Publishing Assistant 7.0 User Manual

Contents

What's New

Publishing Assistant 7.0

Release notes for Publishing Assistant 7.0 Alpha – August 2022

New Features

- Redesigned Job Specifications interface.
  - Features and specifications are more logically organized and discoverable.
  - Alignment helper functions are integrated into the Basic Setup interface using a new Optimize Fit utility.
  - Tooltip helps for all specification options. An option is available to turn off tool tips.
  - Values for calculated specifications are displayed in light grey text (no longer empty fields).
  - Relative units for selected specification fields, which produce values which are based on the body text size or leading (em, line, fraction, %).
  - Updated toolbar icons.
  - Toolbar and specifications UI is now high-DPI aware.
- Support for horizontal and vertical CJK grid layouts.
  - Alternate Basic Setup interface for CJK Grid.
  - In vertical layouts - option to position header at page top or outside.
- Use InDesign conditional text to replace all page processing metadata text previously hidden within the body text story.

- Sharing Jobs With PA Send/Receive.
  - Multiple users can work together on a job. A single user can work on the same job on multiple computers.
  - User roles (Administrator, Typesetter, Observer), and book editing permissions
  - Cloud-based job backup. Option to 'archive' jobs on S/R server (removing them from the Send/Receive jobs list).
- Changes debugger.
- 'Create Job Archive' utility.

General Improvements

- Migrate old jobs (back to PA 2.0) into PA 7.0.
- Reduced time required for PA operations such as adjust page.
- Improved illustrations adjustment tool.
- Option to "Ignore Unapproved Hyphenation Guesses" when using hyphenatedWords.txt.
- Option to "Preserve Space Before Headings at Top of Columns" in Heading specifications. The default for this new option is unchecked (disabled), which results in applying a baseline shift to position headings instead of space before and space after. The default also suppresses the addition of `enableColTopExtraSpace` paragraphs before headings.
- Ability to override note caller sequences within PA jobs, which does not require editing of the Paratext project language settings.
- Apply a paragraph style `f_x_padding` to the empty paragraph added between footnotes and cross references when "Space Between Footnotes and Cross References" is selected in Notes/Xrefs specifications.
- Specify a caller before and after glossary words.
- Allow Object Styles to have more than 2 columns.
- Use separate object styles for header and footer frames.

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- Preserve text variables in current.txt and stylesheets.
- Make the default leading for `\mt1` and `\mt2` multiples of the main body leading.
- Current.txt daughter files are now named `current_section.txt` as opposed to `section_current.txt`. This corresponds more closely to daughter files of templates. For example, the daughter files of `template.isty` are called `template_section.istyp`.

Other Changes

- Finish converting all vb.Net code to C#.
- Add a title field to the problem report.
- Change all template files (.isty and .istyp) to be UTF-8.
- Put sidebars directly in the library without grouping them.

System Requirements

To use Publishing Assistant, Paratext 8 or newer must already be installed on your system.

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 not 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 7 works with Adobe InDesign versions from CS4 to 2024 (19.x). Features for Custom Layout (e.g. typesetting study Bibles) require InDesign 5.5 or newer. InDesign requires significant computer resources, and for this reason 16GB of RAM in your computer is is preferred.

See the Publishing Assistant website for details on user and project registration.

Registration and Installation

In order 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.

   Find detailed information on user, organization, and project registration at the Paratext website. In order to download and install Paratext, follow the instructions on the Paratext Download page.

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.

   See the Paratext website for details on organization and project registration.

   Registered projects get access to Translator Tier right away. Then, after a couple weeks for internal review by your organization, they are visible to reviewers in other organizations. Assuming the projects are in good standing, their status updates to **Publisher Tier** automatically. The process is community driven, with arbitration by the Paratext board of governors in the case of any disputes.

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.

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
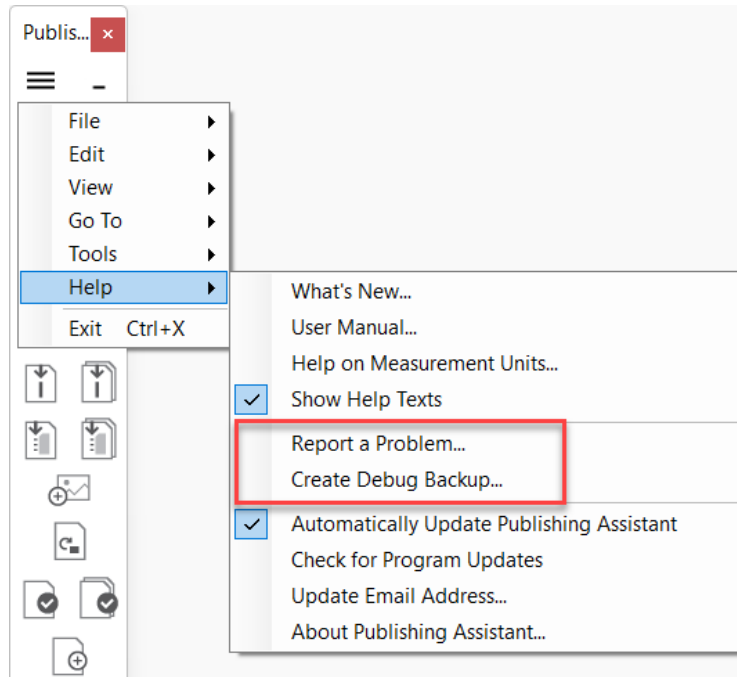
Report a Problem Tool

This is the preferred option to use for requesting support.

The Report a Problem tool sends a backup of your job configuration, selected documents, program logs, and basic information about your system environment to the Publishing Assistant support team. If an Internet connection is not available, a backup file is saved on your Windows desktop as a compressed `.zip` file. 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 a **Report Title**. Make this a short phrase which summarizes the problem you are having.
- Enter you **email address**.
- 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.

Report Problem

Report Title: Incorrect font applied in footnote styles

Your Email Address: pubassist_user@bibletypesetter.org

Documents with Problem: [Add Documents] 1 documents have been included.

Miscellaneous Files: [Add Files] 0 files have been included.

Description: (include steps to reproduce problem)

I am working with a template for this job which was provided for me by a colleague.

I have selected a font for Notes on the Basic Setup tab, but this font is not being applied in the footnote styles.

I have opened the styles for 'fr', 'fq', and 'ft' in InDesign for one of the created documents. The font has been set to Times New Roman. I have set the font in the Job Specifications to Myriad Pro.

[Send] [Cancel]

- 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 **illustrations**, or only illustrations in the select document should be included in the report.
  - Click **OK** at the bottom of the document selection window.

Select Documents to Backup

C:\My Paratext 8 Projects\GNTPA\PA7\GNT Bible - 2 Column\40MAT.indd
C:\My Paratext 8 Projects\GNTPA\PA7\GNT Bible - 2 Column\41MRK.indd
C:\My Paratext 8 Projects\GNTPA\PA7\GNT Bible - 2 Column\59JAS.indd
C:\My Paratext 8 Projects\GNTPA\PA7\GNT Bible - 2 Column\601PE.indd
C:\My Paratext 8 Projects\GNTPA\PA7\GNT Bible - 2 Column\612PE.indd

● Backup only the illustrations currently in the selected documents
○ Backup all illustrations in the Figures folder

[Cancel] [OK]

- *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 **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 save a backup file on your Windows desktop as a compressed `.zip` file. This file can be sent by email to pasupport@paratext.org

A notification will appear when the backup process is complete.
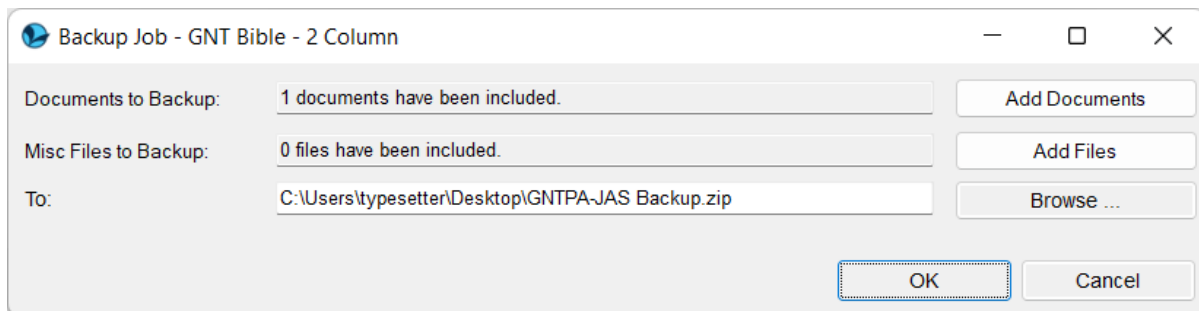
Create Debug Backup

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.
- *Optional* — Click on **Add Files** in order to include additional miscellaneous files in the backup which might assist in investigating the problem. For example: You might include a screen capture of a dialog box or error message.
- **Browse** to select a location and to specify a filename for the debug backup file.
- 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\Desktop\GNTPA-JAS Backup.zip	Browse ...
		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 tools, processes, and files you will encounter in your work as a Bible typesetter using Paratext and Publishing Assistant.

Review these topics before you begin setting up your first typesetting job, as they 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 confidently in your work, and become comfortable with a variety of 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 concern for details. In Paratext, the concern is to develop a *quality translation*, and to use processes and software to help validate that this has occurred. 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 tools to help validate that this has happened.
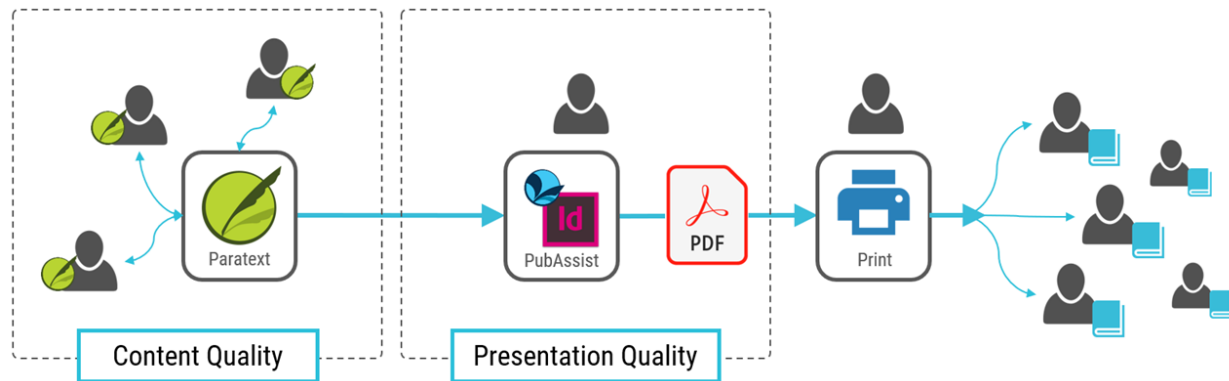

Orientation Topics

You will be working with texts developed in Paratext. The Paratext overview topic provides a basic introduction to Paratext – which helps you to get started with things like 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.

The design and page layout process is carried out within Adobe InDesign. InDesign is a large application which is used for many different kinds of design and layout work. This manual provides just 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 InDesign, you will certainly 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.
6. An explanation of important steps to prepare a project for moving on to the typesetting process.

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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.
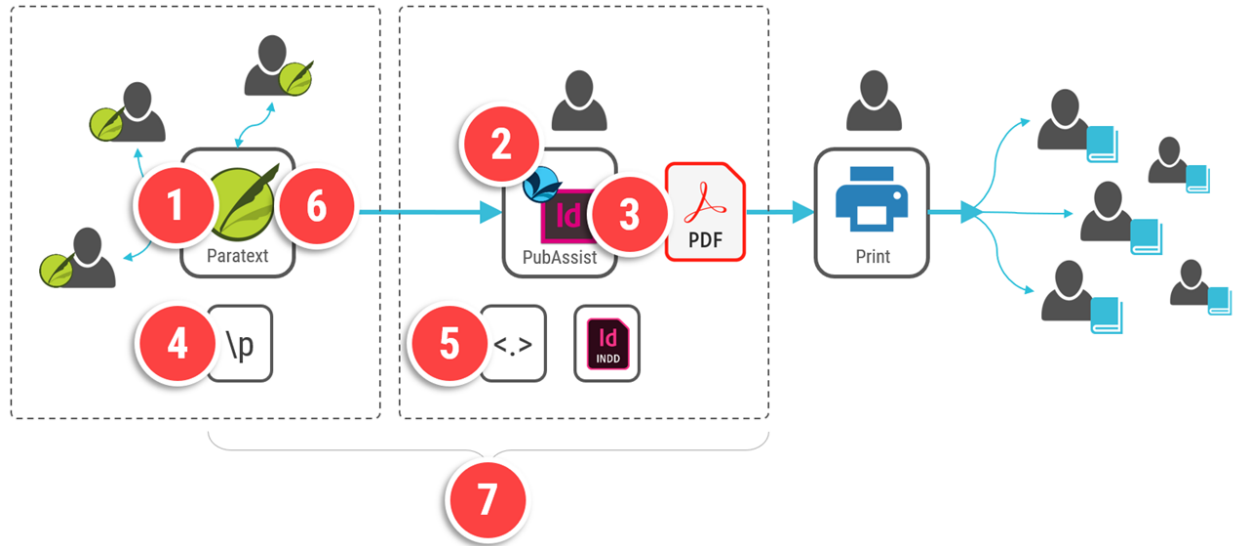
Publishing Assistant works best when it is used as its name implies – as *an assistant*. You are the Bible typesetter, and you are engaging in an important work of visually presenting the scriptures and the story they communicate. As you learn more about each of the tools you are working with, you will be able to approach them and use them confidently and effectively to support this outcome.

