]`.

Other useful shorthand sequences for matching specific whitespace characters:

- `\r` - a carriage return character.
- `\n` - a newline character.
- `\t` - a tab character.

Examples:

Search: `\d`

```
\p
\v 1 This is the Good News about Jesus Christ, the Son of God.
\v 2 It began as the prophet Isaiah had written:
```

Search: `\D`

```
\p
\v 1 This is the Good News about Jesus Christ, the Son of God.
\v 2 It began as the prophet Isaiah had written:
```

Dot

The dot `.` metacharacter is also a special shorthand for a unique character class. **Dot is equivalent to a class of 'anything'**.

By default, the 'anything' set is equivalent to the negative class `[^\n]`. In other words, dot `.` means "anything except a line-ending". (It is possible to configure a regular expression so that dot `.` also matches line endings.)

Example:

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Search: `[A-Z]`

> \v 1 This is the Good News about Jesus Christ, the Son of God.

Unicode Character Values

The syntax `\u####` - where `####` is any four hexadecimal digits, can be used to match a specific Unicode character in a search expression, or to output a specific character in a substitution. For example: `\u2014` = EM DASH.

You can find help in looking up the Unicode value for a character using the Unicode code charts, or a Unicode character browser utility, such as BabelMap.

Finding Metacharacters

Since metacharacters `[ ^ \ . | ? * + { } ( ) $` have special meanings, they don't match themselves when used in an expression. If you want to actually match one of the metacharacters you need to add the backslash `\` metacharacter in front of it. The backslash is also called the 'escape' character. When you add it in front of a metacharacter it removes the character's special meaning.

Examples:

Search: `\.` matches a full-stop `.` (the dot metacharacter).

> \v 1 This is the Good News about Jesus Christ, the Son of God.

Search: `\\` matches a backslash.

> \p
> \v 1 This is the Good News about Jesus Christ, the Son of God.
> \v 2 It began as the prophet Isaiah had written:
> \q1 \qt "God said, 'I will send my messenger ahead of you\qt*
> \q2 \qt to open the way for you.'\qt*

> **Most metacharacters are not active inside classes.** For example, `[abcde?]` will match any of the characters `a`, `b`, `c`, `d`, `e`, or `?`. The question mark `?` is usually a metacharacter, but inside a character class it's special meaning is removed. However, the backslash `\` retains its special meaning inside of character classes. `^` and `-` also retain a special meaning inside of character classes. The `]` character ends the class, and in this way it also has a special meaning within the class. To include these characters within a class, you need to escape their special meaning by adding the backslash `\` character in front of them.

Repetition

By default each component of a regular expression will potentially match a character in the searched text *once*.

Example:

Search: `[aeiou]` matches a single vowel. If there are multiple vowels in a sequence within the text being searched, each one will be a *separate* match. In this example, there are **three** matches in the text for the search expression.

> G**oo**d N**e**ws

How Many to Match

Three metacharacters are used to indicate how many of the previous element in the expression should be matched. These are also called the '**repetition**' characters, or 'quantifiers'.

- `?` - the previous item in the expression occurs **zero or one** times.
- `*` - the previous item occurs **zero or more** times.
- `+` - the previous item occurs **one or more** times.

Examples:

Search: `[aeiou]+` matches one or more vowels. In this example, there are **two** matches in the text for the search expression.

> G**oo**d N**e**ws

Search: `\v \d+` matches a simple USFM verse pattern:

- A verse marker, followed by a space,
- A number at least one or more digits long,
- Another space (a second space follows `+` in the search expression above).

> \p
> **\v 1** This is the Good News about Jesus Christ, the Son of God.
> **\v 2** It began as the prophet Isaiah had written:
> ...
> \p
> **\v 14** After John had been put in prison, Jesus went to Galilee and preached the Good News from God.
> **\v 15** "The right time has come," he said, "and the Kingdom of God is near! Turn away from your sins and believe the Good News!"

Search: `\v \d+[a-z]?` matches a USFM verse including an *optional* lower-case verse segment letter.

> \p
> **\v 6b** From David to the time when the people of Israel were taken into exile in Babylon, the following ancestors are listed:

(Verses can have more variations than the previous examples. Other sections of this introductions will expand on these.)

How many specifically

It is also possible to express 'how many' with more precision using the curly braces `{}` metacharacters and the syntax `{min,max}`. The *max* value may be omitted after a comma, meaning that the maximum number of matches is unlimited. For example:

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- `{3}` - the previous item in the expression occurs exactly three times.
- `{2,5}` - the previous item occurs at least 2 times, and as many as 5 times.
- `{3,}` - the previous item occurs at least 3 times, or more.
- `{0,1}` - the same as `?`
- `{0,}` - the same as `*`
- `{1,}` - the same as `+`

Example:

Search: `\s\d? .{60,}` matches section headings in USFM text (`\s`, `\s1`, `\s2` etc.) which are at least 60 characters long. In the example below, the initial section heading is not matched since it it is only 26 characters long.

```
\s1 The Question about Fasting
\r (Mark 2.18-22; Luke 5.33-39)
\p
\v 14 Then the followers of John the Baptist came to Jesus ...
...
\s1 The Official's Daughter and the Woman Who Touched Jesus' Cloak
\r (Mark 5.21-43; Luke 8.40-56)
\p
\v 18 While Jesus was saying this, a Jewish official came to him ...
```

As little as possible ('greediness')

The unlimited repetitions expressed by `*` and `+` are considered **'greedy'**. 'Greediness' means that when a regular expression pattern contains a repeating item, the matching process will try to continue matching it *as many times as possible*. It will only stop matching the repeating item at the *last possible match* in the text being searched. This not always what you want to happen. It is especially important to be aware of when you are performing a substitution which will alter the text. The concept of repetition and greediness is easier to grasp with some examples.

Examples:

If you want to find all occurrences of footnotes within the a project text:

Search: `\f .*\f*` matches 'anything' `.` an unlimited number of times `*` between a starting `\f` and an ending `\f*` (remember: by default the dot `.` metacharacter does not match line endings).

\v 6 Sarah said, "God has brought me joy and laughter.\f + \fr 21.6: \fk laughter: \ft The name Isaac in Hebrew means "he laughs" (see also 17.17-19).\f* Everyone who hears about it will laugh with me."

This search expression applied to a different text illustrates the issue of greediness. In the following sample text, the expression will match more than the text of the first footnote. It will continue matching 'anything' `.` until the last possible `\f*`, which occurs at the end of the verse. The scripture text `And even today people say,` `"On the \nd Lord\nd*'s mountain he provides."` would be included in the match, which is not what is intended.

\v 14 Abraham named that place "The \nd Lord\nd* Provides."\f + \fr 22.14: \fq Provides; \ft or \fq Sees.\f* And even today people say, "On the \nd Lord\nd*'s mountain he provides."\f + \fr 22.14: \fq provides; \ft or \fq is seen.\f*

How to avoid greediness

In order to avoid greediness, you need to make the repetition metacharacter in the expression 'lazy' instead of 'greedy'. To do this, add the `?` metacharacter immediately after it. The `?` character normally means 'zero or one repetitions'. In the case where it follows a greedy repetition character `*` or `+`, it modifies the expression so that it matches the previous item *as few times as possible*. The example intended for finding spans of footnote text would be written as shown, resulting in two separate matches:

Search: \f *?\f*

\v 14 Abraham named that place "The \nd Lord\nd* Provides."\f + \fr 22.14: \fq Provides; \ft or \fq Sees.\f* And even today people say, "On the \nd Lord\nd*'s mountain he provides."\f + \fr 22.14: \fq provides; \ft or \fq is seen.\f*

Search: \f *?\f*

Grouping

You can **group** a part of a regular expression together by placing it within the parentheses `()` metacharacters. Grouping makes it possible to apply repetition or alternation to only one part of an expression.

Examples:

Search: `(Christ )?Jesus( Christ)?` matches `Christ Jesus`, `Jesus`, or `Jesus Christ` (or `Christ Jesus Christ`, which is unlikely to occur in a scripture text).

> \p
> \v 21 But now God's way of putting people right with himself has been revealed. It has nothing to do with law, even though the Law of Moses and the prophets gave their witness to it.
> \v 22 God puts people right through their faith in Jesus Christ. God does this to all who believe in Christ, because there is no difference at all:
> \v 23 everyone has sinned and is far away from God's saving presence.
> \v 24 But by the free gift of God's grace all are put right with him through Christ Jesus, who sets them free.
> \v 25-26 God offered him, so that by his blood he should become the means by which people's sins are forgiven through their faith in him ... In this way God shows that he himself is righteous and that he puts right everyone who believes in Jesus.

Search: `\v \d+[a-z]?(-\d+[a-z]?)? ` matches a more comprehensive USFM verse pattern:

- A verse marker, followed by a space,
- A number at least one or more digits long,
- An optional lower-case verse segment letter,
- *An optional sequence of:*
  - A dash,
  - A number at least one or more digits long,
  - An optional lower-case verse segment letter

    This entire part of the expression is made optional by placing it within grouping parentheses.
- Another space (a second space follows the final `?` in the search expression above).

> \p
> \v 1 This is the list of the ancestors of Jesus Christ, a descendant of David, who was a descendant of Abraham.
> \p
> \v 2-6a From Abraham to King David, the following ancestors are listed: ...
> \p
> \v 6b-11 From David to the time when the people of Israel were taken into exile in Babylon, the following ancestors are listed: ...
> \p
> \v 12-16 From the time after the exile in Babylon to the birth of Jesus, the following ancestors are listed: ...
> \p
> \v 17 So then, there were fourteen generations from Abraham to David, and fourteen from David to the exile in Babylon, and fourteen from then to the birth of the Messiah.

Capturing Groups

When a part of an expression which has been grouped within parentheses is matched, the text which was matched is stored in the computer's memory, in a 'variable'. In other words — the text which was stored is given a 'name'. That captured text can be referred to again later in the search expression, or in a substitution, by referring to its variable name. The default variable names which are given to text which is stored by capturing groups are numbers. You can refer to a captured text by referring to its number like: `\1`. These are also called

'back-references'. If a search expression has more than one capturing group, text matched by the additional groups are given variables names in sequence: `\2`, `\3` etc.

Search: `\([fx])` `.*?\\1*` matches the text for a footnote or a cross reference by matching 'anything' `.` an unlimited number of times - but as few as possible `*?` between a starting `\f` or `\x` and a *corresponding* ending `\f*` or `\x*`.

```
\p
\v 1 This is the Good News about Jesus Christ, the Son of God.\f + \fr 1.1: \ft Some manuscripts do not have \fq
the Son of God.\f*
\v 2 \x - \xo 1.2: \xt MI 3.1.\x*It began as the prophet Isaiah had written:
\q1 \qt "God said, 'I will send my messenger ahead of you\qt*
\q2 \qt to open the way for you.'\qt*
```

Specifying `f` or `x` at the start is expressed using a class `[fx]`. It could also be expressed using alternation within a group, like `(f|x)` (alternation means 'or'). With either option, containing the expression which can match `f` or `x` within parentheses `()` means that whatever is matched will be captured in a variable or 'back-reference'. In this expression there is only one pair of parentheses, so the variable will be `\1` . This makes it possible to write the complete expression by saying "the character which is matched at the start after `\` is the character which should be matched at the end after `\`, followed by an asterisk `*`".

The use of capturing groups and back-references is easiest to understand initially and more commonly used within a substitution.

Non-Capturing Groups

If an expression you create needs to group one or more of its parts together, but you do **not** want to store any matched text, and do not need a back-reference to it (e.g. to refer to within a substitution), then you can use an modified syntax for the group: `(?:)`. The question mark and colon after the opening parentheses indicates that the group is a 'non-capturing' group.

Alternation

The alternation metacharacter | (vertical bar) allows a search expression to match *one* item **or** *another* item. The matching engine will try to match the expression before the vertical bar, **or** the expression after the vertical bar.