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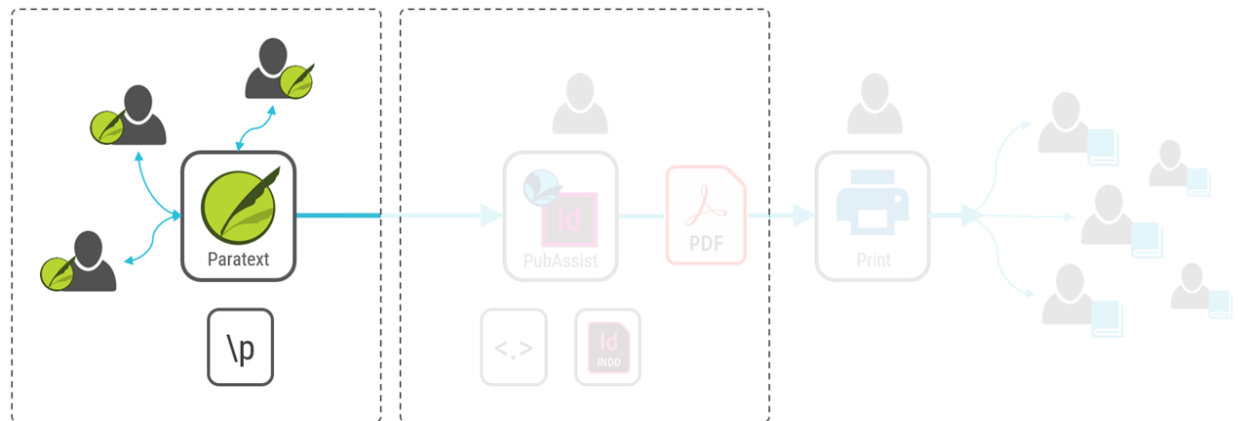
Paratext is used by Bible translation teams for the development and checking of new Bible translation texts, revisions to existing texts, and study Bibles. Paratext provides many features and tools which enable a team to organize and collaborate on the translation process, and to review and validate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

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

Basic Navigation in Paratext

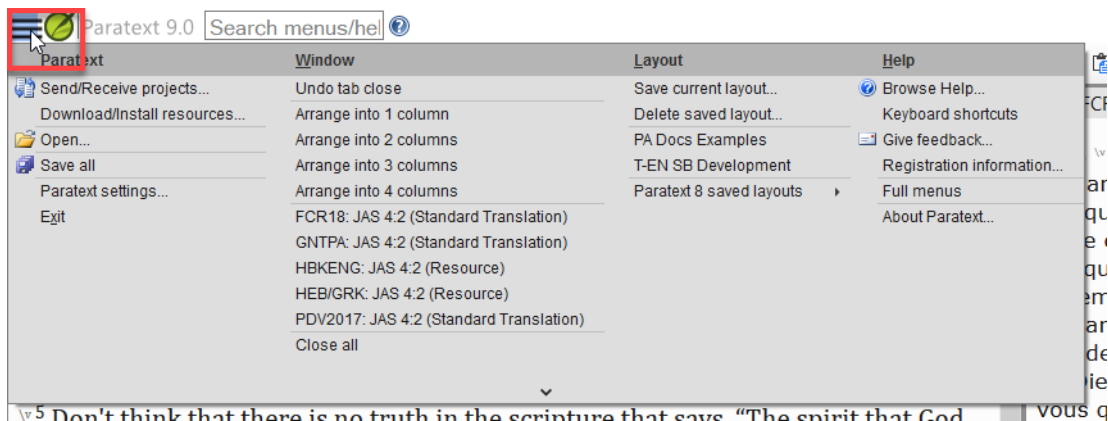### Windows

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.
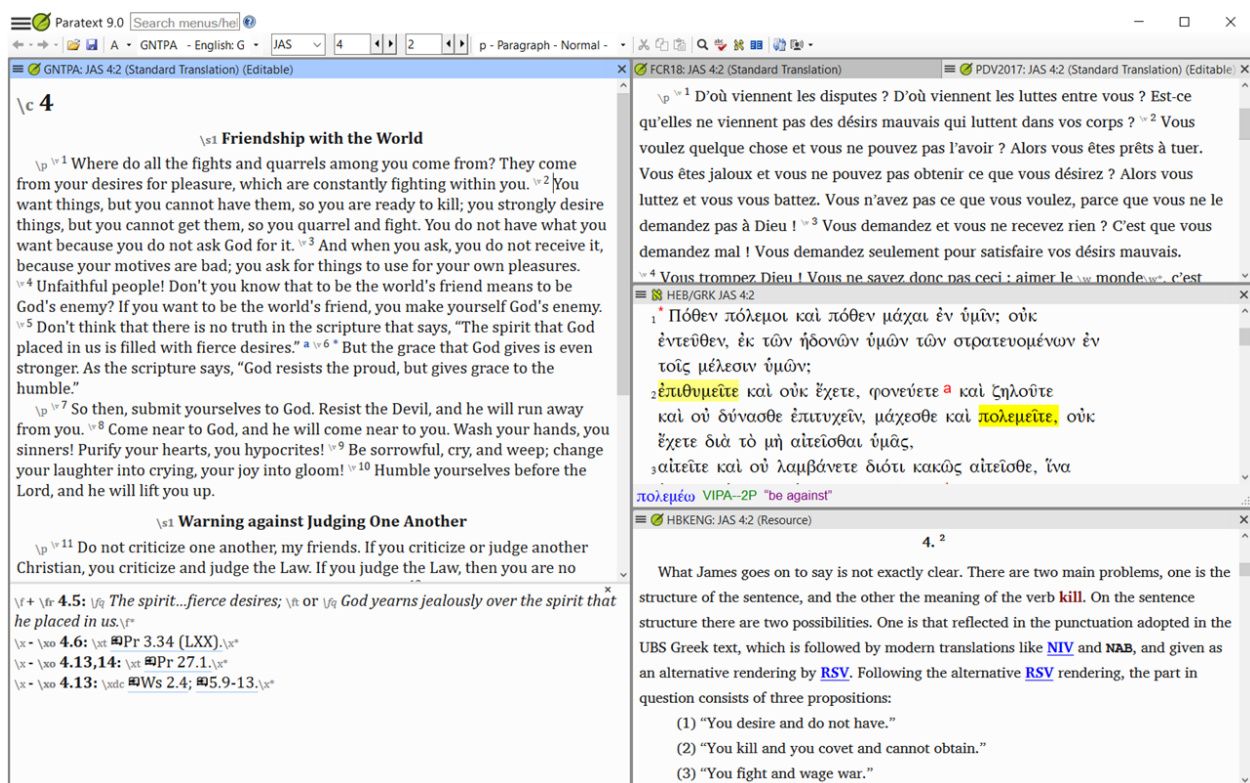
Menus

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.
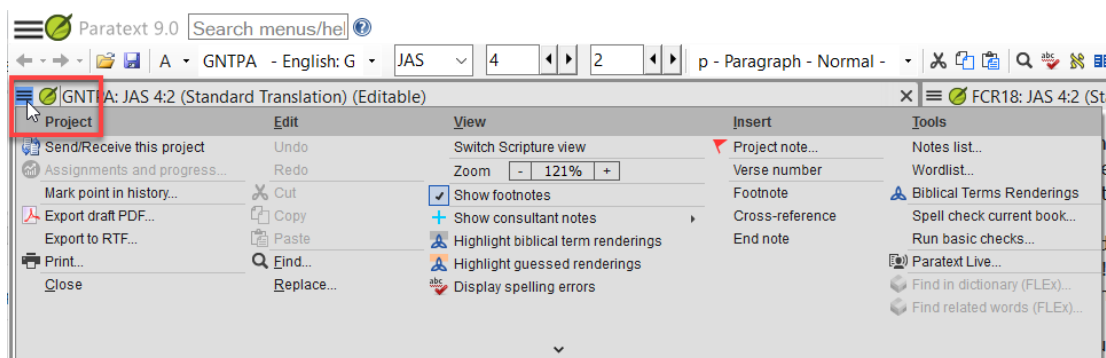
The default menus show the tools which are most commonly used. Other options that are used less frequently can be accessed by clicking on the arrow at the bottom of the menu window.

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

Navigating the Text

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

Using the keyboard:

- Enter the keyboard shortcut `Ctrl + B`.
  - This will highlight the Select Book drop-down list in the main toolbar.
  - 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.
  - 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.
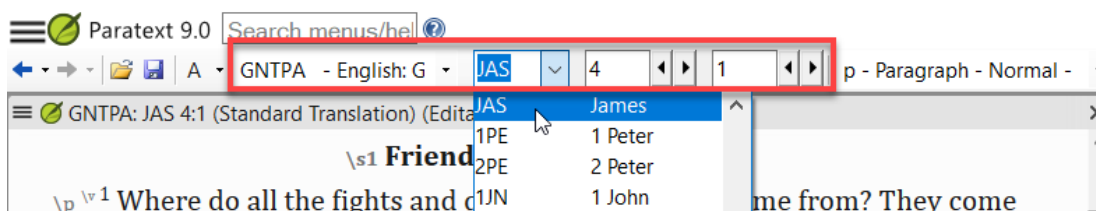
## Views

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.
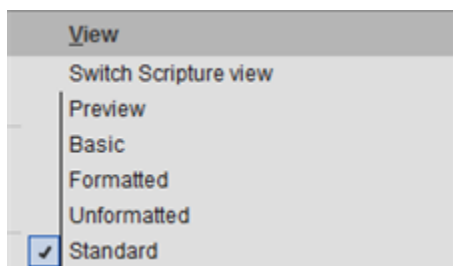
You can also use the `Ctrl + E` shortcut to switch views. Keep the Ctrl key pressed and press `E` repeatedly to scroll through the available view options.

- **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.
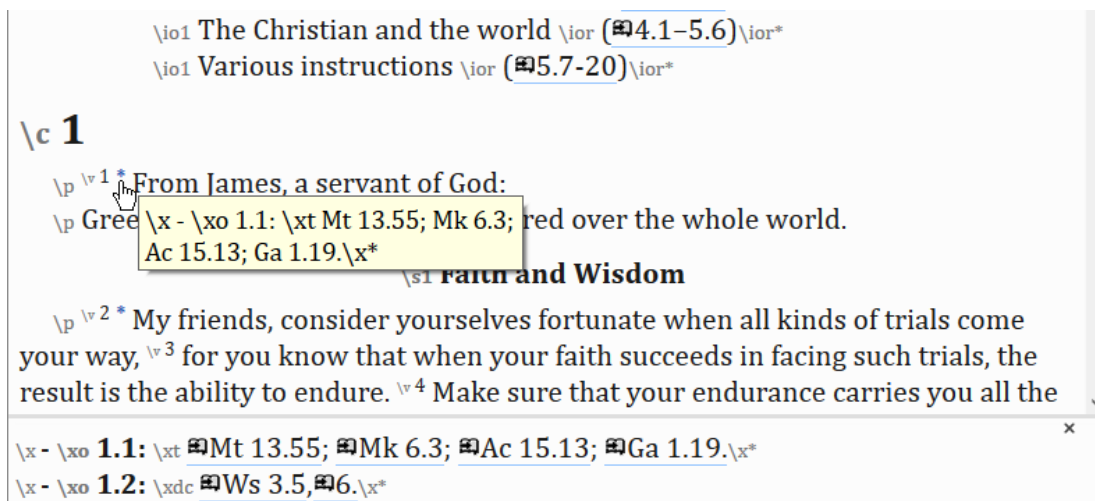
- **Formatted** – Provides an editable, formatted view of the text without the USFM markers.
- **Preview** – Provides an un-editable, formatted display of the text without the USFM markers.
- **Unformatted** – This editable view displays the plain text and USFM markers with no formatting at all. Every 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.
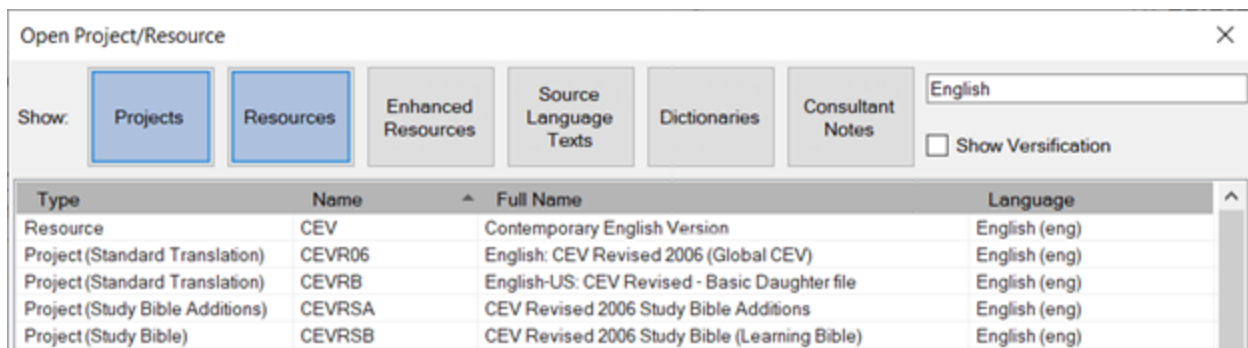
Downloading Projects Using Send/Receive

Paratext includes Send/Receive, which is a powerful system for sharing projects between team members over the Internet. Translation team members are enabled 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 that the project is "New" to you.

Find the project you wish to download in the list and ☑ check the box 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.
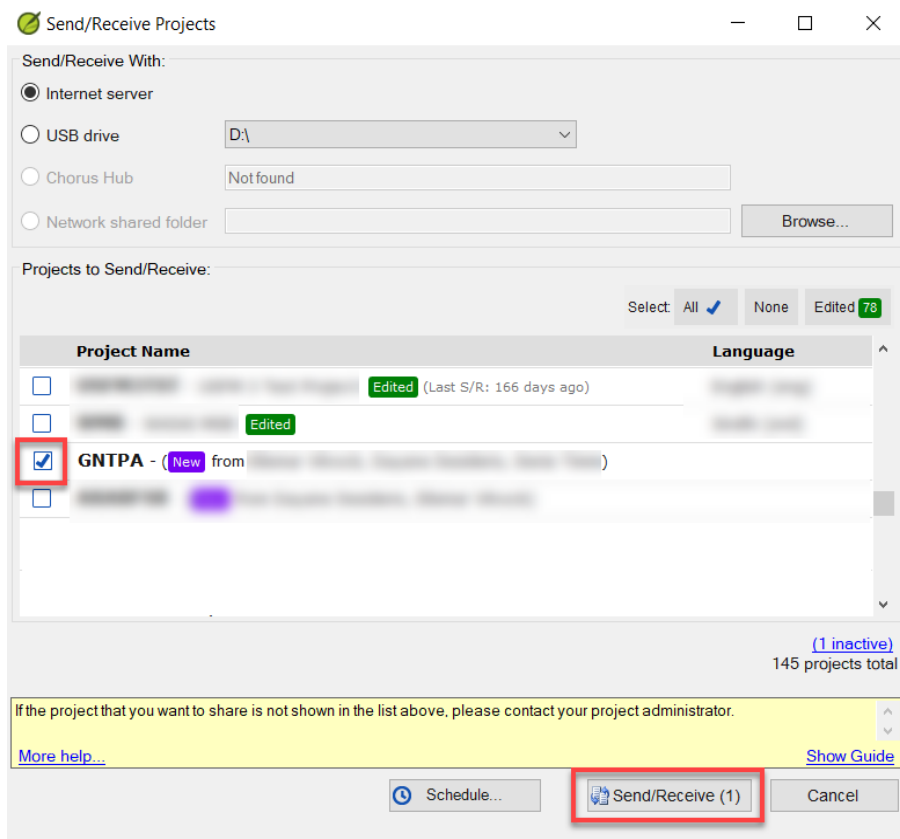
Project Roles and Permissions

Users in a Paratext project are assigned a specific role. Roles permit access to different tools or functions 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. When you are working with a type of derived project, you will normally also have access to the project which it is 'based on'.

One of the derived project types you might 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 often be achieved successfully by applying text changes using Publishing Assistant). The users on an Auxiliary project can be different than the users of the base project from which it is derived.

Paratext supports development of study Bible texts through the **Study Bible Additions** project type, and exports **Study Bible Publication** projects for publication. Publishing Assistant supports typesetting these study Bible projects through its Custom Layout job type. See the orientation to Paratext Study Bibles for a further introduction to these project types.

Checking Tools

Paratext provides a collection of tools for reviewing and checking the text. Some of these tools are applied 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 and assign these checking tasks.

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 to readers, using an effective presentation.

As a typesetter, it is helpful to be aware of the various checking tools and processes. You should learn to 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 this text?". You might also use particular tools to view an inventory of particular 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 more familiar with the text and confident in working with it.

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.

GNTPA: JAS 4:6 (Standard Translation) (Editable)

\v 5 Don't think that there is no truth in the scripture that says, "The spirit that God placed in us is filled with fierce desires." [a] \v 6 * But the grace that God gives is even stronger. As the scripture says, "God resists the proud, but gives grace to the humble."

\p \v 7 So then, submit yourselves to God. Resist the Devil, and he will run away from you. \v 8 Come near to God, and he will come near to you. Wash your hands, you sinners! Purify your hearts, you hypocrites! \v 9 Be sorrowful, cry, and weep; change

Biblical Terms Renderings: GNTPA JAS 4:6

All terms · Current section ·

⚑	★	Term ▲	Category	English	Found	Renderings (GNTPA)
	☆	ἁγνίζω	Attributes	to purify	✓	purify
	☆	ἁμαρτω...	Beings	sinful; sinner	✓	sinners
	★	γραφή	Miscellaneous	Scripture, Scripture passage	✓	scripture
	☆	διάβολο...	Beings	devil	✓	Devil
	☆	ἐπιποθέω	Attributes	long for; desire deeply	✓	fierce desire*
	☆	ἐχθρός	Beings	enemy	✓	enemy

- **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.

Parallel Passages: GNTPA

Hebrew/Greek Text and Gloss · Comparative Texts...

All references · Current book · Synoptic Gospels·

Status	Selected passage	Parallels	
☐	MAT 3:1-2	MRK 1:4	LUK 3:3
✓	MAT 3:2	MAT 4:17	
☐	MAT 3:4	MRK 1:6	

	MAT 3:2	MAT 4:17
LXX/GRK	καὶ λέγων Μετανοεῖτε ἤγγικεν γὰρ ἡ and say repent be.very.near for the βασιλεία τῶν οὐρανῶν kingdom the heaven	Ἀπὸ τότε ἤρξατο ὁ Ἰησοῦς from at.that.time begin the Jesus κηρύσσειν καὶ λέγειν Μετανοεῖτε proclaim and say repent ἤγγικεν γὰρ ἡ βασιλεία τῶν οὐρανῶν be.very.near for the kingdom the heaven
GNTPA ✓	Edit "Turn away from your sins," he said, "because the Kingdom of heaven is near!"	Edit From that time Jesus began to preach his message: "Turn away from your sins, because the Kingdom of heaven is near!"

GNTPA: All references; MAT (Current book); 511 sets of parallels

- **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 language you are working with. Additional information about hyphenation is provided in the topics on preparing a project for typesetting, and the job specifications for word and letter spacing.

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.

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- **Numbers** – Checks for numbers that have an invalid format.

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 useful for 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.

Characters (Combinations) inventory: GNTPA

Character	Unicode value	Valid	Count
|	007C	?	120
#	0023	✓	99
½	00BD	✓	23
<	003C	✓	13
>	003E	✓	13
=	003D	✓	10
"	0022	✗	7

Valid

Invalid

Unknown

☑ Show Combinations

Filter

Choose Books...

| EXO 27:1 | wood. It is to be square, 7½ feet long and 7½ feet wide, |
EXO 27:1	square, 7½ feet long and 7½ feet wide, and it is to be
EXO 27:1	feet wide, and it is to be 4½ feet high.
EXO 27:14-15	entrance there are to be 7½ yards of curtains, with three
EXO 27:18	long, 25 yards wide, and 2½ yards high. The curtains
EXO 38:1	acacia wood. It was square, 7½ feet long and 7½ feet wide,

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.
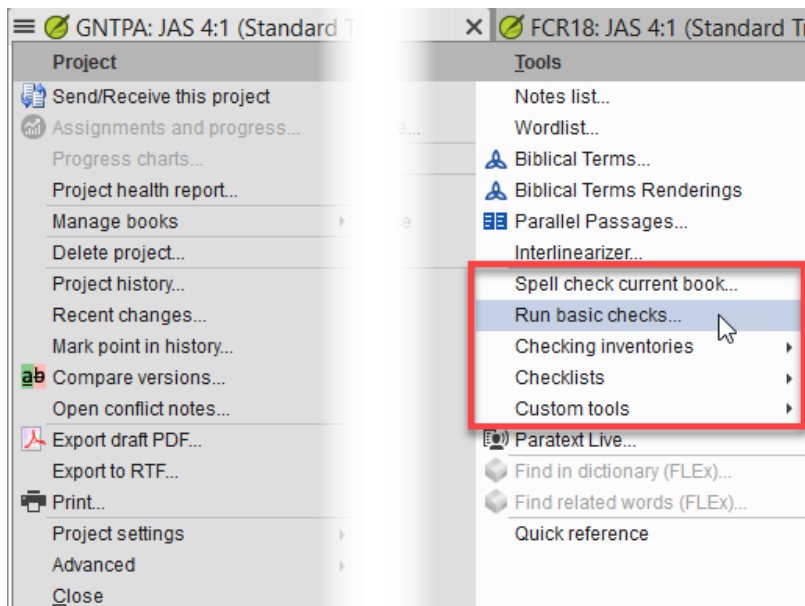
> In Paratext Help, search for 'Inventories' and 'Basic Checks' for more details on working with checking tools.

In this topic you have found a very basic summary of information about the Paratext interface, accessing projects, and checking tools. Some further 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.

Publishing Assistant Overview
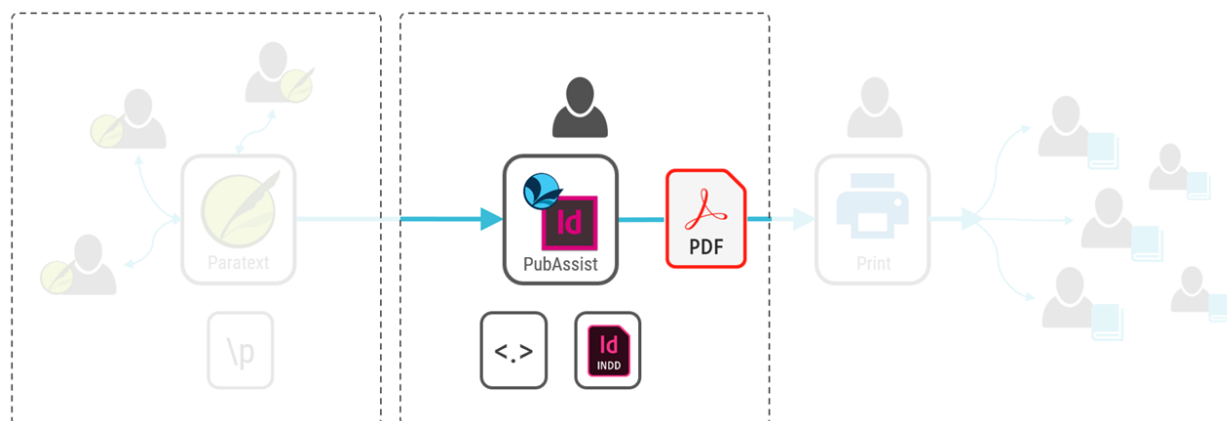
Publishing Assistant equips Bible typesetters to create high-quality print layouts from Paratext projects through integration with Adobe's powerful InDesign page layout application. It converts project texts into fully styled Adobe InDesign documents, and automates and validates many common page layout 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.
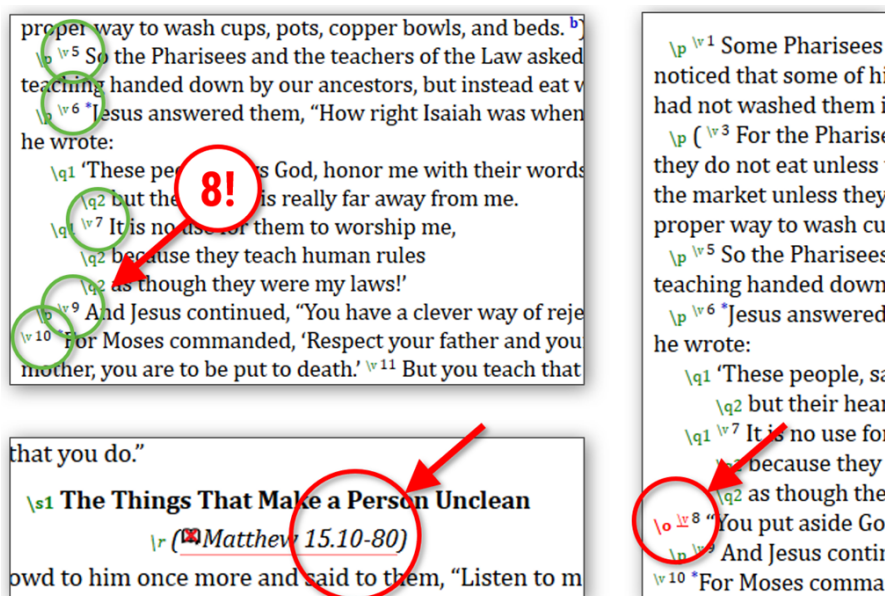
Output from Paratext's wordlist tool provides customized hyphenation rules for languages not supported natively by InDesign. A project's scripture reference settings are used for helping to manage breaks in cross reference texts and forming the syntax for header/footer references.

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.
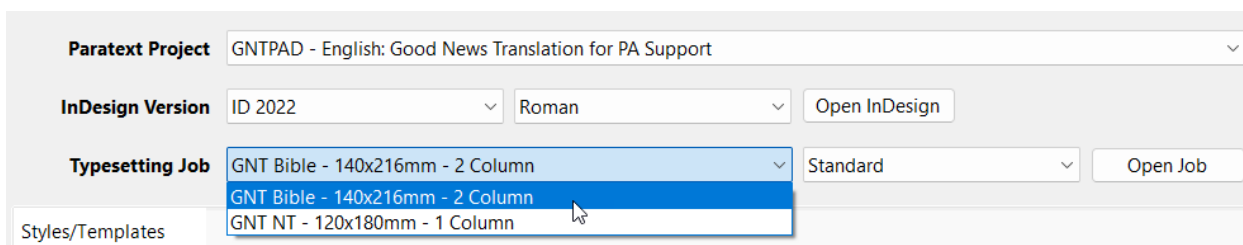
Content Conversion

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.
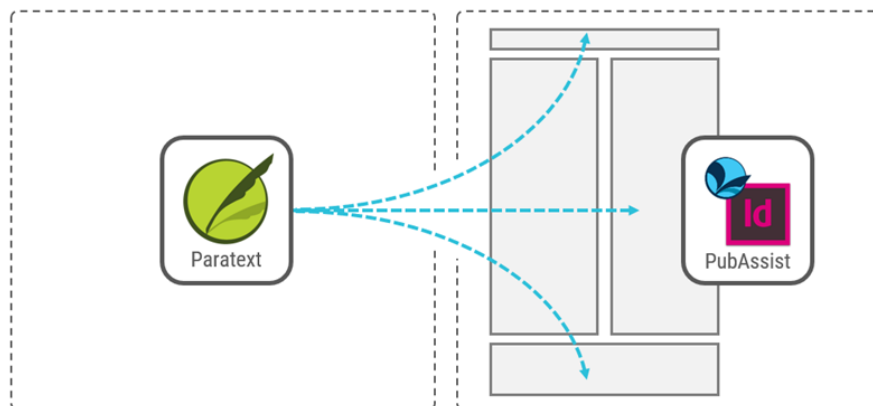
Comprehensive Layout and Style Specification

Publishing Assistant provides a user-friendly interface for configuring job dimensions and an extensive collection of design specifications. InDesign documents created by PA employ a wide range of page, object, paragraph, and character styles, allowing efficient design customizations. 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, including support for CJK grid and vertical layouts in PA 7.0. Current versions of InDesign provide robust support for many **complex writing systems**.