Examples:

Search: Abram|Abraham

> \v 3 Abram bowed down with his face touching the ground, and God said,
> \v 4 "I make this covenant with you: I promise that you will be the ancestor of many nations.
> \v 5 Your name will no longer be Abram, but Abraham, because I am making you the ancestor of many nations.

If you need to restrict how much of the entire search expression is considered the part where there are alternates, place the alternation section within a group, using parentheses.

Search: (Christ Jesus|Jesus Christ)[,.:?!] matches either the text `Christ Jesus` or `Jesus Christ`, when either is followed by one of a class of punctuation characters.

> \v 22 God puts people right through their faith in Jesus Christ. God does this to all who believe in Christ, because there is no difference at all:
> \v 23 everyone has sinned and is far away from God's saving presence.
> \v 24 But by the free gift of God's grace all are put right with him through Christ Jesus, who sets them free.

You can expand the list of alternatives:

Search: Christ Jesus|Christ|Jesus Christ|Jesus

> \v 22 God puts people right through their faith in Jesus Christ. God does this to all who believe in Christ, because there is no difference at all:
> \v 23 everyone has sinned and is far away from God's saving presence.
> \v 24 But by the free gift of God's grace all are put right with him through Christ Jesus, who sets them free.
> \v 25-26 God offered him, so that by his blood he should become the means by which people's sins are forgiven through their faith in him. God did this in order to demonstrate that he is righteous. In the past he was patient and overlooked people's sins; but in the present time he deals with their sins, in order to demonstrate his righteousness. In this way God shows that he himself is righteous and that he puts right everyone who believes in Jesus.

> You need to be careful working with expressions which have multiple alternatives, since the order of the alternatives is significant. If the previous search expression was written as Jesus|Christ|Christ Jesus|Jesus Christ, then the text `Jesus` and `Christ` would have been matched separately, but `Jesus Christ` would not have been matched as a single match.

Looking Around

If you want your search expression to find a match in the text being searched *only if* something else occurs in the text environment before or after it, you can express these conditions using something called a **lookbehind** or a **lookahead** 'assertion'. These assertions are added before or after your search expression. They are also written as a regular expression, but the text that they match is *not included in a match* for the search expression. Lookbehind and lookahead assertions only express the *environment* or the *conditions* in which a match for the search expression should be considered a valid match.

Both assertions can be added in a **positive** mode, or a **negative** mode. In a positive mode, the lookbehind or lookahead assertion must match what its expression describes before or after what the actual search expression describes, in order for the search expression to find a match in the text. In negative mode, the assertions should *not* match what they describe in order for the search expression to find a match.

Expressions for lookaround assertions are written within parentheses, like a group. An additional syntax immediately after the opening parentheses indicates that the expression is a positive or negative lookbehind or lookahead.

- (?<=*expression*) - Positive lookbehind (where *expression* is a valid regular expression)
- (?<!*expression*) - Negative lookbehind
- (?=*expression*) - Positive lookahead
- (?!*expression*) - Negative lookahead

Examples:

Search: (?<=Lord)Jesus includes a **positive lookbehind** and matches `Jesus` only if it is preceded by `Lord` . In the example below the third occurrence of the word `Jesus` is not matched.

> \p
> \v 21-22 "So then, someone must join us as a witness to the resurrection of the Lord Jesus. He must be one of the men who were in our group during the whole time that the Lord Jesus traveled about with us, beginning from the time John preached his message of baptism until the day Jesus was taken up from us to heaven."

Search: (?<!Lord)Jesus includes a **negative lookbehind** and matches `Jesus` only if it is NOT preceded by `Lord`. Only the third occurrence of the word `Jesus` is matched.

> \p
> \v 21-22 "So then, someone must join us as a witness to the resurrection of the Lord Jesus. He must be one of the men who were in our group during the whole time that the Lord Jesus traveled about with us, beginning from the time John preached his message of baptism until the day Jesus was taken up from us to heaven."

Search: \s\d? .*?\r\n(?=\r) includes a **positive lookahead** and matches section headings (`\s`, `\s1`, `\s2` etc.), including a carriage return and new line, only if they are followed by a parallel reference line. In the example below, the initial section heading is not matched.

> \c 1
> \s1 The Word of Life
> \p
> \v 1 In the beginning the Word already existed; the Word was with God, and the Word was God.
> ...
> \s1 John the Baptist's Message
> \r (Matthew 3.1-12; Mark 1.1-8; Luke 3.1-18)
> \p
> \v 19 The Jewish authorities in Jerusalem sent some priests and Levites to John to ask him, "Who are you?"

Search: `\b\s+(?!\q)` includes a **negative lookahead** and matches blank lines/stanza breaks `\b` which are not followed by a poetic line `\q`. In the example below, the initial blank line `\b` is not matched.

\b
\q1
\v 44 'The Lord said to my Lord:
\q2 Sit here at my right side
\q2 until I put your enemies under your feet.'
\b
\m
\v 45 If, then, David called him 'Lord,' how can the Messiah be David's descendant?"

Substitutions

You can modify text using regular expressions by describing a 'substitution' or 'replacement' expression which should be applied whenever a match is found for a search expression. Publishing Assistant supports regular expression replacements through the process used for applying text changes.

With the exception of backslash \, metacharacters [ ] ^ | ? * + { } ( ) $ lose their special meaning when used within a substitution expression. They can be written as is within a substitution expression without adding the backslash/escape character \ before them.

In order to access parts of the text matched by a search expression, you need to place those parts within capturing parentheses () in the search expression. In the substitution expression the content of the captured part(s) can be added to the replacement text by referring to the parts needed by their variable / back-reference number.

Examples:

Search: (?<=\d)--(?=\d) matches two dashes in a row which are preceded and followed by a digit.

\io1 Jesus' public ministry in Galilee \ior (1.14--9.50)\ior*

Substitution: \u2013 replaces the dashes with a single en-dash. The preceding and following digits are expressed in the search using positive lookbehind and lookahead. They would not become part of any matched text, and do not need to be included in the substitution expression. The substitution will only replace the dashes.

\io1 Jesus' public ministry in Galilee \ior (1.14-9.50)\ior*

Search: (?<!\d) *--- *(?!\d) matches three dashes in a row which are not preceded or followed by digits. There may be whitespace found before or after the dashes.

\v 18 You have eyes--- can't you see? You have ears--- can't you hear? Don't you remember
\v 19 when I broke the five loaves for the five thousand people?

Substitution: \u2009\u2014\u2009 replaces the dashes with an em-dash with a thin space before and after.

\v 18 You have eyes — can't you see? You have ears — can't you hear? Don't you remember
\v 19 when I broke the five loaves for the five thousand people?

Search: (\\fr \d+):(\d+) * matches the content of a footnote reference, including the possibility of zero or more spaces after the reference.

\v 1 This is the Good News about Jesus Christ, the Son of God.\f + \fr 1:1 \ft Some manuscripts do not have \fq the Son of God.\f*

Substitution: \1.\2: replaces the colon between chapter and verse numbers with a period and adds a colon to the end of the reference text. A single space is output after the reference.

\v 1 This is the Good News about Jesus Christ, the Son of God.\f + \fr 1.1: \ft Some manuscripts do not have \fq the Son of God.\f*

Using alternation within a non-capturing group, the previous search could be adjusted to perform the same substitutions for footnote \fr or cross reference \xo origin references.

Search: (\\(?:fr|xo) \d+):(\d+) *

\v 1 This is the Good News about Jesus Christ, the Son of God.\f + \fr 1:1 \ft Some manuscripts do not have \fq the Son of God.\f*

\v 2 \x - \xo 1:2 \xt MI 3.1.\x*It began as the prophet Isaiah had written:

Substitution: 1.2: outputs the chapter and verse digits captured by the search expression, with a full-stop . between them; adds a colon : to the end of the reference text. A single space is output after the reference.

\v 1 This is the Good News about Jesus Christ, the Son of God.\f + \fr 1.1: \ft Some manuscripts do not have \fq the Son of God.\f*
\v 2 \x - \xo 1.2: \xt MI 3.1.\x*It began as the prophet Isaiah had written:

Working With Peripherals

Peripheral Materials in Paratext

A source project in Paratext may include one or more of the following books to store the non-biblical text for front matter, back matter, introductions, or other kinds of peripheral texts:

- `FRT` — Front Matter
- `INT` — Introductions (for book groupings, e.g. 'Old Testament', 'New Testament' ...)
- `BAK` — Back Matter
- `OTH` — Other Materials

Identifying sub-divisions within peripheral books

Within each of these books, a marker `\periph` is used to divide the content. Following the `\periph` marker is a 'division title', which may be in the vernacular language of the project. There may also be a peripheral identifier (`id`), if the project uses the USFM 3 syntax.

Example:

This abbreviated example shows text for a `FRT` book containing three divisions. Within each division there can be multiple paragraphs of text using valid USFM markers.

```
\id FRT
...
\periph Foreword|id="foreword"
\mt1 Foreword
\p The \bk Good News Translation\bk* of the Bible is a translation which seeks to state clearly and accurately the meaning of the original texts in words and forms that are widely accepted by people who use English as a means of communication...
\p The aim of this Bible is to give today's reader best possible understanding of the content of the original texts. The Preface sets forth the basic principles which the translators followed in their work and explains the nature of special aids for readers.
... etc.
\periph Preface|id="preface"
\mt1 Preface
\p In September 1966 the American Bible Society published \bk The New Testament in Today's English Version\bk*, the first publication of a new Bible translation intended for people everywhere for whom English is either their mother tongue or an acquired language. Shortly thereafter the United Bible Societies (UBS) requested the American Bible Society (ABS) to undertake on its behalf a translation of the Old Testament following the same principles.
... etc.
\s1 The text used for this translation
\p The basic Hebrew (and Aramaic) text for the Old Testament is the Masoretic Text made available through printed editions, published by the UBS, and since 1977 under the title of \bk Biblia Hebraica Stuttgartensia\bk*.
... etc.
\periph Table of Contents|id="contents"
```

Additional books for larger peripheral content

Some peripheral divisions are larger, and have unique formatting requirements. This content is managed in separate project books:

- `CNC` — Concordance
- `NDX` — Names Index

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Note: The contents of a concordance (`CNC`) or names index (`NDX`) can be drafted in Paratext manually. However, the content in these books may also have been exported from the Concordance Builder or Names Index Builder applications. These are companion tools which work with Paratext projects to assist with developing new concordances or names indexes based on existing models. See the additional topic in this section on Concordances and Names Indexes for details on working with the output from these tools.

- `GLO` — Glossary
- `TDX` — Topical Index

⬏ See the USFM documentation on peripherals for details on the books, section IDs, and other markup used for peripheral materials.