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Styles/Templates

Basic Setup

Chapter/Verse

Headings

Notes/XRefs

Text Format

Headers/Footers

Other

Diglot

Page

Width	140 mm
Height	216 mm

Columns

Columns	2
Gutter	4 mm

☐ Gutter Rule

Top Offset	0 mm
Bottom Offset	0 mm

Margins

Top	8.727 mm
Bottom	10 mm
Inside	14 mm
Outside	10 mm

Text

	Font	Style	Size	Leading
Header	Minion Pro	Regular	9 pt	0.7 em
		Space Between Header and Body		0.75 line
Body	Minion Pro	Regular	9 pt	10 pt
		Min space between Body and Notes		3/4
Notes	Myriad Pro	Condensed	4/5	4/5
		Descender Padding		0.3 em
		Note text bottom offset		0 mm

Footer ☐ Layout includes footer

☐ Optimize Fit - Select values to optimize. Click 'Adjust'.

54 lines of text fit within the body text area.

◉ Keep 54 lines of text
○ Fit 55 lines of text

Adjust   Reset

Standard typesetting jobs can be formatted in 1 or 2 columns, with various layout 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 9.43. **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; 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

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

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.

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

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

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 - Outside (dotted rule)

Publishing Assistant performs style calculations to help maintain alignment with a text grid.

The Things That Make a Person Unclean   11   Mark 7.18

"It's a ghost!" (6.49)

they thought, and screamed. 50They were all terrified when they saw him.

Jesus spoke to them at once, "Courage!" he said. "It is I. Don't be afraid!" 51Then he got into the boat with them, and the wind died down. The disciples were completely amazed, 52because they had not understood the real meaning of the feeding of the five thousand; their minds could not grasp it.

Jesus Heals the Sick in Gennesaret
(Matthew 14.34-36)
53They crossed the lake and came to land at Gennesaret, where they tied up the boat. 54As they left the boat, people recognized Jesus at once. 55So they ran throughout the whole region; and wherever they heard he was, they brought to him the sick lying on their mats. 56And everywhere Jesus went, to villages, towns, or farms, people would take their sick to the marketplaces and beg him to let the sick at least touch the edge of his cloak. And all who touched it were made well.

4nor do they eat anything that comes from the market unless they wash it first. And they follow many other rules which they have received, such as the proper way to wash cups, pots, copper bowls, and beds. 5So the Pharisees and the teachers of the Law asked Jesus, "Why is it that your disciples do not follow the teaching handed down by our ancestors, but instead eat with ritually unclean hands?" 6Jesus answered them, "How right Isaiah was when he prophesied about you! You are hypocrites, just as he wrote:
'These people, says God, honor me
    with their words,
but their heart is really far away
    from me.
7It is no use for them to worship me,
    because they teach human rules
    as though they were my laws!'
8You put aside God's command and obey human teachings."
9And Jesus continued, "You have a clever way of rejecting God's law in order to uphold your own teaching. 10For Moses commanded, 'Respect your father and your mother,' and, 'If you curse your father or your mother, you are to be put to death.' 11But you teach that if people have something they could use to help their father or mother, but say, 'This is Corban' (which means, it belongs to God), 12they are excused from helping their father or mother. 13In this way the teaching you pass on to others cancels out the word of God. And there are many other things like this that you do."

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 that were ritually unclean—that

The Things That Make a Person Unclean
(Matthew 15.10-20)
14Then Jesus called the crowd to him once more and said to ... of you, and understand ... that goes into you ... can make you ritu...

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. m 7.4: Some manuscripts do not have *and beds.* n 7.15: Some manuscripts add verse 16: Listen, then, if you have ears! (see 4.23).
7.6,7: Is 29.13 (LXX). 7.10: a Ex 20.12; Dt 5.16; b Ex 21.17; Lv 20.9.

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.

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，又不能得，就起了争竞。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

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

---

» 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**
	9.19	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	1.6	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.
	5.13	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	I **day** the Spirit took control of me
	7.15	him **day** and night in his temple.

dazzling

Mt	17.2	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
	24.28	"Wherever there is a **dead** body
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
Ga	6.14	of his cross the world is **dead** to me
Eph	2.5	that while we were spiritually **dead**
He	6.2	life and the eternal judgment.
Jas	2.26	as the body without the spirit is **dead**
1 P	4.6	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
	7.51	how **deaf** you are to God's message!

dear

Mk	1.11	"You are my own **dear** Son.
	9.7	is my own **dear** Son—listen to him!"
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."
	16.18	and not even **death** will ever 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**;
Lk	14.14	responsible for the **death** of this man!
	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**
	3.15	**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**

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 accept 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, as 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 Jesus Christ, 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 all 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 long 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 lived by 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.

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.

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


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.
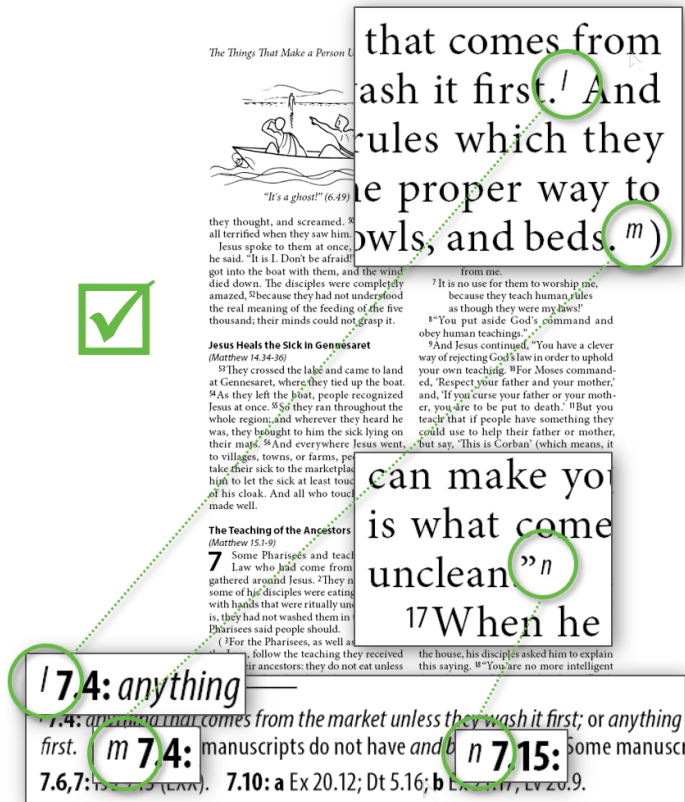
InDesign for Scripture Typesetting

Adobe InDesign is a large and powerful publishing application which will help you to develop high-quality, attractive, and effective Bible layouts. Your work with Publishing Assistant is *greatly supported* by your familiarity with navigating the InDesign workspace, and your understanding of the features and tools which PA interacts with.

> This topic is only a simple guide to further information about InDesign basics, and specific features used for Bible typesetting work. There are many high-quality printed and online resources available for learning about 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. As you become familiar with the basics of the InDesign workspace interface, you will be able to efficiently access the correct panels, tools, and properties you need for working on a Bible layout.

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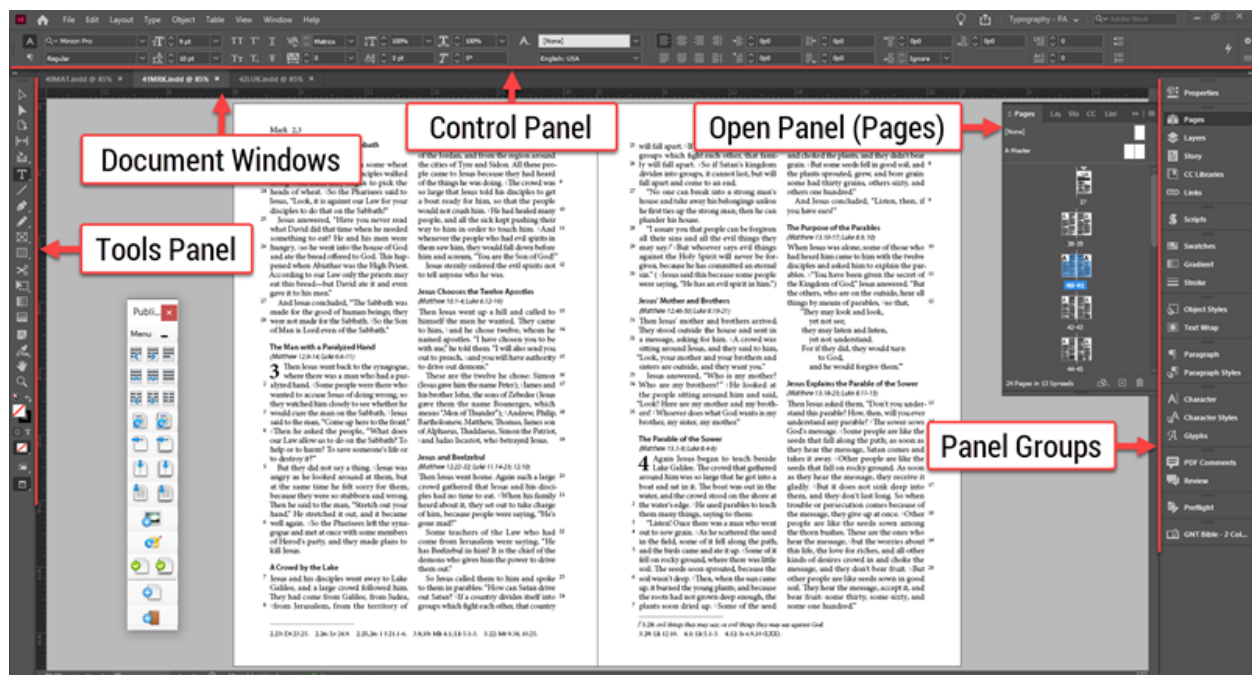
Primary Tools

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 InDesign **documents** for each scripture into a 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) and 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. Parent (previously known as master page) pages can be used to organize objects and text which should appear consistently on many pages. Publishing Assistant generates a single parent page spread. You can use parent pages effectively to add new design elements to your publication.

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

- In this manual, 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.

- In this manual, 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 sins and 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 God of Abraham, Isaac, and Jacob, have sent you to them. This is my name forever; this is what 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 "...the town 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 border of 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 Some manuscripts 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 in Jewish 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 people could not use many of the harbors along the coast of the Mediterranean Sea, since these harbors were often controlled by unfriendly neighbors. The most common fish in the Lake of Galilee were carp and catfish. The Law of Moses allowed people to eat any fish with fins and scales, but since catfish lack scales (as do eels and sharks) they were not to be 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 Greek word for fish (\tl ichthus\tl*) consists of the first letters of the Greek words that tell 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

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 being 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, and then view the exported file in a text editor. You can export an entire text story, or just 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)**.
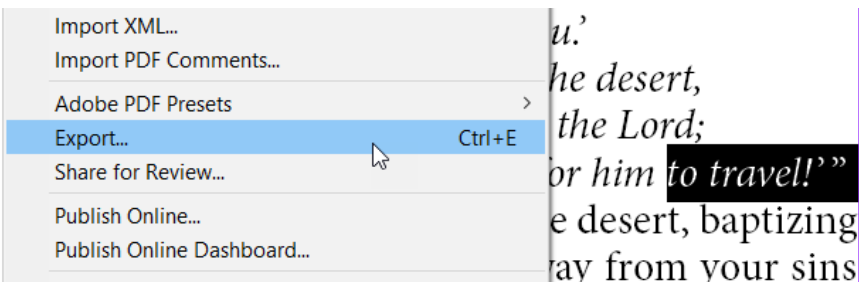
- In the InDesign Tagged Text Export Options dialog, select **Tag Form: Verbose**, and **Encoding: Unicode**.
- Click **OK**

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

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.
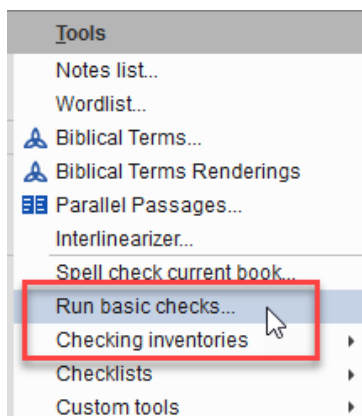
- Click to place a tick only in the box beside **Chapter/Verse Numbers**. Untick all other boxes.
- Using the radio buttons, select which books to check — the **Current Book** or **Choose Books** to select books. You may want to select only scripture books when running this check, and not include peripheral books.
- Click **OK**.
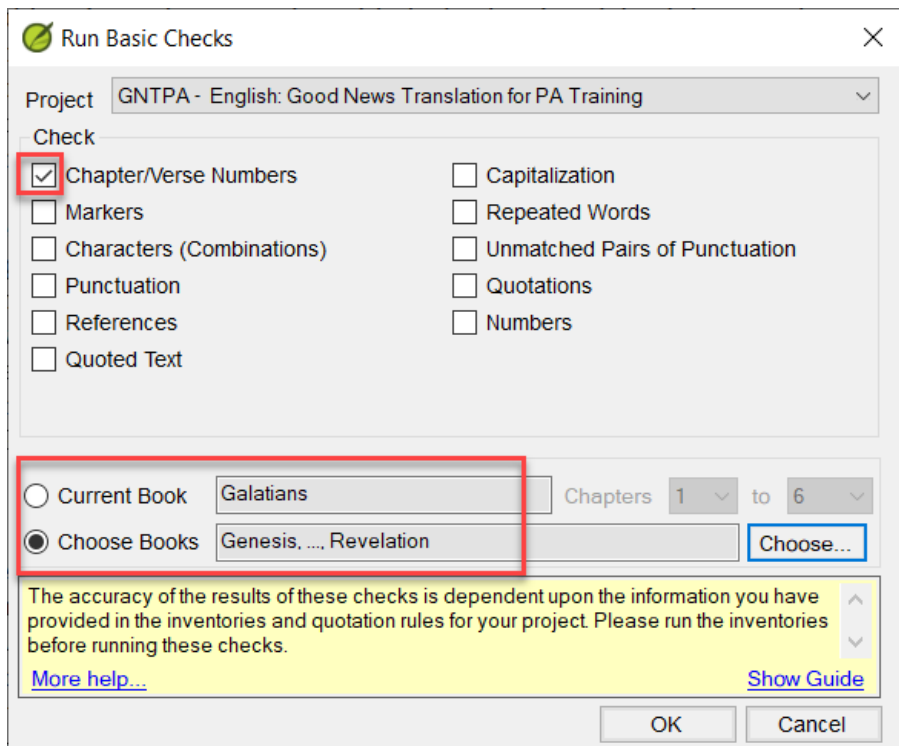
The check will run and the results will be displayed in the Paratext **list window**. The list window displays a collection of references with a short message beside each reference indicating the type of issue being reported. You can double-click on an entry in the list window to navigate to the selected reference in the Paratext.
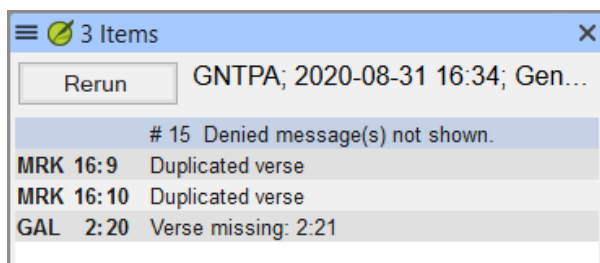
If the project team has already reviewed and corrected Chapter/Verse Number checking results, *there should be no errors listed*. In some cases, reported issues may have been 'denied', which means that someone has previously reviewed an issue reported by the check, and deliberately indicated that the 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**.
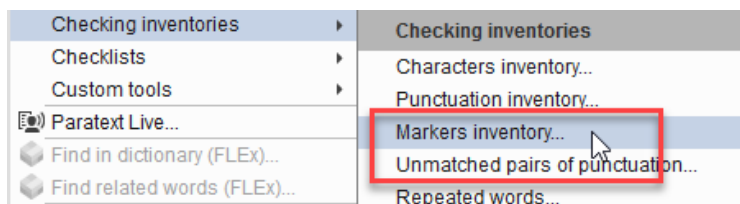
Paratext will open the Markers inventory window. There are 3 columns in the main table displayed in this window — Marker, Count, and Style Name. The columns used in other checking inventories are similar to these.