Creating Documents for Peripheral Books

The process for creating InDesign documents for peripheral books is nearly the same as it is for working with Biblical books. When selecting books to typeset, you will choose one or more of the project's peripheral books.
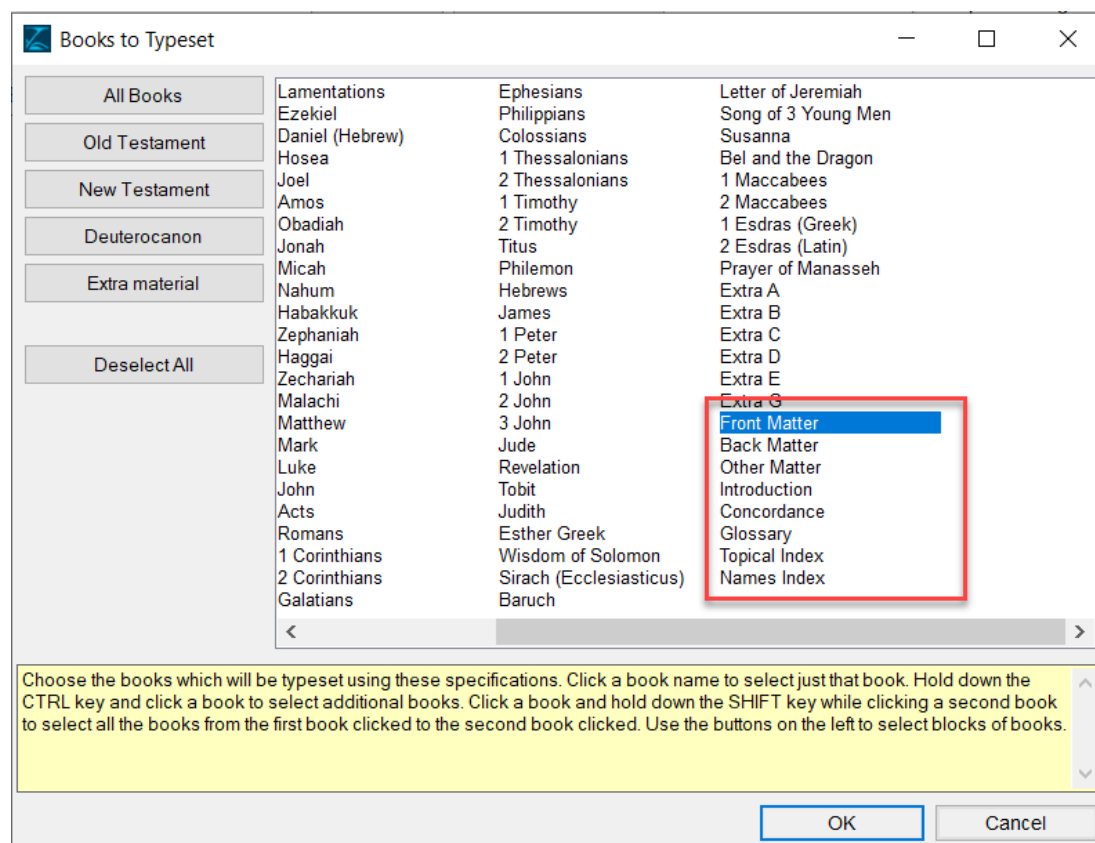
Publishing Assistant will create a separate document for each for each division defined by a `\periph` marker. If there are no divisions, one document is created for the whole book.

Document names will include the text for the `\periph` division title or 'id' which identified them.
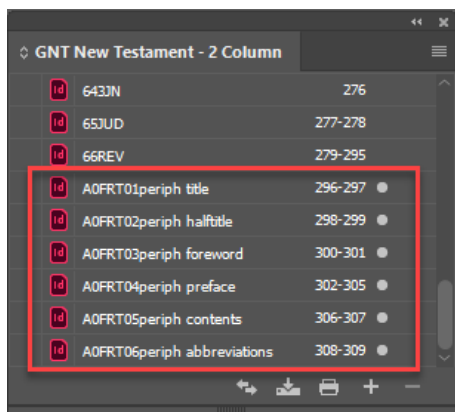
New documents are added to the end of the job's book file in InDesign. You will need to move the peripheral documents to their correct location in the Book panel by selecting them and dragging them to a new location in the list. You can select and move multiple documents at once. InDesign will automatically update the pagination for existing documents in the book as needed.

Using Alternate Specifications and Styles for Peripheral Books

Some job specifications may need to be configured uniquely for peripheral documents. For example:

- If the scripture books for the job are being typeset in 2 columns, and some or all of the peripheral books should be set in 1 column, you should update the body text columns specification to '1' when creating these documents.
- The job might require changes to the header or footer configuration for some peripheral books.

Most documents created from peripheral books and their divisions will use the same InDesign stylesheet configuration currently applied to scripture books.

You can further customize the stylesheet for each peripheral document *separately*. If you then follow the steps to export and save these customizations, Publishing Assistant will create additional files containing style exports for these peripheral documents. For example: `GLO_current.txt` will contain the unique exported styles for a glossary document created from the Paratext book `GLO`. If you then select the 'Current' stylesheet in your job's Stylesheet/Template specification, Publishing Assistant will apply the unique style exports found for any matching peripheral document being created.

In a table of contents document, or documents for a concordance or names index, some important style customizations are applied automatically by Publishing Assistant.

All unique specification and style configurations for a job's scripture books and peripheral books can also be saved within a template family.

Adjusting Page Numbering for Peripheral Documents

You may wish to use a different page numbering style for some peripheral documents, or re-start the page numbering at the beginning of the first scripture book. To make changes to page numbering options, do the following:

- Select a **document** in the InDesign Book panel where the page numbers should be re-started, or where the numbering style should be changed.
- Select **Document Page Number Options** from the Book panel's menu.

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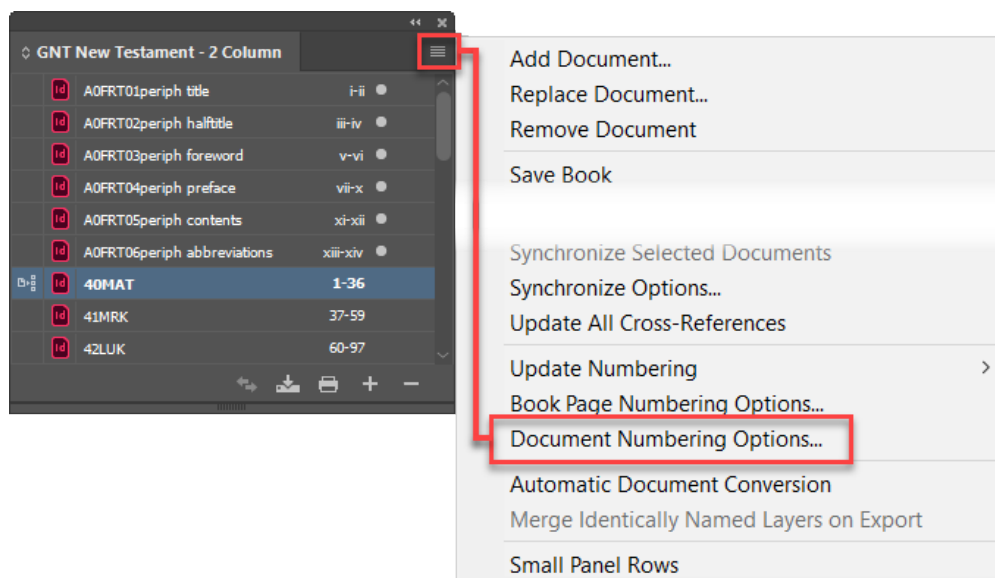
- Select the **Start Page Number at:** option and enter the number which should begin on the first page of the selected document.
- Select the page numbering style from the **Style** drop-down menu list.
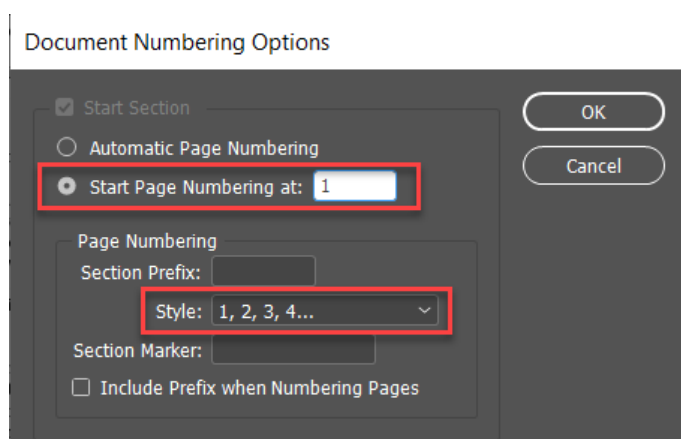
Generating a Table of Contents

This topic provides a guide for using the InDesign Table of Contents utility with a Publishing Assistant job. By using this process you can efficiently produce a table of contents which meets the requirements for many scripture publications.

InDesign's Table of Contents Feature

A table of contents typically includes a main title or heading followed by a list of entries which point to locations in the publication. The entries are sorted alphabetically, or by page number.

InDesign's 'Table of Contents' utility generates a list of entries by retrieving the content from selected paragraph styles found in the job's documents. The page number where each paragraph occurs is added to its entry in the list. The elements of each entry (text and page number) are separated by tabs, so that they can be positioned in columns. The result is a block of text which is placed within a 'table of contents' document, and formatted using specific styles created for the TOC.

Planning the Content for TOC Entries

In order for the Table of Contents utility to generate useful output, there must to be one or more paragraphs in each document which contain the text required for the contents list, and which occur at the location you want to direct the reader to. To meet this need, Publishing Assistant adds a paragraph at the beginning of each document containing the content of the book's `\toc#` markers. A style named `t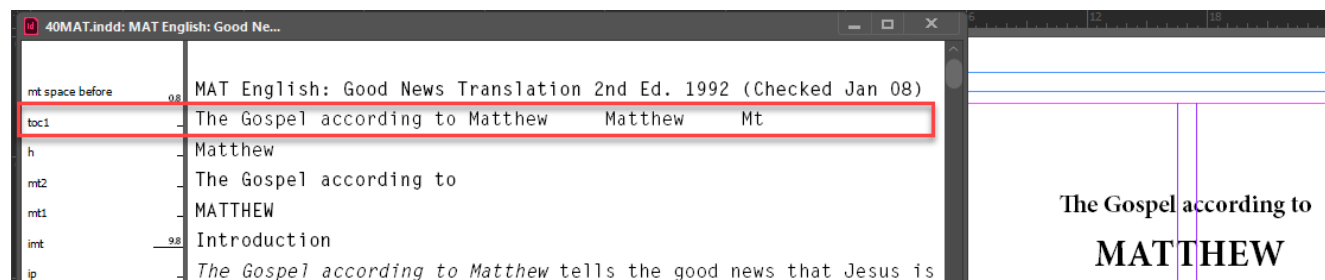oc1` is applied to this paragraph. The settings for this style hide the content from view or print, but it can be seen by opening the InDesign Story Editor with your text cursor near to the start of the introduction text.

By default, the text generated for the `toc1` paragraph contains six text elements separated by tabs.

\toc1 Full Name<tab>\toc2 Short Name<tab>\toc3 Abbreviation<tab>\toca1 text<tab>\toca2 text<tab>\toca3 text

If the project's USFM text does not include `\toc1`, `\toc2`, or `\toc3`, the content for these elements will be retrieved from the project's 'Scripture Reference Settings', if possible. The position for a text might be empty if the content is not found in the project.

For example, the following USFM text:

```
\id MAT English: Good News Translation 2nd Ed. 1992 (Checked Jan 08)
\h Matthew
\toc1 The Gospel according to Matthew
\toc2 Matthew
\toc3 Mt
\mt2 The Gospel according to
\mt1 Matthew
...
```

results in the following `toc1` paragraph text in the document created for Matthew:

The Gospel according to Matthew\<tab>Matthew\<tab>Mt\<tab>\<tab>\<tab>

Adapting TOC Entry Content Using finalChanges.txt

> **Important:** The content for the `toc1` paragraph in each InDesign document is generated at the time the document is created. **The default content may not be the desired content for your publication.** The following section explains how the default content can be customized.
>
> These steps must be taken before generating the scripture documents for the job, and not when creating the Table of Contents document after layout is complete. If this configuration step was forgotten, it would be possible to update the `toc1` paragraph content manually by editing it directly within the InDesign Story Editor for each document.

In most cases, the Table of Contents for the publication should include only some of the elements added by default to the `toc1` paragraph. You can customize the text in `toc1` by adding or enabling a rule within the `finalChanges.txt` file for the job. (See: Customization - Applying Text Changes for information on working with changes files).

With the current job opened in Publishing Assistant, select **Edit FinalChanges.txt** from the **Edit** menu.