- 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.

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.

Characters (Combinations) inventory: GNTPA

Character	Unicode value	Valid	Count
"	0022	✗	7
>	003E	✓	5
<	003C	✓	5
=	003D	✓	10
½	00BD	✓	23
#	0023	✓	99

EXO 27:1	wood. It is to be square, 7½ feet long and 7½ feet wide,
EXO 27:1	square, 7½ feet long and 7½ feet wide, and it is to be

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 typography and layout. 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 provided, and correct. Check 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 with understanding how and where you can configure, customize, and refine the outcome. The various files and folders created by Publishing Assistant are also documented here. This overview refers to other topics which provide additional detail.

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

About Publishing Assistant Jobs

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

Publishing Assistant can generate multiple unique typesetting jobs for one Paratext project. The settings and files for each job are saved in separate job folders and managed independently. Changes applied to one job do not affect 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 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 9 Projects
\<project>\

\USFM

Paratext

2. A new job is created

When a new job is created, Publishing Assistant creates a sub-folder named `PA7` 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 `JobSpecs.ini` is created within the job folder. This file contains a record of the current values configured in the job specifications interface.

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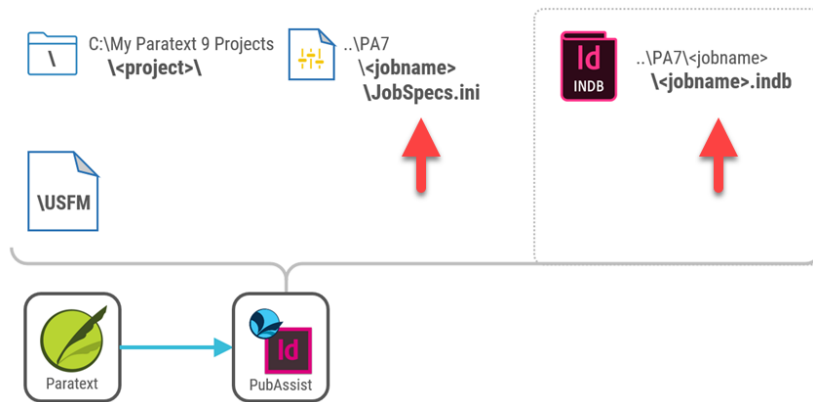
3. Specifications are recorded for the current document. InDesign tagged text is created.

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 same scripture book. This is helpful because it makes it possible for some documents within a job to have different 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.
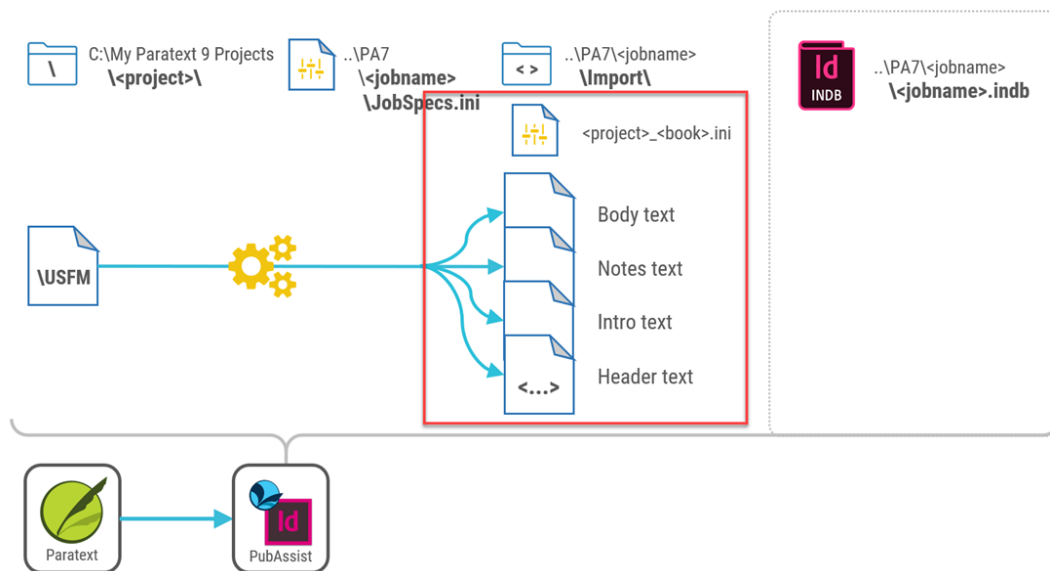
4. An InDesign document for the current scripture book is created

Next, Publishing Assistant creates an InDesign document for the current scripture book being processed. The document is created according to the page 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.
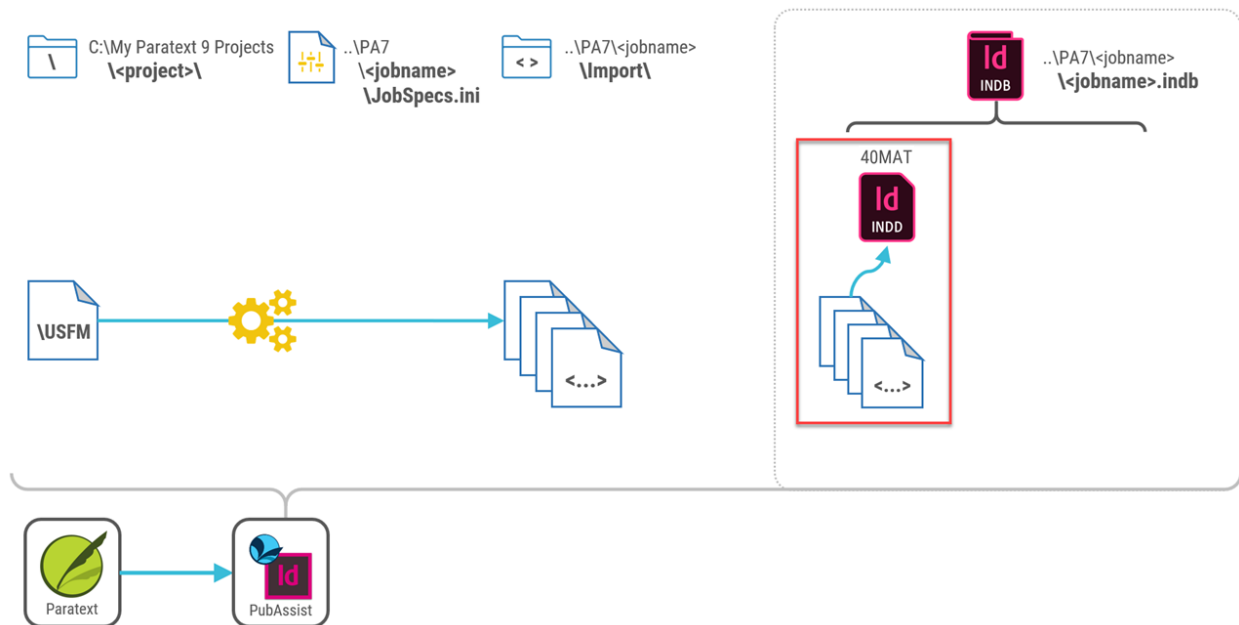
This is the basic process followed by Publishing Assistant for generating new InDesign documents from Paratext USFM scripture texts.

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.

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 also the object styles configured in new documents.
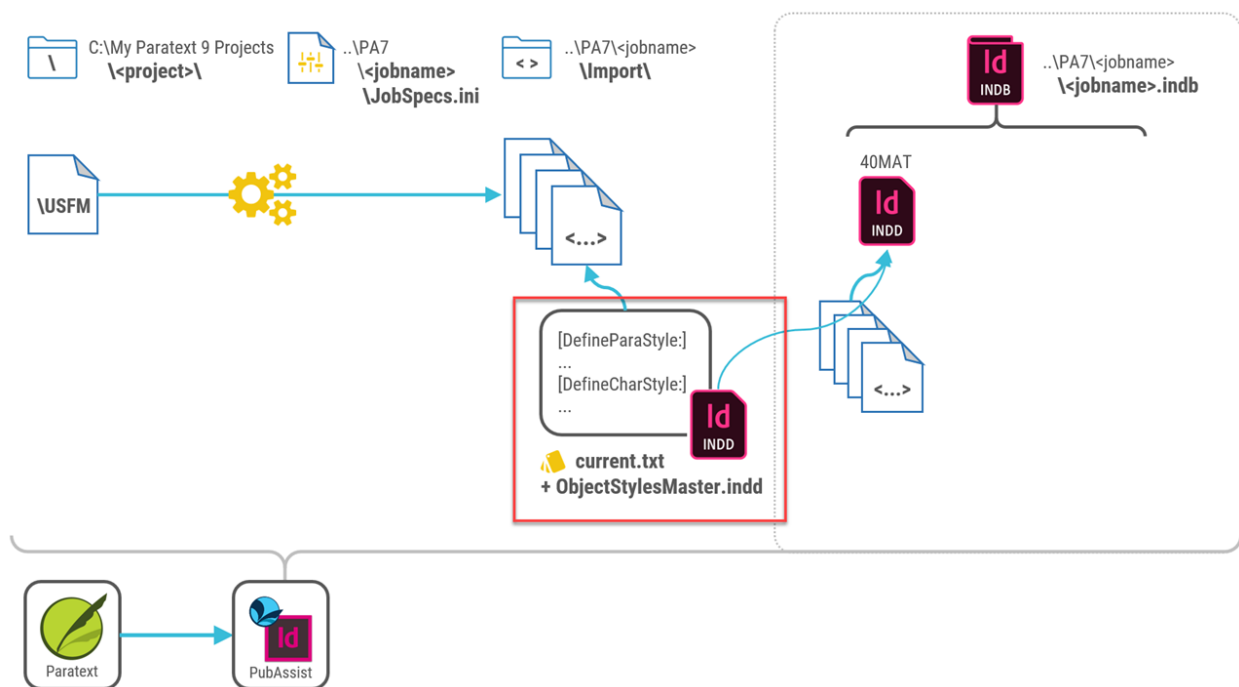
Apply changes to the USFM text before conversion to InDesign tagged text

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.
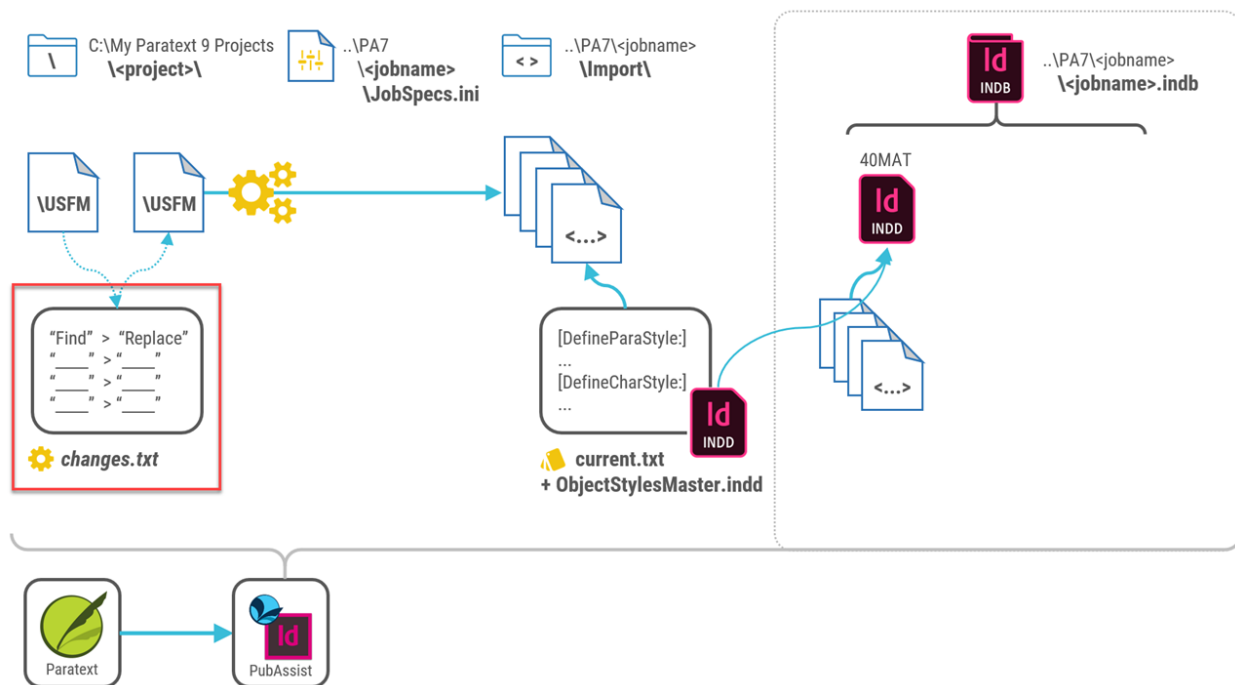
Apply changes to the converted InDesign tagged text