The default `finalChanges.txt` file contains a set of example rules which are disabled using the comment character `#`. Some examples are provided which help you to configure the book names to keep in the `toc1` paragraph. If you cannot find these in your job's current `finalChanges.txt` file, then copy/paste the appropriate rule into the file from the list below. Be certain to remove the comment character at the start of the rule.

```
# Remove comment below if the TOC is to include ONLY the Long Names.
# in "<ParaStyle:toc1>.*?\r\n" :
"(<ParaStyle:toc1>)(.*?)(\u0009)(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\r\n" > "\1\2\r\n"

# Remove comment below if the TOC is to include the Long Names and Short Names.
# in "<ParaStyle:toc1>.*?\r\n" :
"(<ParaStyle:toc1>)(.*?)(\u0009)(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\r\n" > "\1\2\3\4\r\n"

# Remove comment below if the TOC is to include the Long Names and Abbreviations.
# in "<ParaStyle:toc1>.*?\r\n" :
"(<ParaStyle:toc1>)(.*?)(\u0009)(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\r\n" > "\1\2\3\5\r\n"

# Remove comment below if the TOC is to include ONLY the Short Names.
# in "<ParaStyle:toc1>.*?\r\n" :
"(<ParaStyle:toc1>)(.*?)(\u0009)(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\r\n" > "\1\4\r\n"

# Remove comment below if the TOC is to include the Short Names and Abbreviations.
# in "<ParaStyle:toc1>.*?\r\n" :
"(<ParaStyle:toc1>)(.*?)(\u0009)(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\u0009(.*?)\r\n" > "\1\4\3\5\r\n"
```

Creating a Table of Contents Document

To add a table of contents document within your job, complete the following steps:

Make sure that the source Paratext project includes book `FRT`, and that this book defines a table of contents sub-division within it using `\periph Table of Contents|id="contents"` (see Working With Peripherals). The text "Table of Contents" can be written instead in the vernacular language for the project. You may also want to include the vernacular language text for "Table of Contents" or "Contents" within a main title using the

`\mt` marker. The main title, and any sub-titles can also be added to the text within InDesign once the table of content has been generated.

- Create InDesign documents for **FRT** (see Working With Peripherals).

The new table of contents document will be named `A0FRT##periph contents` in the InDesign book's document list (where `##` will vary depending on how many sub-divisions there are within the FRT book)

The document will contain one empty page. Publishing Assistant identified that this was a table of contents document and applied an alternative stylesheet to the document which is needed for handling the layout. The remainder of the process is handled by the InDesign 'Table of Contents' utility.

**To generate the table of contents text**, complete the following steps:

- Select **Table of Contents** from the InDesign **Layout** menu. The InDesign Table of Contents dialog will appear.
- Under the 'Options' heading near the bottom left of the dialog window, select **Include Book Document**. *Do this first before configuring any other options*.
- If your source project text did not include a main title using `\mt`, then enter the **vernacular main title text** for the table of contents in the **Title** field. If you do enter a Title in this field, then select a style to use for the title from the **Style** drop-down menu to the right of the Title field.

Below the 'Styles in Table of Contents' heading, there are two panels. The 'Other Styles' panel contains a list of all paragraphs styles found in the documents which are part of the current InDesign book.

- Select the style named **toc1** and click the **<<Add** button to move it to the 'Include Paragraph Styles' panel.

Below the 'Include Paragraph Styles' panel, the 'Style' label should read `Style: toc1`. The 'Entry Style' menu below this contains a list of paragraph styles available in the current document. Two styles have been added by Publishing Assistant which have been configured to format the contents entries.

- Select one of the following **Entry Styles**:
  - **Table of Contents with Abbreviations** — The `toc1` text includes two or more text elements (e.g. the book's Full Name, and Abbreviation).
  - **Table of Contents without Abbreviations** — The `toc1` paragraph text includes only one element (e.g. only the book's Full Name).
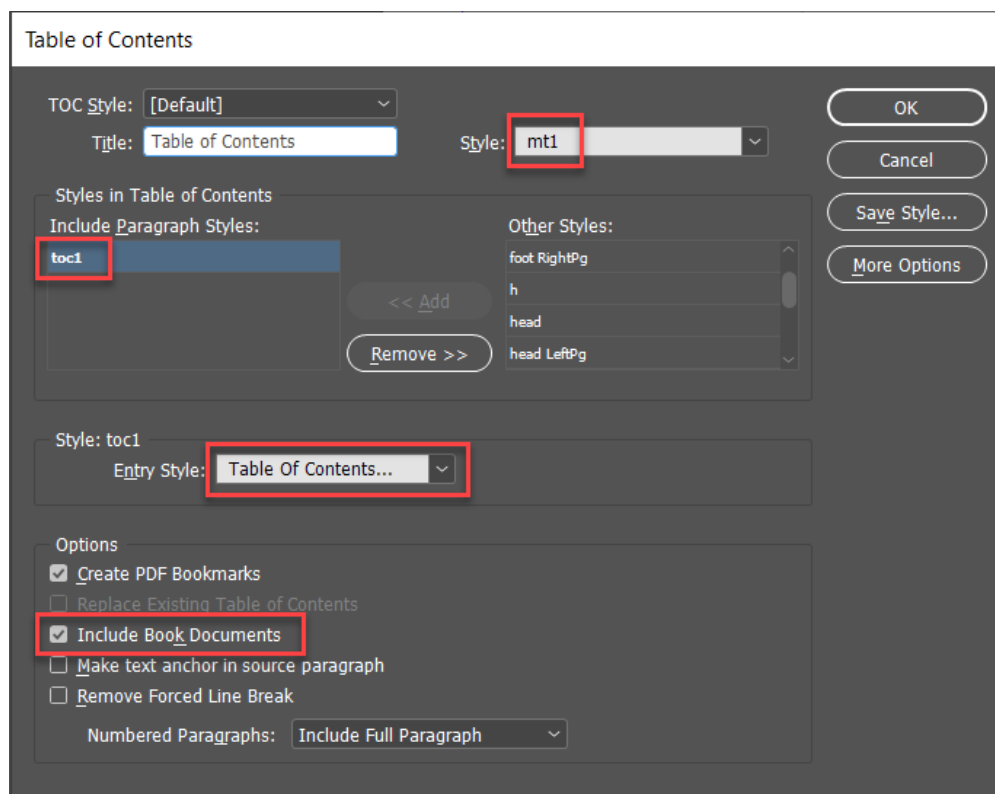
- Click **OK**.

  InDesign will collect the text from the `toc1` paragraphs within each of the current book's documents. This may take a few moments. Then the cursor will change to a loaded text icon.

- Position the cursor where you want to add the contents text to your document. If there is no existing text in the document (e.g. a main title), then position the cursor near the top left corner of the main body text area.
- **Click** to place the table of contents text into a new text frame on the page.

  The text will contain the content for each entry with its corresponding page number.

> You may need to update the configuration of the 'Entry Style', in order to adjust the position of tabs, or edit or remove tab leaders if desired.

The following image shows a table of contents generated for a New Testament, using the the above procedure.

Table of Contents

Updating the Table of Contents

If documents are added to the publication, or the lengths of existing documents are changed, you will need to update the table of contents to correct the entries and page numbers.

- Open the **table of contents document** from the InDesign book, and then select **Update Table of Contents** from the InDesign **Layout** menu.

  InDesign will re-scan the documents in the current book and update the contents entries with the current text and page numbers.

Concordances and Names Indexes

For help on developing a new concordance, see the documentation for the Concordance Builder application.

Cover and Spine

ℹ This topic is being developed.

Managing Text Changes and Corrections

Publishing Assistant is designed to safely transfer validated scripture text from a Paratext project to a formatted layout in InDesign. The tools for adjusting pages help to ensure that the correct content appears on each page. A strong emphasis should always be placed on the project text being reviewed and validated in Paratext prior to the layout process.

However, circumstances occur when there is a need to enter corrections to the text within InDesign. **Intentional changes** like these should always be preserved in the source project in Paratext.

It is also important to test a job's documents for **unintended changes** which may have occurred accidentally during the layout process.

The topics in this section explain some processes and features available in Publishing Assistant and InDesign for tracking and managing text changes:

- Issues to be aware of when editing the text for a Publishing Assistant job in InDesign.
- Using InDesign 'Track Changes' to detecting and reviewing text changes.
- Exporting documents from InDesign to a Paratext project as USFM.

Editing Text in InDesign

Editing Body Text

If a correction needs to be made to the body text:

- Select the **Type** tool from the InDesign toolbox.
- Click to place the text cursor within the body text area at the correct location.
- Edit the text as needed.

Editing Note Text

If a correction needs to be made to the text within a notes frames:

- Select the Type tool from the InDesign toolbox.
- Click to place the text cursor within the the note frame at the correct location.

  If the job you are working on is a basic Bible, the note frame is arranged *below* the body frame (text wrap is set to wrap the body text around the note frame). For this reason, it may seem that you cannot place the text cursor into the note frame.

  Hold down the `CTRL` key in order to temporarily activate the selection tool. Click on the note frame area until the note frame is selected. The release the `CTRL` key and click to place the text cursor into the note frame.

- Edit the text as needed.

Saving Note Text Edits

Notes or cross references are placed into the page's note frame(s) using the Adjust Page or Place Notes tools. The specific notes referenced in the current scripture text on the page are loaded from an InDesign tagged text file containing all the notes for the current scripture book. Any time a page is updated by adjusting the page or placing notes again, the text for the required notes are re-loaded from this tagged text file.

> For this reason, any editing done within the notes text in InDesign must be correctly saved back to the source tagged text file. If this does not happen, the note edits will be lost if the same notes are re-loaded and placed again.

To save any edits to note frame text, from the Publishing Assistant **Menu** button, select **File**, then select one of the following:

- **Save Note Frame Edits - Selected Page** — Saves edits to notes text on the currently selected page only.
- **Save Note Frame Edits - All Pages** — Saves any edits to notes text within the current document.
- **Save Note Frame Edits - All Pages/Continue to Next Book(s)** — Saves any edits to notes text for all documents within the current job.

Publi... ✕		

Menu

Menu		
File ▶		
Edit ▶		
View ▶		
Go To ▶		
Tools ▶		
Help ▶		
Exit Ctrl+X		

File menu		
Open / Edit Job...	Ctrl+A
Open Job in InDesign...	Ctrl+O
Open InDesign...	
Import PA 5.x Job...	
Copy Job...	
Delete Job(s)...	
Restore Job...	
Export Styles to Current.txt	Ctrl+E
Export InDesign Documents to Paratext project...	Ctrl+U
Save Note Frame Edits - Selected Page	Ctrl+S
Save Note Frame Edits - All Pages	Ctrl+N
Save Note Frame Edits - All Pages/Continue to Next Book(s)	Ctrl+C

Reviewing Text Changes in InDesign

InDesign Track Changes

InDesign's Track Changes feature makes it simple to find changes to the text which have occurred since a document was created. Any text added, deleted, or moved is highlighted in the InDesign story editor for any text story which Track Changes is enabled for.

Publishing Assistant 6.1 or newer **automatically enables Track Changes for all text stories**.

A **User Name** is required in InDesign for features like Track Changes which need to be able to identify the person who performed an action (such as making changes to text). Your Paratext Registration Name is automatically registered as the current User Name.

- To see or change the currently registered User Name — From the InDesign **File** menu, select **User**.
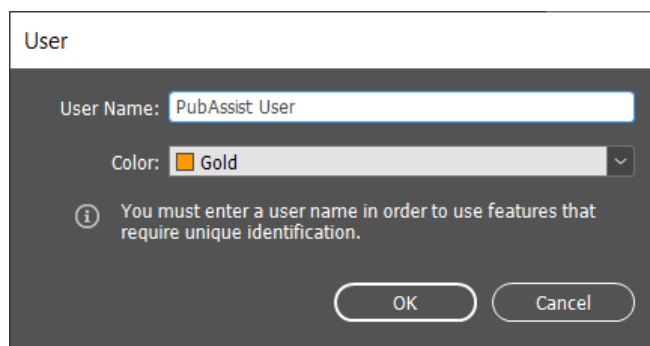
Reviewing Changes

If any text changes have occurred in a document (intentional or unintentional), you can find and review them in the InDesign **Story Editor**.