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.
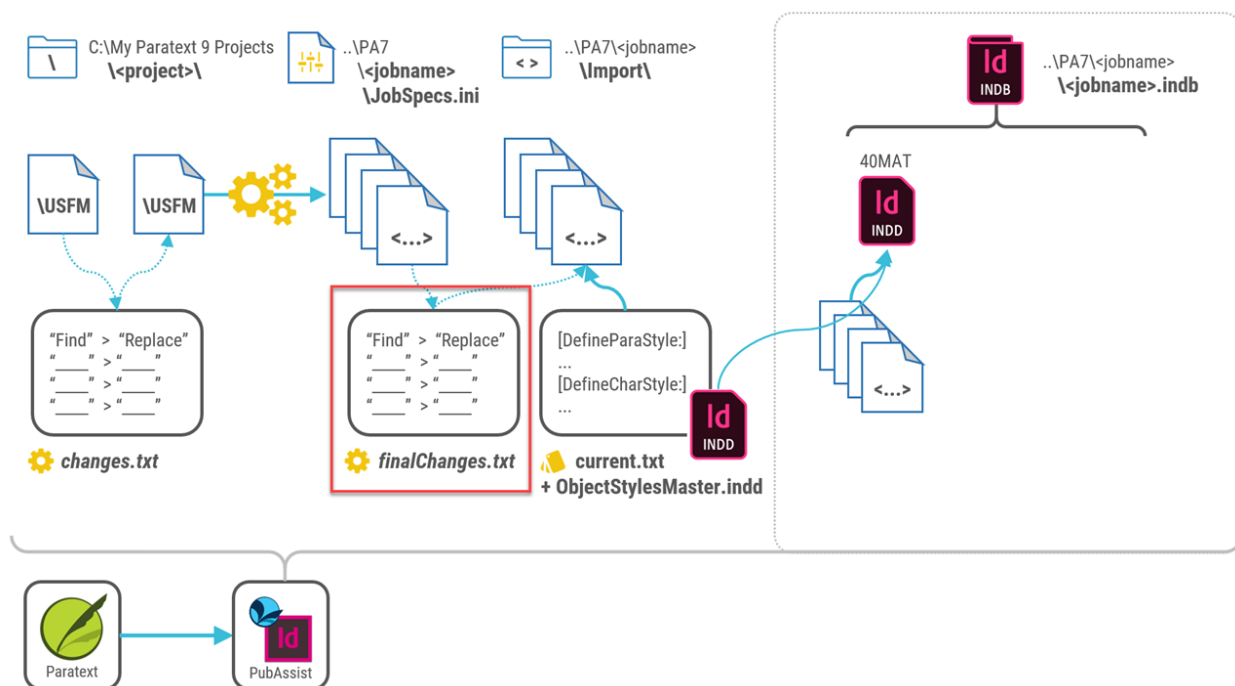
6. All documents are created using the final customized job specifications

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 the design's development is finished, the complete specification (with all customizations) can be applied consistently to all new books in the job.
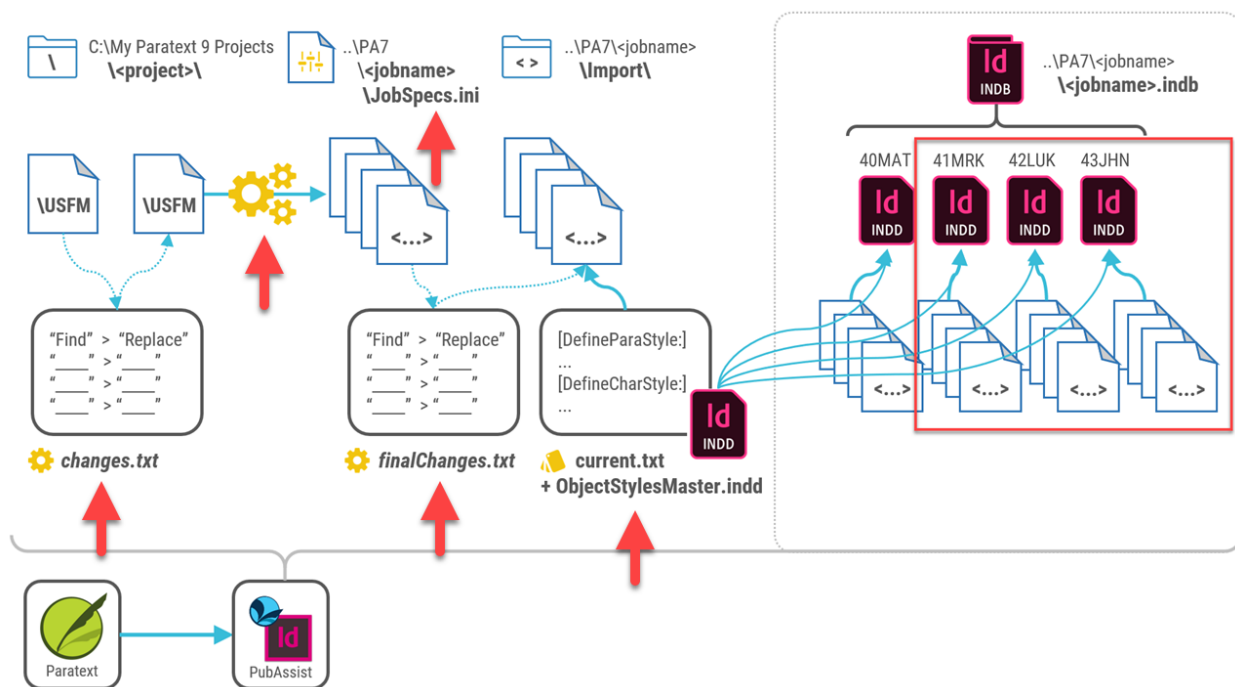
7. Custom layout libraries

When Publishing Assistant is processing a custom layout job, some project content is 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.
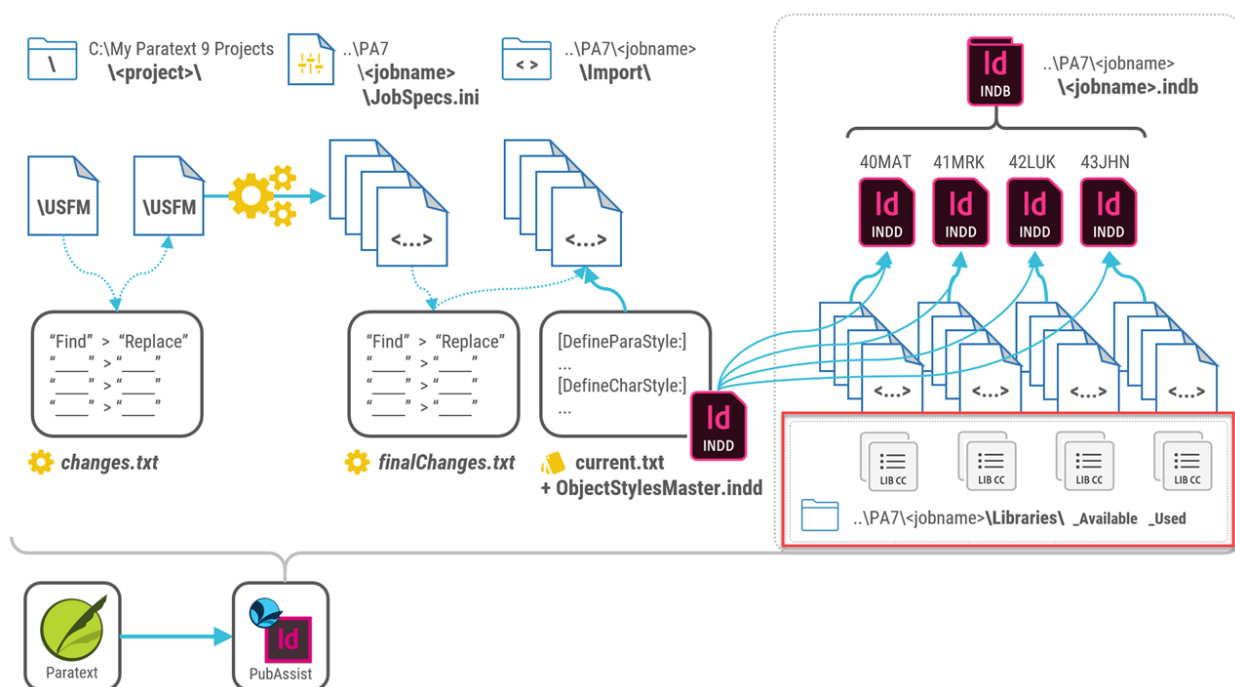
Page Construction

The previous topic outlined the processes Publishing Assistant follows when creating a new job, and when creating new documents. It also highlighted how the default conversion process can be customized.

This topic provides outlines the processes Publishing Assistant follows when adjusting and validating each of the pages within a document. Understanding the general process for page construction assists with understanding the operation of each tool on the Publishing Assistant toolbar.

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.
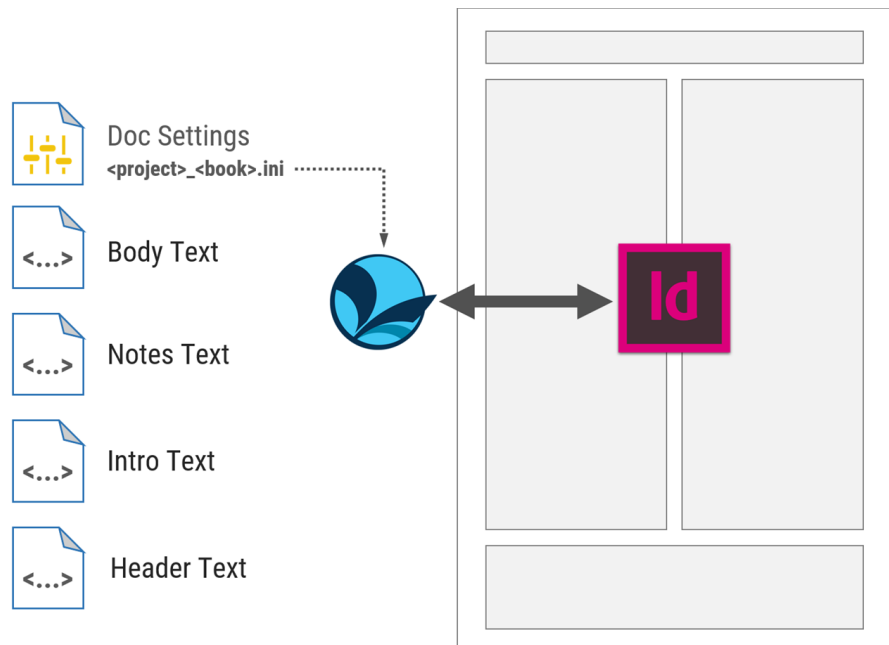
2. Body text is placed

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

When creating documents for a **standard 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.
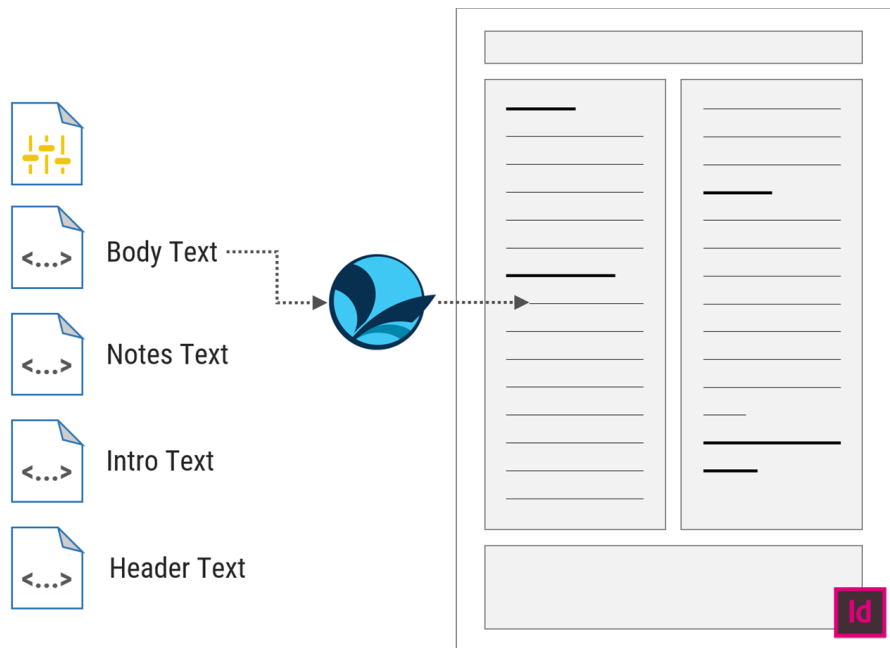
3. Introduction text is placed

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).
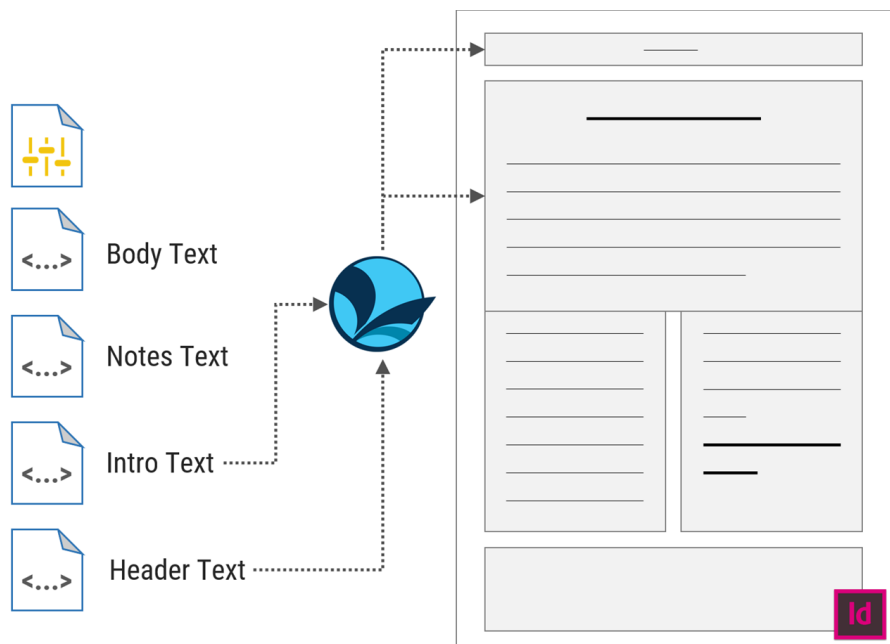
4. Notes for the current page are placed

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.
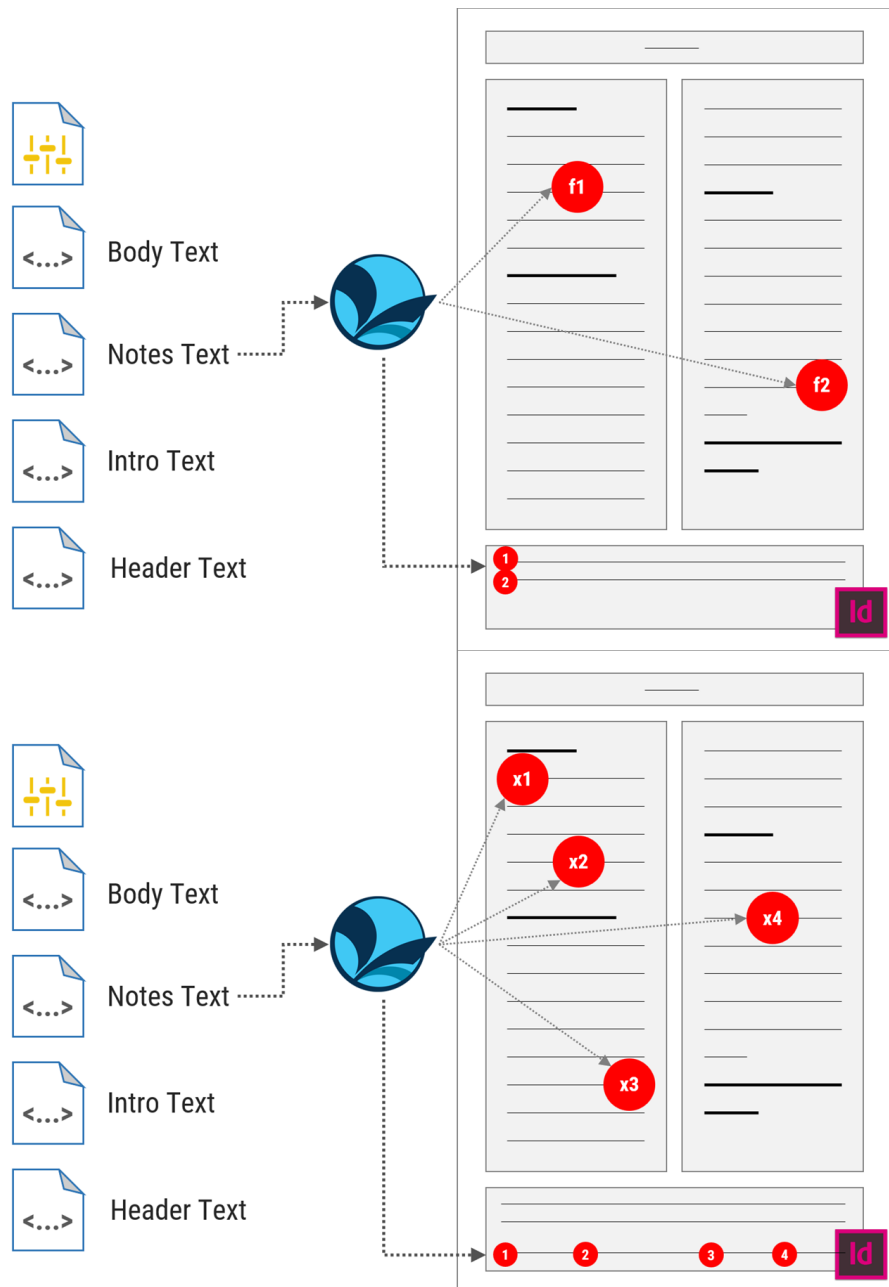
For basic Bibles there is only one note frame, which is positioned according to the footnote frame style specification. For custom layouts there may be multiple note frames specified in the job's page layout description.

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.

56
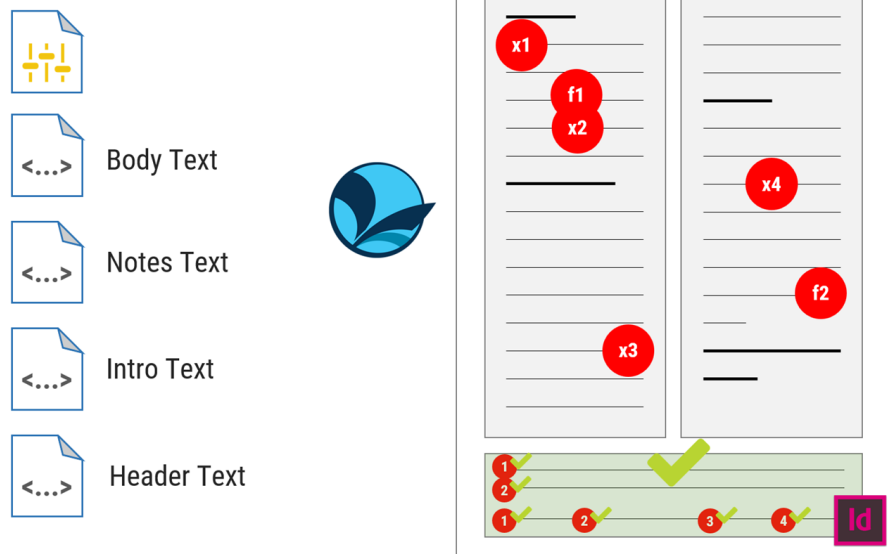
6. Balancing Columns

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.
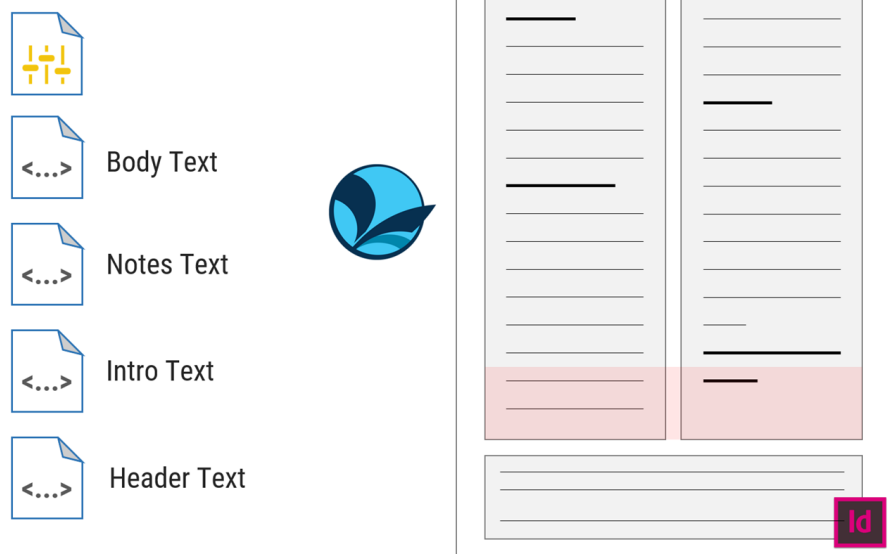
Shrinking and Expanding Text

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 7.0**

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.
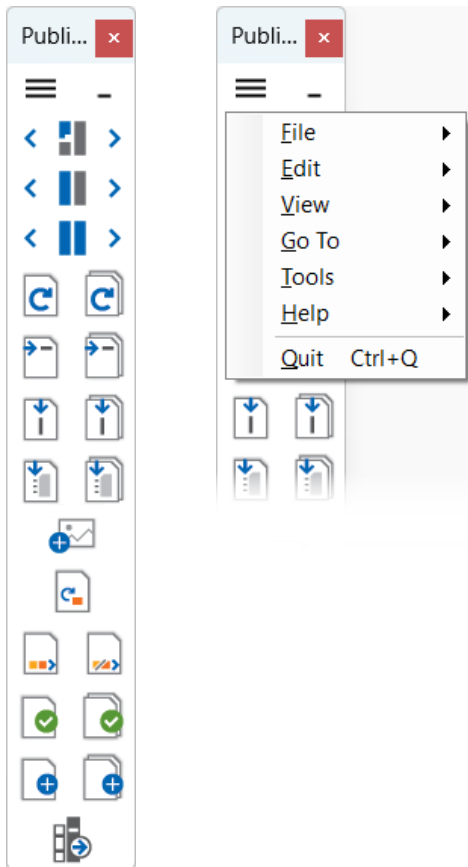
Job Guides

- 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 leave the 'Typeset Diglot' option on the Diglot tab ☐ unchecked.
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 Diglot tab and check to enable the option to ☑ **Typeset Diglot**. Configure the diglot options as required.

   Once you have checked the ☑ Typeset Diglot option for the primary project, creating InDesign documents for this job will always generate a diglot layout with the secondary project. Uncheck the ☐ Typeset 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 balance column bottoms. For diglots, automatic shrinking and expanding only occurs when Publishing Assistant attempts to keep notes and callers on the same page. 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 option, 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 Diglot 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**.
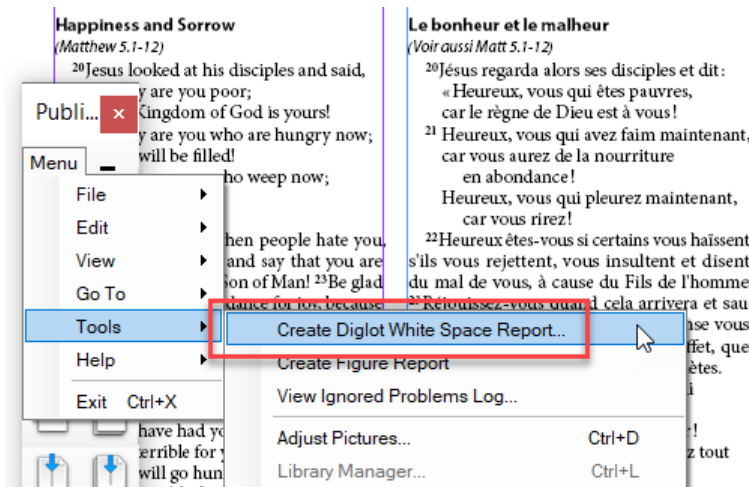
- A dialog will appear showing a list of documents created in the current job. **Select the documents** to include in the report, then click **OK**.
  Including more documents in the analysis, or documents with different types of content (prose, poetry) can help produce better suggestions in the report.

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.
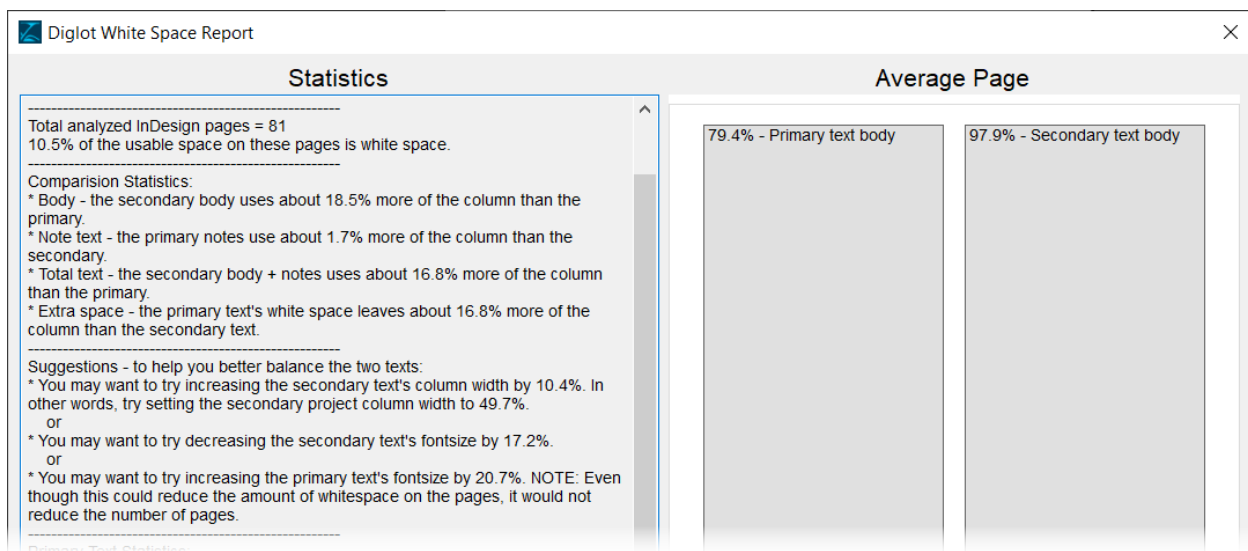
3. Creating Tagged Text for the Secondary Project Books

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 Diglot tab and check to enable the option to ☑ **Typeset Diglot**. Configure the diglot options as required. When adding any peripheral content from the primary project, uncheck the ☐ Typeset Diglot option again in order to produce documents using only the primary project text.

- 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

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 contain design specifications, processing instructions, and text content needed for producing a specific Bible layout.