- Select the InDesign **Type** tool and then place the text cursor within a text frame. From the from the InDesign **Edit** menu, select **Edit in Story Editor** (or press `CTRL+Y`).

In the **Track Changes** panel, you can navigate to the next or previous change; see the user who made a change; see what kind of change was made; and accept or reject changes.

- From the **Window** menu, select **Editorial**, and then select **Track Changes** to open the panel.

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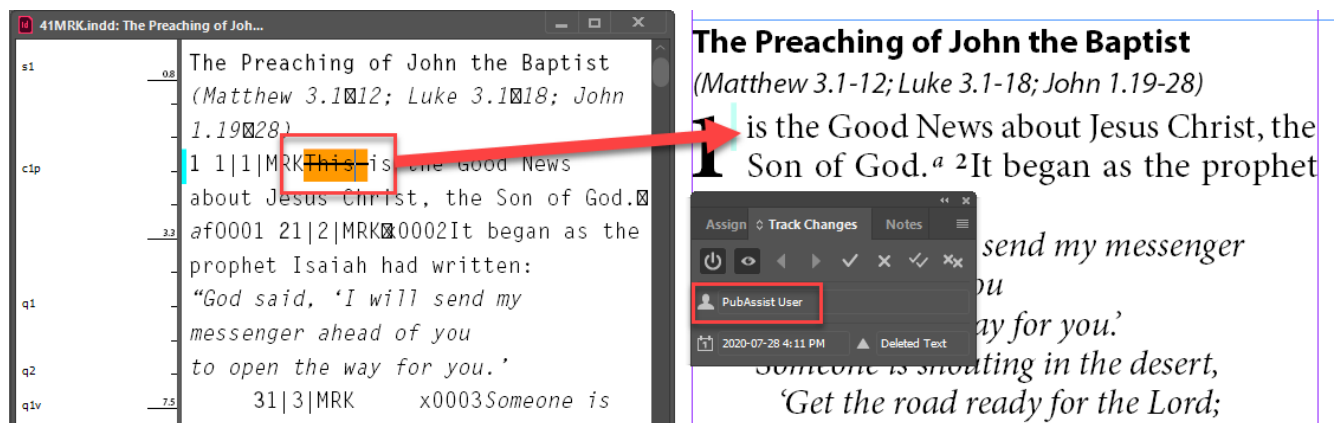
- **Navigate** to any changes using the arrow icons. If a change occurs in a different text story (e.g. the notes text, and not the body text), InDesign will open another Story Editor window to display the text.
    - If a change is unintentional, you can **reject** the change by pressing the **X** icon. The text before the change will be restored.
    - If a change is intentional, you can **accept** the change by pressing the **checkmark** icon. The accepted change will no longer be highlighted in the Story Editor.

For more details about working with Track Changes, see the Adobe InDesign help on track and review changes.

Exporting Documents to Paratext

Exporting InDesign Documents to a Paratext project **only works for basic Bible jobs**. It does not currently work for diglots or custom layout jobs.

If edits to body or note text have occurred within InDesign, you can use the following procedure to export the documents for the current job to a new Paratext project.

- Make sure that at least **one document from the current job** us open in InDesign.
- From the **Menu** button, select **File**, and then select **Export InDesign Documents to Paratext project**.
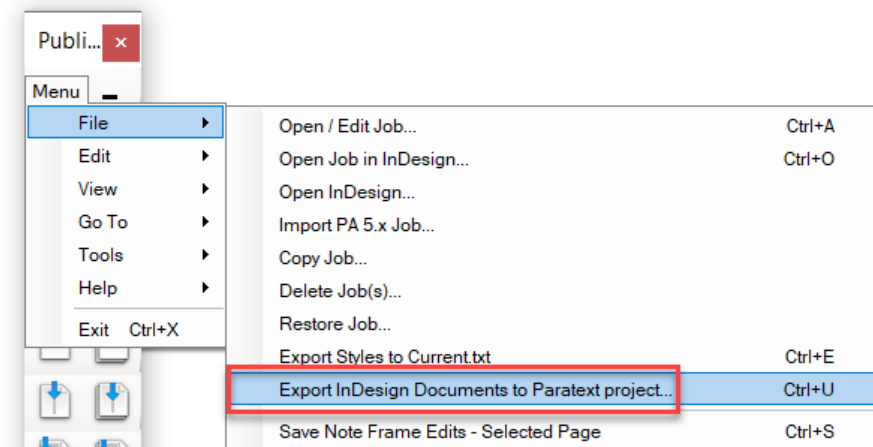
The 'Export to Paratext' dialog will open.

- Enter a **Full Name**, **Short Name**, and **Copyright** label for the new Paratext project which the documents will be exported to. The defaults in these fields are the names of the current source project, plus a sequential number. The new project will be created in Paratext as an auxiliary project to the source project, and will inherit the source project's registration.
- By default **All Books** will be exported. Alternatively, select **Only Export Active Document**, or click **Choose Specific Books** to select specific books from a book chooser form.

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- Click **OK**.

Publishing Assistant will now export the text from each of the documents which are part of the current job directly to the new Paratext project, in USFM format. Any edits to note text are automatically saved before exporting. You will see a progress bar along the top of your screen.

Applying Changes to the Exported Text

If changes were applied to your project's USFM text before conversion to InDesign (using `changes.txt`), you may want to revert the text back to its original forms when exporting InDesign documents back to Paratext. In most cases this will mean taking changes of the form `A > B` defined in the file `changes.txt` and adding them to a file named `undoChanges.txt` as `B > A`.

➲ See the topic on Applying Text Changes for more detail.

Comparing the Original and Exported Texts

To compare the original text with the exported text in Paratext, do the following:

- **In Paratext 9**
  - Open the original text project in a new window or tab.
  - Click on the **project window's menu**, and then select **Compare Versions** from the **Project** menu.
- **In Paratext 8**
  - From the **Tools** menu, select **Compare Texts**.
- Select the **original** project and 'Current Version' for the left-side panel display
- Select the project **exported** from InDesign and 'Current Version' for the right-side display
  (you can reverse the projects for left and right sides if desired)

  Use the navigation arrows in the Compare Versions toolbar to move to the next or previous change found in the text. Experiment with other display options using the toolbar buttons.

GNTPA - English: Good News Translation for PA Training

GNTPA1 - Good News Translation for PA Training-1

Current Version

Current Version

\c 1

\s1 **The Preaching of John the Baptist**

\r *(Matthew 3.1-12; Luke 3.1-18; John 1.19-28)*

\p \v 1 **This** is the Good News about Jesus Christ, the Son of God.\f + \fr 1.1: \ft Some manuscripts do not have \fq *the Son of God.*\f* \v 2 \x - \xo **1.2:** \xt Ml 3.1.\x*It began as the prophet Isaiah had written:

\q1 \qt *"God said, 'I will send my messenger ahead of you*\qt*

\q2 \qt *to open the way for you.'*\qt*

\q1 \v 3 \x - \xo **1.3:** \xt Is 40.3 (LXX).\x*\qt *Someone is shouting in the desert,*\qt*

\q2 \qt *'Get the road ready for the Lord;*\qt*

\q2 \qt *make a straight path for him to travel!' "*\qt*

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\q2 \qt *make a straight path for him to travel!' "*\qt*

Finishing the Publication

When the process of adjusting pages for the scripture text and peripherals documents is complete, you are ready to prepare files for production.

- Make sure that any required peripheral contents have been added to the job and arranged in proper document order.
- Use Validate All Pages to perform a final check on all documents. Ensure that the program options 'validate headers whenever validating notes', and 'balance columns automatically', are checked.
  - To validate all documents in the job, open the first document and then hold down the `ALT` key when clicking 'Validate All Pages'. Publishing Assistant will also process all following documents in the job.
- Verify that page numbering for peripheral sections and scripture body text is correctly configured, and that each section begins on the correct page (even or odd).
- Perform preflight checks.
- Export PDF files for production.

Performing Preflight Checks

About InDesign Preflight

'Preflight' is a commonly used term in the printing industry. It refers to the process of checking documents for known problems which could prevent them from being printed as desired – such as problems with fonts, image resolutions, colors, overset text, and more.

> This topic is a very brief guide to applying the InDesign preflight tools to the documents for a Publishing Assistant job. Please see the InDesign User Guide's topic on ⬀ preflight for more details.

To open the Preflight panel in InDesign, from the **Window** menu, select **Output**, and then click **Preflight**.

In the following screenshot, the Preflight panel shows the type of error which was found, the page where it was found, and some information about how to resolve the problem.
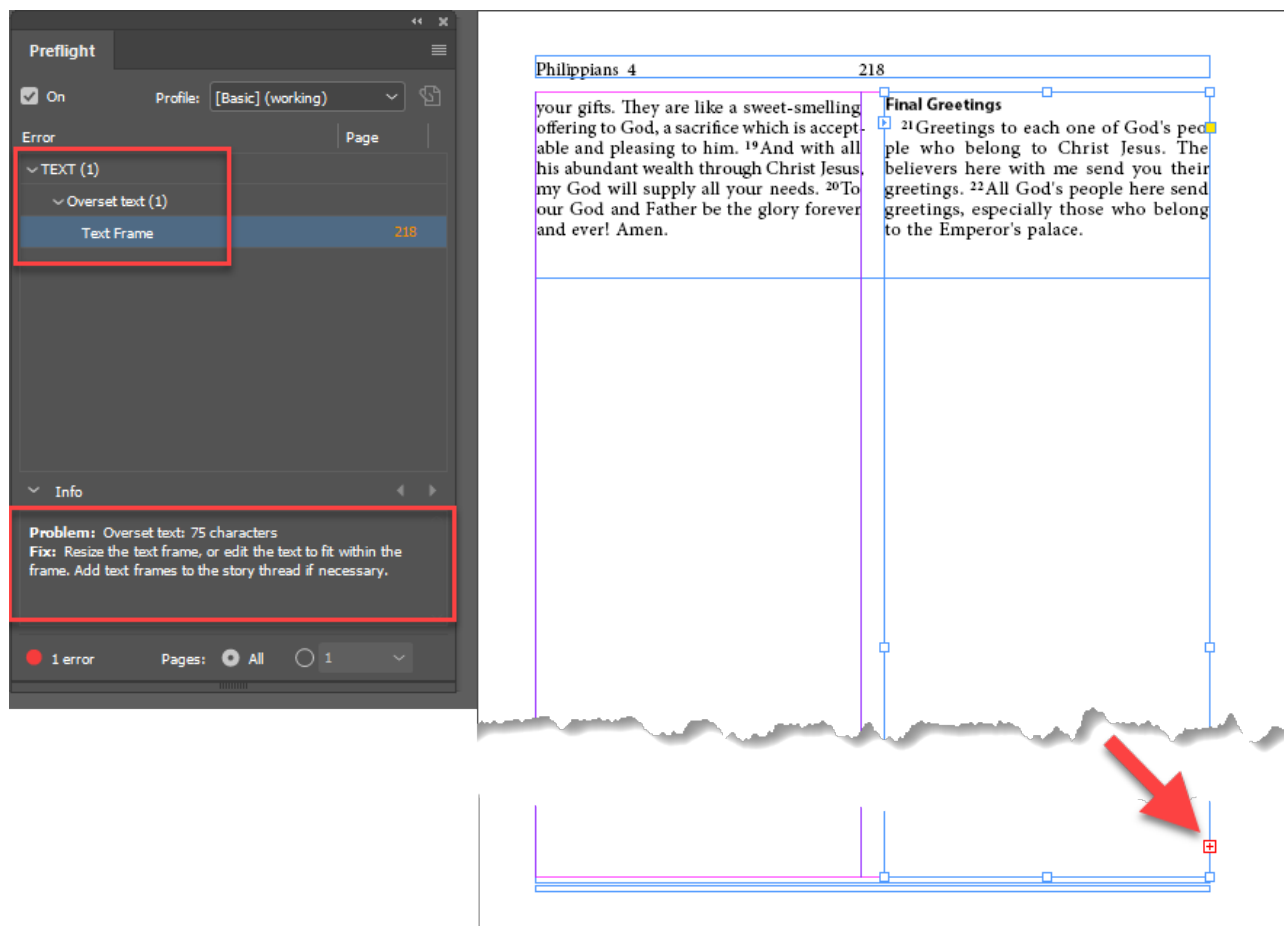
In this example, some of the text on the final page of Philippians is not visible. It is 'overset' (meaning that it will not all fit within the space available in the text frame). This possibly happened due to some text being pushed forward from previous pages, when adjusting them. The frame below the body text was added previously by Publishing Assistant to balance the columns, but now it is interfering with the body text. The situation might be resolved by reducing the size of this frame. This is the kind of critical issue which Preflight can locate for you before you export final PDFs for printing.

Preflight Profile

A 'Preflight Profile' can be used to define which issues or conditions are reported by the preflight check. A profile named `[Basic]` is the default which enables only a minimal level of checking:

- Linked content is missing, inaccessible, or modified.
- There is overset text in the document.
- Missing fonts.
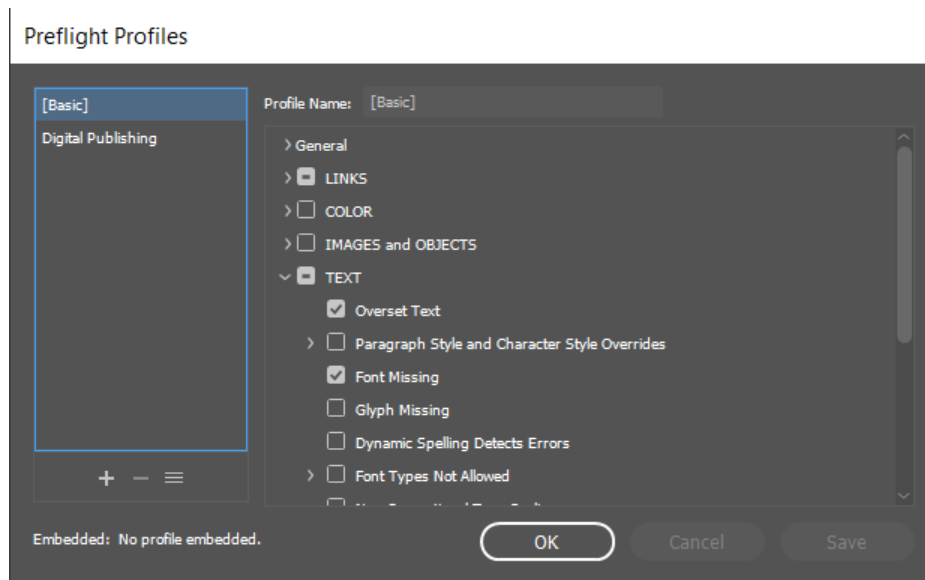
Click the + icon below the list of profiles on the left side to add a new Preflight Profile. Consider including some additional checks:

Color

- Color Spaces and Modes Not Allowed — Check for unexpected RGB, spot or lab color types. Colors can be converted to CMYK when exporting PDFs, but it can be helpful to know where color conversion will occur, or where there are unexpected types, so that you can manage the process and verify that the output is as desired.

Images and Objects

- Image Resolution — Check for a minimum resolution of 300ppi for color or grayscale images, and 1200ppi for monochrome images. Note: The Preflight features reports on the effective resolution of images (an image scaled larger than 100% will have a lower effective resolution).
- Non Proportional Scaling of Placed Object.
- Hidden Page Items.

Text

- Glyph Missing.
- Tracked Changes — In Publishing 6.1 and newer, track changes is automatically enabled for new documents. Enabling this check will identify changes to the document text, which may be unexpected. If this check is enabled, and you have intentionally made numerous changes to the text, you may want to review and accept these changes before using Preflight.

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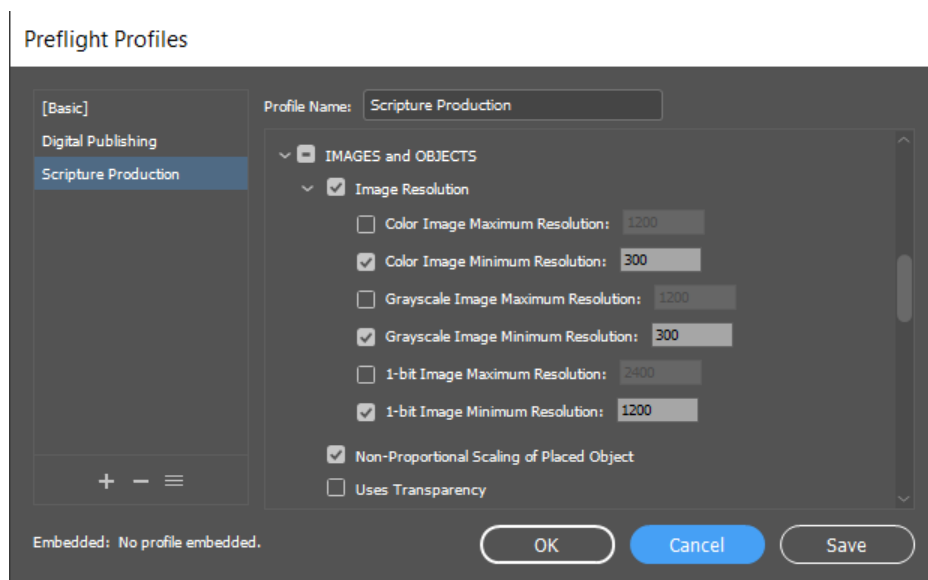
Live Preflight

By default, preflighting is turned on for all documents. In the status bar at the bottom of the InDesign application window, you can see the live preflight status for the active document. Double-clicking on the error count will open the Preflight panel to display the error details. You can also disable Preflight here, or access the Preflight Profiles dialog.
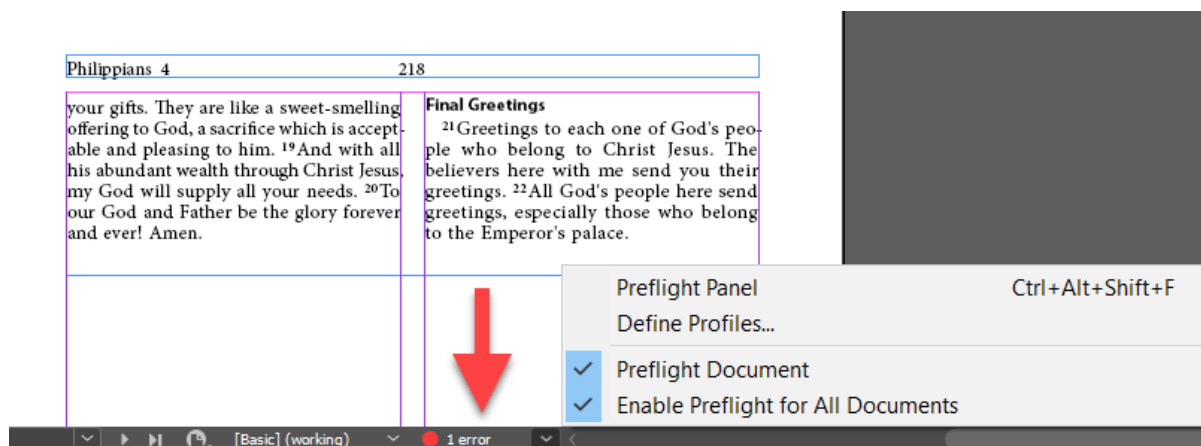
Preflighting a Publishing Assistant Job

You can perform preflight on all documents in the current job

- Selecting **Preflight Book** from **Book** panel menu. If multiple books are open, make sure that the correct book is active.
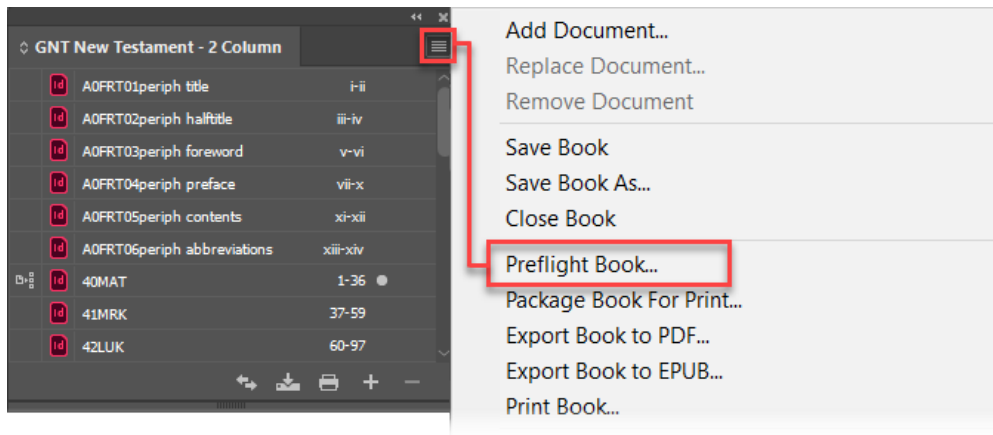
A 'Preflight Book Options' dialog will open. If one or more documents were selected in the Book panel, you can select the **Scope** for preflight.

- Select **Entire Book** to check all documents in the job.
- Select the Preflight Profile you want to apply from the **Use Profile** menu.
- If desired, you can produce a PDF report of the preflight results by placing a tick in the checkbox beside **Generate Report**.
- Click **Preflight**.

InDesign will analyze the each document in the Book. If no errors are found within a document, a small green circle is displayed beside its name in the Book panel document list. A red circle indicates that errors were found. To review these, open the document and the Preflight panel to view the error list.
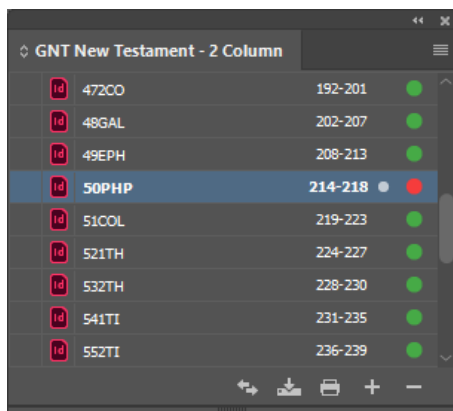
Exporting PDF Files

About Adobe PDF

Portable Document Format (PDF) is a compact, reliable, and widely recognized file format which accurately preserves the contents and layout of your job's InDesign documents. Printing service providers can output PDF files directly, or further process them using tools for preflight checks, imposition, color separation, and trapping.

> This topic is a very brief guide to preparing PDFs for printing. Please see the InDesign User Guide's topic on ⬀ preparing PDFs for service providers for more details.

Exporting a Book to PDF

You should always perform a preflight check on your InDesign documents before exporting PDF files for production. Any problem areas should be corrected.

- To export a PDF file for a single open document, select **Export** from the InDesign **File** menu, or select an **Adobe PDF Preset** from the **File** menu.

- To export a single PDF file for all documents in the current InDesign Book, select **Export Book to PDF** from the **Book** panel menu. Note: If one or more of the documents in the Book file are currently selected, only the Export Selected Documents to PDF option will be available.
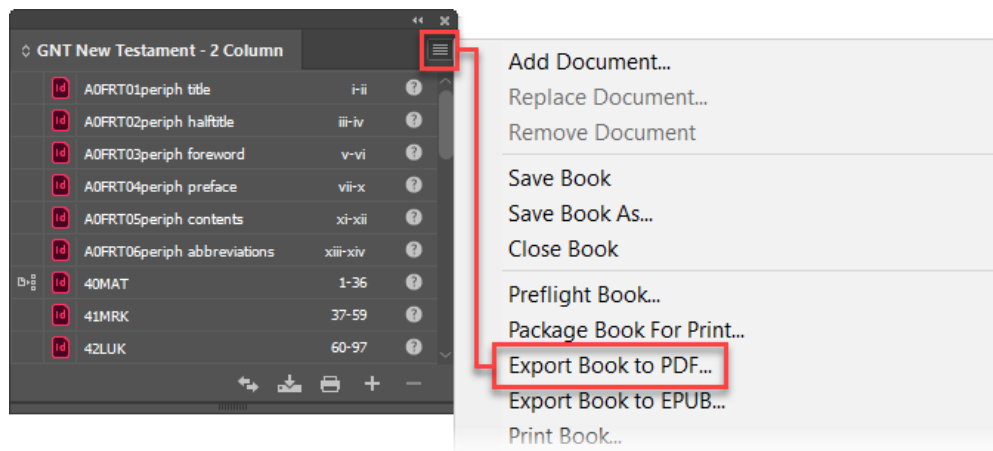
- In the Export dialog, enter a **name** for the PDF file, and then click **Save**.

The Export Adobe PDF dialog will appear.

> It is important to **communicate with your service provider** to learn about specific settings which should be used when generating PDFs for their environment.

Preset

- A recommended preset is **PDF/X-1a:2001**. PDF/X formats define requirements for PDF files which facilitate graphics exchange and printing. PDF/X-1a:2001 includes the following restrictions:
  o All fonts are embedded in the PDF file.
  o Colors must be grayscale, CMYK, or named spot colors.

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o   No OPI.
o   Annotations in the PDF must be located outside any bleed area.
o   No encryption.
o   A limited number of compression algorithms.

General

- Select **Pages** (not Spreads).

Marks and Bleeds

- If required by your printer, select **Crop Marks.**
- If there are objects which extend beyond the page's edge, you will need to set a bleed amount. For example: If you have included thumb tabs, you might need to add a bleed amount of 5mm.

Output

- Color Conversion — Select **Convert to Destination**.
- Destination — Accept the default (U.S. Web Coated SWOP), or *inquire with your printer* about the best option to select here.
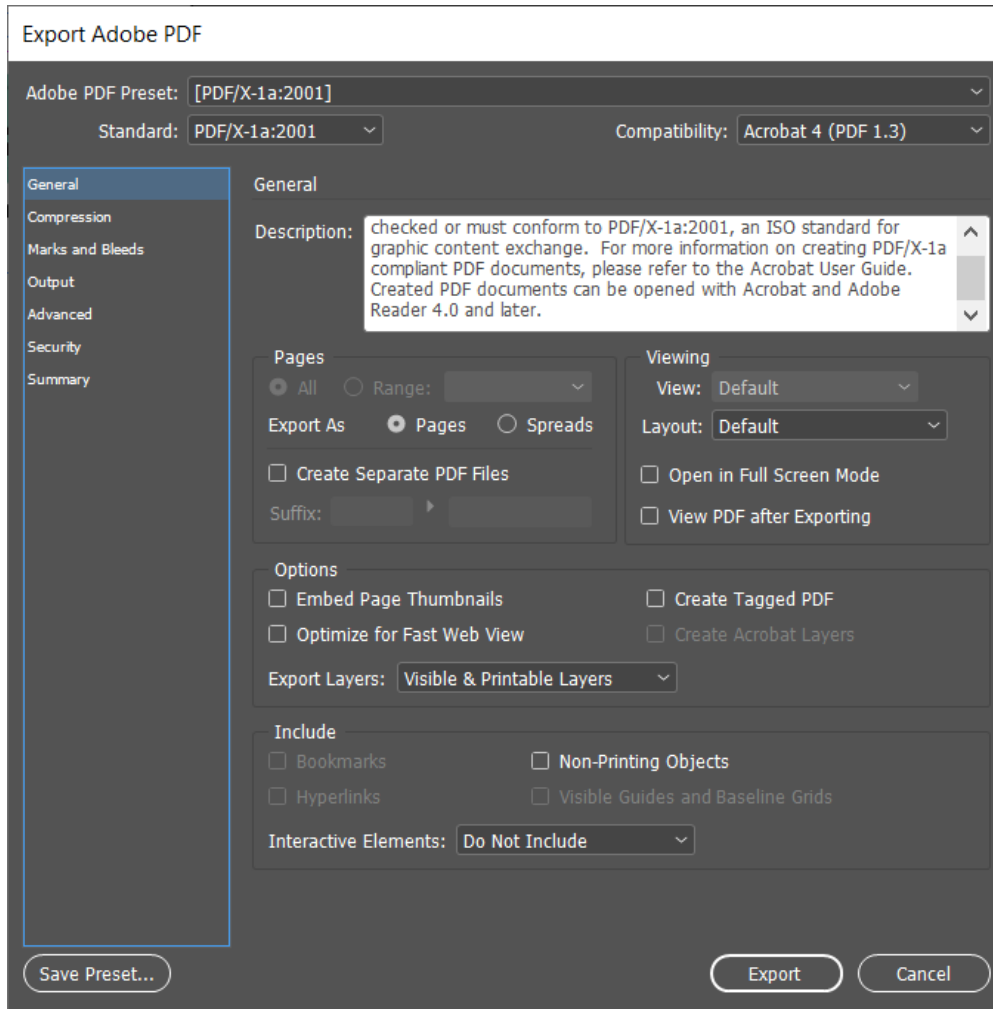
You may want to click **Save Preset** at the bottom left of this dialog in order to save this configuration for re-use.

- Click **Export**.

Creating and Using Templates

Publishing Assistant includes a powerful publication template facility. Templates are used for saving job specification configurations in a format that can be re-used and distributed to other Publishing Assistant users as a starting point for new jobs in other projects.

Template files stored in the folder `C:\My Paratext 8/9 Projects\_PA_StylesAndTemplates` will appear in the Stylesheet/Template drop-down menu on the Basics specifications tab. When a template is selected from the menu, Publishing Assistant updates the job specification fields to reflect the configuration saved in the template file.

A template can include values for all job specifications, or only some job specifications. Templates can also include custom page layout descriptions, and the files for describing customization of InDesign styles and for applying text changes.

If a sample image was saved with the template, it will be displayed in the empty area at the lower-right of the Basics tab.
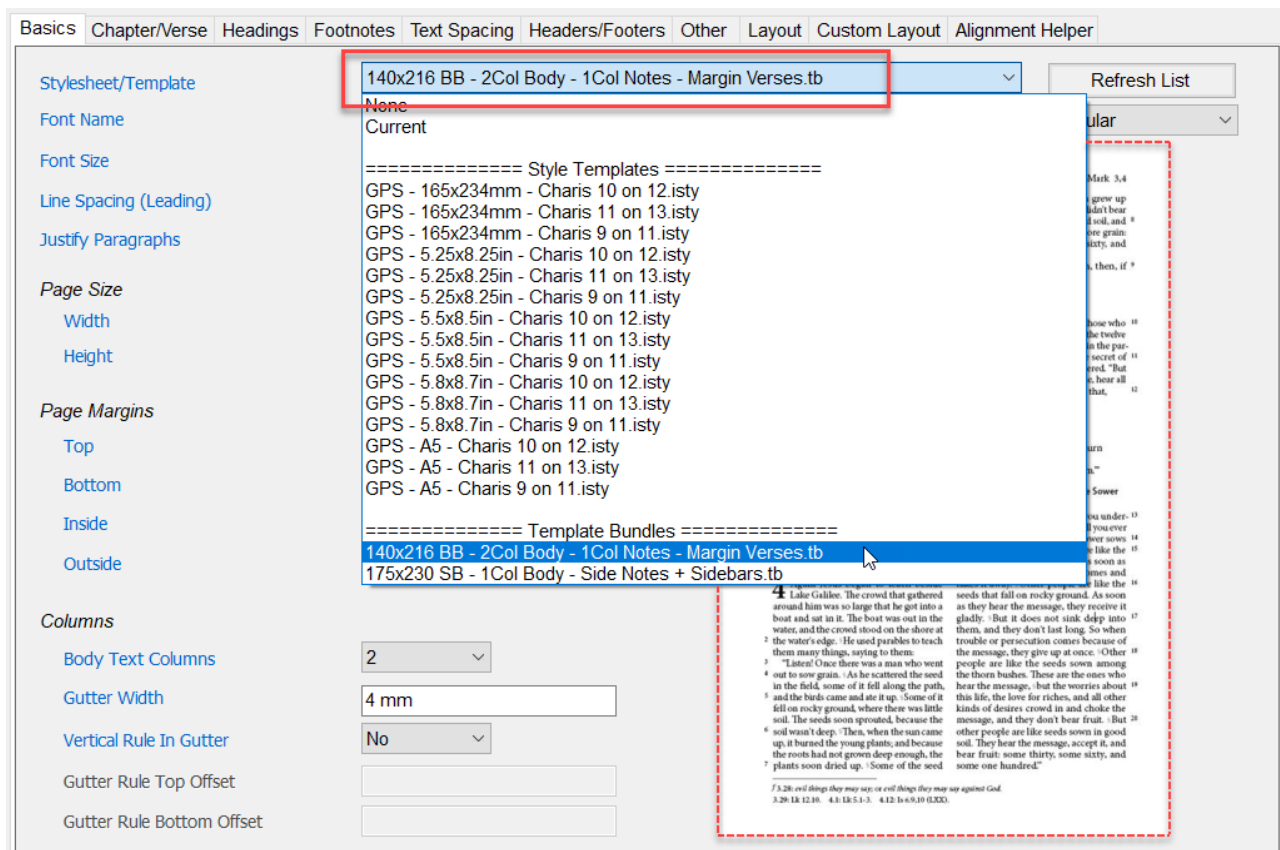
Template Types

There are two types of templates which can be created an used by Publishing Assistant:

- Simple Styles Template `.isty`
- Template Bundle `.tb`

Simple Styles Template

The 'Simple Styles' template is the original Publishing Assistant template format. It can contain only two types of information:

- Job specification values.
- InDesign paragraph and character style customizations (from `current.txt` - generated when exporting InDesign style changes).

Simple Styles templates cannot contain object style or master page customizations, or text changes, which are needed to fully specify the layout for some jobs.

Simple Styles template files are named using the form `<template name>.isty`.

Template Bundle

A template bundle is a single compressed file which can contain all configuration elements needed to fully reproduce an existing job layout:

The initial two components are saved within a Template Bundle as an `.isty` file.

- Job specification values.
- InDesign paragraph and character style customizations (from `current.txt` - generated when exporting InDesign style changes).

The following contents are added within a Template Bundle.

- InDesign object style and master page customizations (from `ObjectStylesMasterDoc.indd` - generated when exporting InDesign style changes).
- Text changes instructions (`changes.txt`, `finalChanges.txt`, `headerChanges.txt`, `captionChanges.txt`, `undoChanges.txt`)
- A custom layout page layout description (as required)
- Custom layout category images.

Template Bundle files are named using the form `<template name>.tb`.

Using the Create Template Tool

Publishing Assistant provides a tool for generating a Simple Styles (`.isty`), or Template Bundle (`.tb`) template file, based on the active job's current specifications.

- Open the Job Specifications interface for job you want to generate a template from.
- From the **Tools** menu, select **Create Template from Current Configuration**.
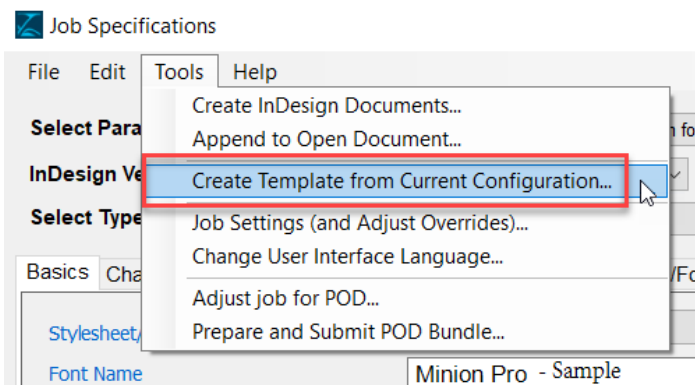
If any InDesign documents are open which belong to the current job, Publishing Assistant will prompt whether to include any style changes found in the open documents. If you select **Yes**, Publishing Assistant will create or update the job's saved InDesign styles.

The Create Template dialog will appear:

- Enter the **name** of the new template in the 'Template' field, or select the name of an existing template from the list (the template will be overwritten).
- Select a radio buttons to choose whether to create a **Simple Styles Template** (`.isty`), or a **Template Bundle** (`.tb`).
- If you have exported InDesign styles for this job, place a tick in the checkbox to '**Include this project's exported InDesign styles** (current.txt)'.
- *Optional* - Click the **Browse** button and navigate to select a 'Template Sample Image File'. If you include an image, it will be used to display a sample page image on the Basics tab whenever the template is selected.
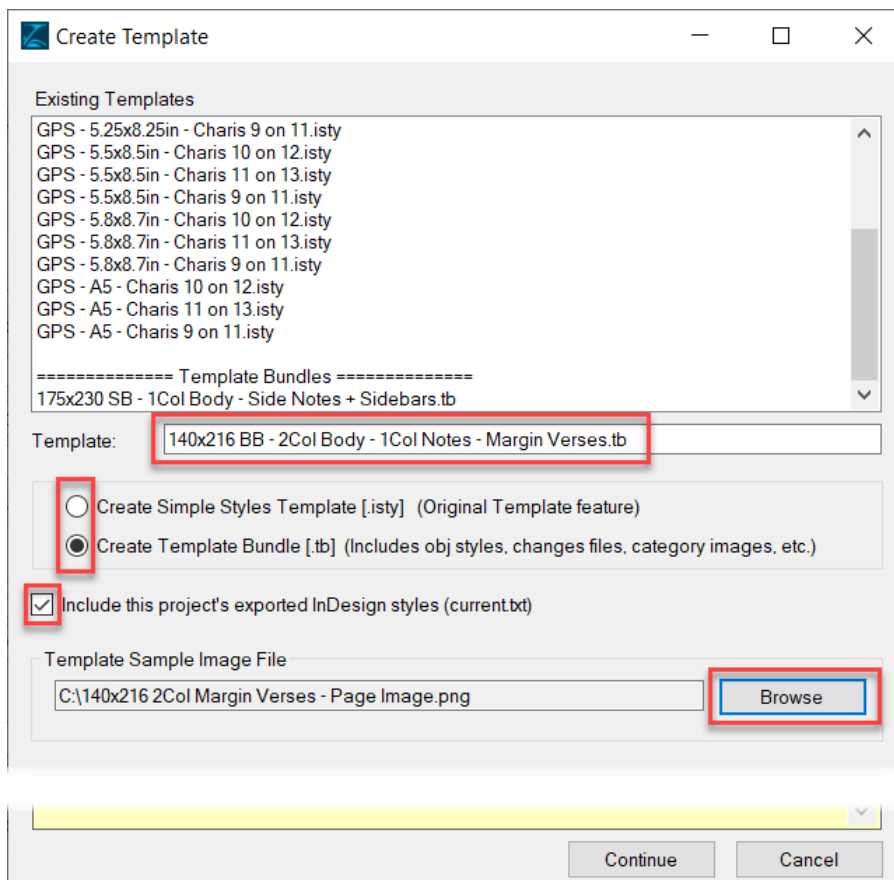
- Click **Continue** to create the template.
- The template will be saved in the template folder `C:\My Paratext 8/9 Projects\_PA_StylesAndTemplates`.

Automatic child template files: If you selected the option to 'Include this project's exported InDesign styles (current.txt)', and the current job included paragraph and character style customizations for peripheral books or sections (e.g. `GLO_current.txt`), then these additional exported styles will be automatically added as one or more child template files.

- Click the **Refresh List** button beside the Stylesheet/Template drop-down menu to force Publishing Assistant to reload the list of available job templates. You should see the new template you created added to the menu.

Template File Contents

Job Specification Values

An `.isty` file is a plain text file (UTF-16) containing job specification values and paragraph or character style customizations.

Job specification values are recorded in the form `pp<parameter>=<value>`. For example: `ppFontSize=11`

If an asterisk `*` is added before a specification parameter, it will 'lock' the value for this parameter in the Publishing Assistant job specifications interface. A user will not be able to edit values in the job specifications interface which have been locked in the template file.

A list of configurable specification parameters is provided in the Appendix: Job Specification Parameters.

The following example configures specifications for:

- Half letter size page (140 x 216mm)
- Charis SIL body font: body text is 9pt/10pt leading; note text is 6.75pt/7.5pt leading
- Justified paragraphs
- Margins
- Double column; no column gutter rule
- Column gutter size
- Drop cap chapter numbers; Psalm numbers as headings
- Bold and raised (superscript) verse numbers; display first verse in chapter
- Main title size: 28pt
- Font styles for major, section, and sub section headings and reference lines
- Font face names

```
ppFontName=Charis SIL
ppFontSize=9
ppSpacingInterline=10
ppParJustify=Yes
ppPageWidth=140
ppPageHeight=216
ppMarginTop=13.927
ppMarginBottom=10.882
ppMarginInside=14
ppMarginOutside=10
ppNumberOfColumns=2
ppColumnGutter=4
ppColumnGutterRule=No

ppChapterNumber=Drop Cap
ppPsalmsChapterNumber=Centered
ppPsalmString=Psalm
ppVerseFormatBold=Yes
ppVerseFormatRaised=Yes
ppVerseFirstInChapterDisplay=No

ppTitleMainSize=28
ppFontTitleSectionStyle=Bold
```

```
ppFontTitleSectionReferenceStyle=Italic
ppFontTitleMajorSectionStyle=Bold
ppFontTitleMajorSectionReferenceStyle=Italic
ppFontTitleSubSectionStyle=Italic
ppFontTitleSubSectionReferenceStyle=Italic

ppFontSizeNotes=6.75
ppSpacingInterlineNotes=7.5

ppItalicFontName=Charis SIL
ppItalicFaceName=Italic
ppBoldFontName=Charis SIL
ppBoldFaceName=Bold
ppBoldItalicFontName=Charis SIL
ppBoldItalicFaceName=BoldItalic
```

> When a publication template is selected from the Stylesheet/Template drop-down menu, the current job's specifications will be updated only for values included in the template. Other fields will remain unchanged from their current setting. This is useful for creating templates which only configure key values such as page dimensions and margins. However, it is important for a typesetter to review all specifications together, to ensure that the overall design and layout is pleasing.

Paragraph and Character Style Configurations

When creating a template, if you selected the option to 'Include this project's exported InDesign styles (current.txt)', then the resulting .isty file will include the contents of the current job's `current.txt` file, as it was at the time when the template was generated. See the topic on Working with InDesign Styles for details on exporting InDesign style changes.

Any valid style configurations in the format taken from `current.txt` can be added to or removed from an `.isty` template file.

```
[DefineCharStyle:cnumEndSpace]
cHorizontalScale: current=0.500000 original=1.000000

[DefineCharStyle:v]
cBaselineShift: current=2.250000 original=2.500000

[DefineParaStyle:x]
pSpaceBefore: current=2.000000 original=*none*

[DefineCharStyle:footnoteCallee]
cTypeface: current=Italic original=Bold
cSize: current=6.750000 original=*none*
cBaselineShift: current=1.500000 original=*none*

[DefineParaStyle:note frame rule]
pRuleBelowRightIndent: current=235.000000 original=72.000000
pRuleBelowLeftIndent: current=*default* original=72.000000

[DefineParaStyle:caption]
cTypeface: current=Italic original=*none*
cSize: current=8.500000 original=*none*
```

Template Bundle Additions

The `.isty` file is combined with the additional contents for a template bundle and compressed together to create a `.tb` file.

Template Families

Project peripheral materials (such as a preface, forward, table of contents, glossary, concordance etc.) are often typeset using some design or layout differences compared to the main scripture body text. For example — front matter sections might be typeset in a single column layout, while the the main scripture text body is typeset in 2 columns.

Publishing Assistant provides a feature of 'child templates'. These are template files which are related to a base parent template, but which define some alternate specification values (overrides) for specific peripheral sections.

To define a template file as a 'child' of an existing template:

- It should be named with the same base name as the parent template, plus a suffix consisting of an underscore character '_' followed by the name or ID of the peripheral section which it provides alternate specification values for. Any spaces in the name of the peripheral section should also be replaced with underscores.

  See the USFM documentation on peripherals for details on the books and section IDs used for peripheral materials.

- It should saved with the file extension `.istyp` (the base parent template uses an `.isty` extension).

A child template can include all of the specification parameters which are present in the parent template, or only the specification changes. The child template should indicate which specifications should be used as alternates to the parent template's specifications by placing an asterisk `*` before the parameter in the child template. In a parent template an asterisk is used to indicate which specifications will be 'locked' in the user interface. In a child template the asterisk defines that a specification should be used as an alternate value.

You can create as many child templates as are needed to support the types of peripheral sections which might be handled by a typesetter using the template. Any peripheral sections which do not have a child template defined will be processed using the specifications from the parent template.

Parent and Child Template Example

A parent template is created and saved as a file named `templateExample.isty`. The template defines a 140 x 216mm page size, a 2 column layout, and a variety of other specification parameters. The page size and margins are 'locked' to prevent changes by the user.

```
ppFontName=Charis SIL
ppFontSize=9
ppSpacingInterline=10
ppParJustify=Yes
*ppPageWidth=140
*ppPageHeight=216
*ppMarginTop=13.927
*ppMarginBottom=10.882
*ppMarginInside=14
*ppMarginOutside=10
ppNumberOfColumns=2
ppColumnGutter=4
ppColumnGutterRule=No

[DefineCharStyle:v]
cBaselineShift: current=1.500000 original=2.500000
[DefineParaStyle:mt2]
cTypeface: current=Italic original=Bold
```

A child template is created for the Table of Contents (`contents`) as a file named `templateExample_contents.istyp`.

The source project text in Paratext includes an `FRT` book with the following content:

```
\id FRT
...
\periph Foreword|id="foreword"
\mt1 Foreword
\p Text for the foreword here ...
...
\periph Table of Contents|id="contents"
```

In order to specify a single column layout for the table of contents, the child template would contain an alternate for the ppNumberOfColumns specification.

```
*ppNumberOfColumns=1
```

Creating the Child Template Files

There are several approaches you can use for creating child templates:

- **Recommended:** When creating a publication template, select the option to "Include this project's exported InDesign styles (current.txt)". If there are paragraph or character styles for peripheral books or sections already exported (e.g. `GLO_current.txt`), then these styles will be automatically generated as child template files. You may still need to open the generated child template to edit and place an asterisk before any specifications which should be configured as alternates to the parent template (e.g. `*ppNumberOfColumns=1`)

- Manually create a copy of the parent template. Rename the template file with the correct child template name. Place an asterisk before specifications you would like to configure as alternates for this peripheral section (and remove asterisks that were in the template file for 'locking' values).

- Make changes to the specifications for the project using the regular job specifications interface. Use the Create Template tool to create a new template file and be careful to name the new template with the correct child name. Manually change the file extension to `.istyp`. Open the new child template and place an asterisk before specifications you would like to configure as alternates for this peripheral section.

- Create an empty template file with the correct child name and extension. Open the parent template and cut and paste into the child template file only the specifications you would like to provide alternate values for. Place an asterisk before these specifications.