Publishing Assistant can generate multiple unique typesetting jobs for one Paratext project. The settings and files for each job are saved in separate job folders and managed independently. Changes applied to one job do not affect 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 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 job, or to begin configuring specifications for a new job, do the following:

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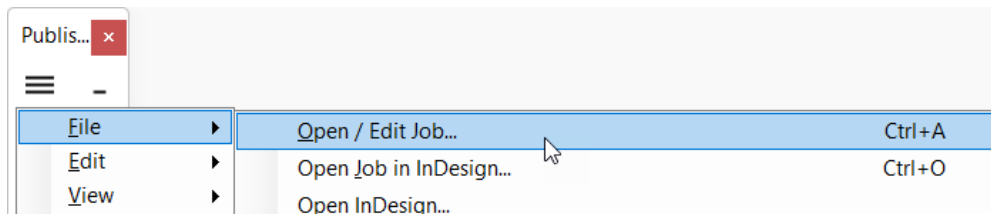
Publishing Assistant identifies Paratext projects on your system which are available for typesetting. Next, the Job Specifications dialog appears.

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

Editing an Existing Job

- Select the **Paratext Project** from the drop-down menu.
- 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 Job**. Publishing Assistant will open the InDesign book for the selected job within the specified version of InDesign.
- If needed, modify the job specifications, or configure other job customizations.
- Continue creating new InDesign documents, or adjusting pages for documents already created.

Creating a New Job

- Select the **Paratext Project** from the drop-down menu.

- 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 options to be enabled or disabled in the specifications 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.

![New Job Settings dialog box. Title: New Job Settings. Field labeled "New Job Name (Book Group Name)" contains "GNT Bible - 2 Column". Checkbox labeled "Use existing settings?" is unchecked. Buttons: OK and Cancel.]
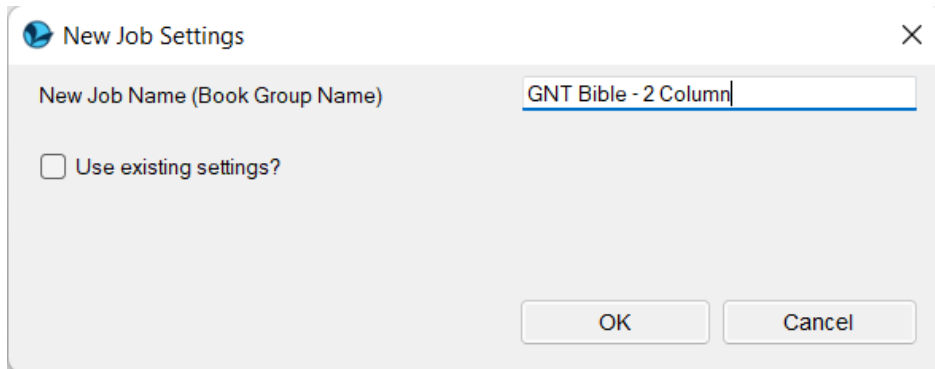
- Select the option to **Use existing settings?** if you want to use the specifications currently displayed in the interface as the initial specifications for the new job. This is a useful option if you have an existing job that uses specifications which are very similar to what is needed for the new job. If this is the case, first 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 set of job specifications for new jobs, consider creating a template for this purpose instead.
- Click **OK** on the New Job Settings dialog.

Publishing Assistant creates a sub-folder named `PA7` within the current Paratext project folder (if it does not already exist). A sub-folder named with the name of the job (`<jobname>`) is created within it.

A file named `JobSpecs.ini` is created within the job folder. This file contains a record of the current job specifications.

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

Editing Job Specifications

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.

Specifications are divided into categories such as Basic Setup, Chapter/Verse, Headings etc. These are shown as tabs at the left side of the Job Specifications dialog. Go to Setting Job Specifications for a description of the options in each category.

Selecting the Job Type

In Publishing Assistant 7 there is a new **job type** setting. When selecting different job types, tabs, fields or other components are added, removed, or reorganized within the job specifications dialog.
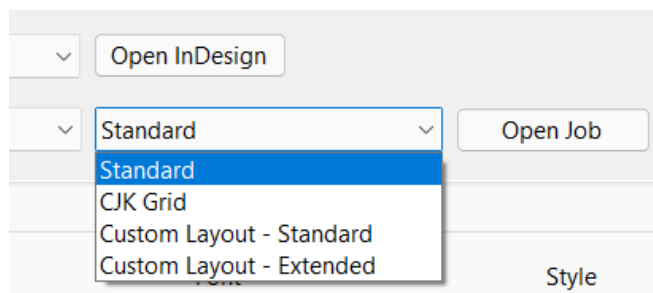
- The default 'Standard' job type is used for most basic scripture layouts.
- 'CJK Grid' updates the Basic Setup tab with specifications for describing a grid layout. Selecting CJK Grid requires use of the InDesign CJK feature set. Documents created for a CJK Grid job have properties and styles configured to support a grid layout.
- 'Custom Layout' options cause a button labelled 'Edit Page Layout' to appear below the Margins heading on the Basic Setup tab (bottom, left). Clicking this button opens the 'page layout description editor', which is the interface for configuring the design and content for a custom layout.
- 'Custom Layout - Extended' causes an additional tab for 'Extended Notes' specifications to appear below 'Notes/Xrefs'.

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 the baselines for each line of body text.
- The footnote text line spacing (leading) - which is the distance between the baselines for each line of footnote text.
- 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 work together to create a pleasing and readable text presentation.
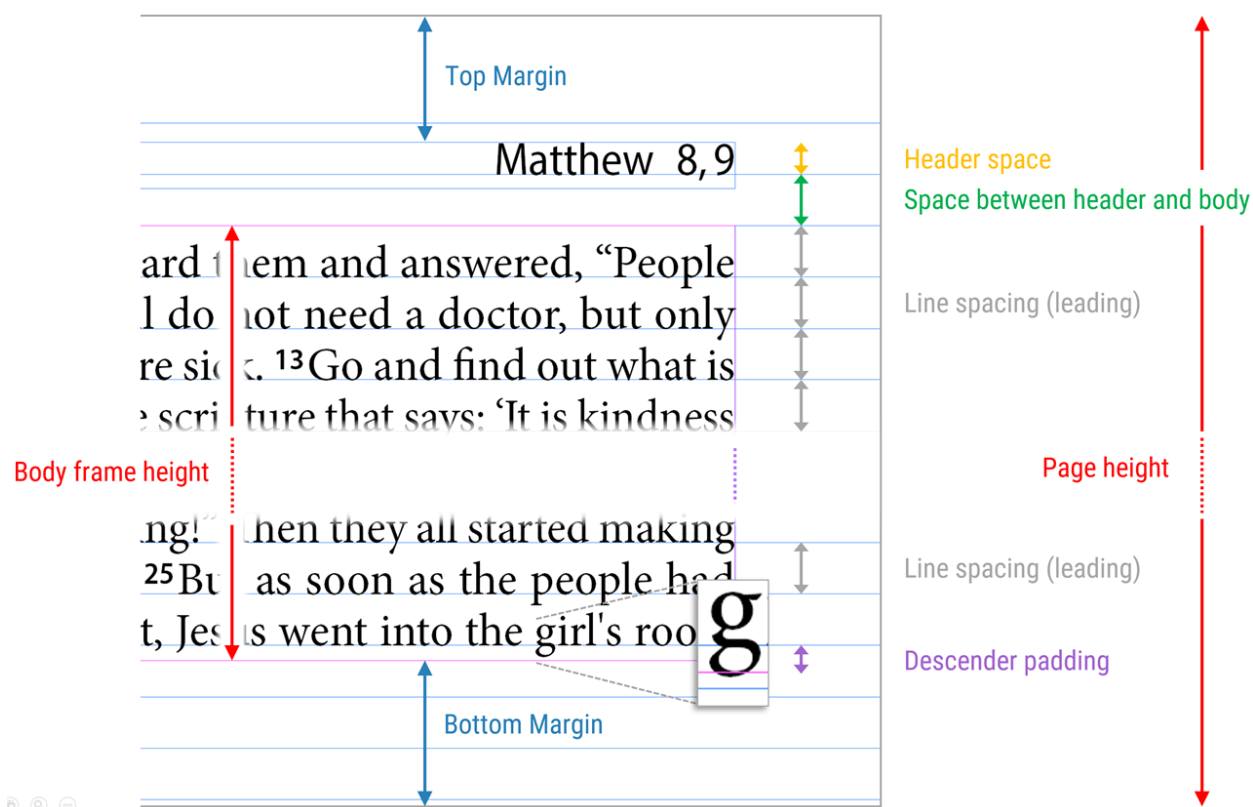
> **Important note about the top margin:** In Publishing Assistant 7, the top margin is the distance between the top of the page and the top of the running header text. *It is the empty space above all text.* In previous versions of PA, the top margin was the distance between the top the page and the top of the body text.

Body Frame Height and the 'Baseline Grid'

When setting page dimensions, one of the desired outcomes is to fit a whole number of lines of body text within the body text 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'.
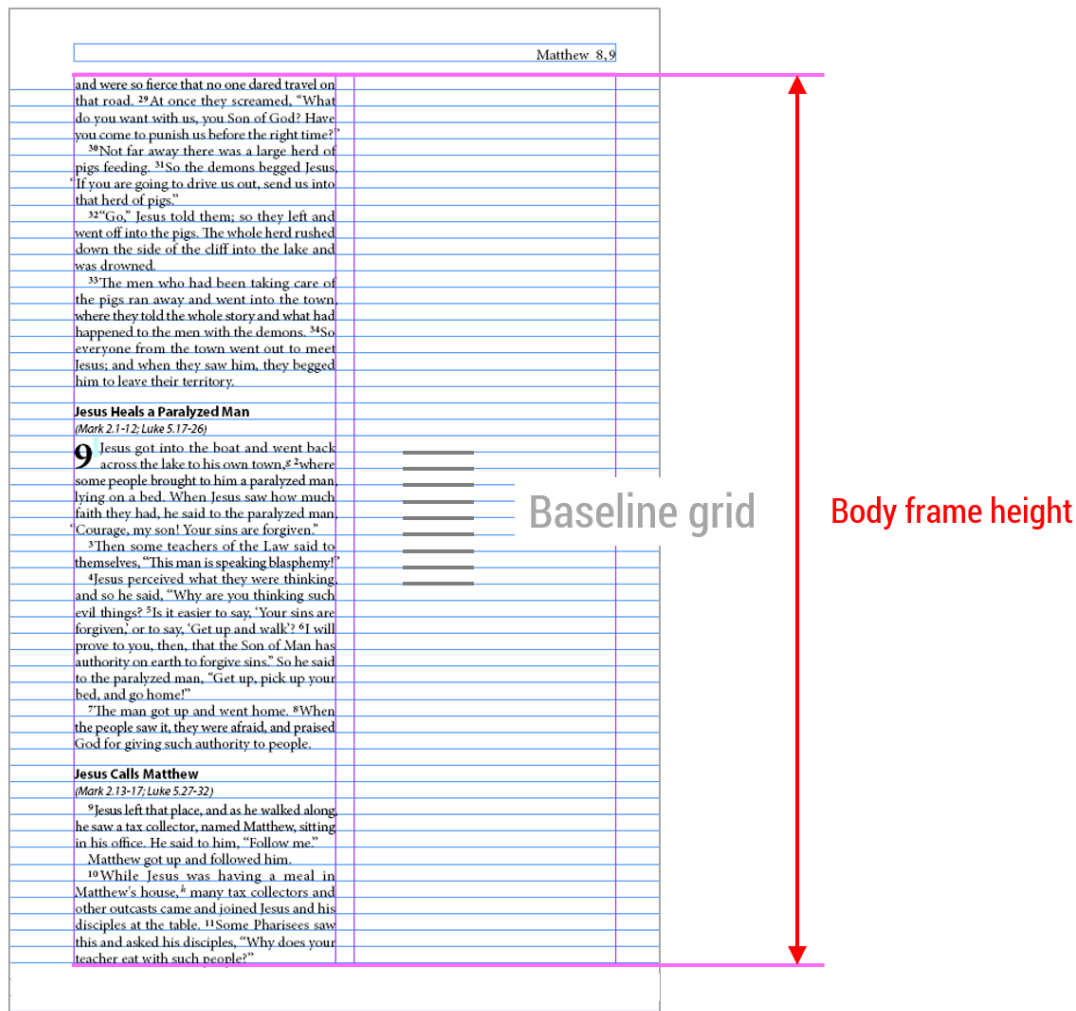
Lines of Body Text

Two examples below illustrate how vertical dimensions work together to fit a whole number of lines of body text within the body text frame. The actual values needed for top and bottom margins or line spacing can be easily calculated using the Optimize Fit utility.

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:** 140mm
- **Page Height:** 216mm (612pt)
- **Top Margin:** 10.686mm (31pt)
- **Height of Header:** 0.7em (0.7 of 10pt body text leading = 7pt)
- **Space between the bottom of the header and top of body frame:** 1 line (10pt)
- **Bottom Margin:** 10.686mm (31pt)
- **Body font line spacing (leading):** Exactly **10pt**
- **Descender Padding:** 0.3em (3pt)

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

- **Body frame height:** 612pt (page height) - 31pt (top margin) - 7pt (header) - 10pt (between header and body) - 31pt (bottom margin) = `533pt`
- **Lines per frame:** (533pt - 3pt descender padding) = 530pt / 10pt (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:** 140mm
- **Page Height:** 216mm (612pt)
- **Top Margin:** Exactly **10mm** (29.021pt)
- **Height of Header:** 0.7em (0.7 of 10pt body text leading = 7.05pt)
- **Space between the bottom of the header and top of body frame:** 1 line (10.072pt)
- **Bottom Margin:** Exactly **10mm** (29.021pt)
- **Body font line spacing (leading):** 10.072pt
- **Descender Padding:** 3.02pt

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

- **Body frame height:** 612pt (page height) - 29.021pt (top margin) - 7.05pt (header) - 10.072pt (between header and body) - 29.021pt (bottom margin) = `536.836pt`
- **Lines per frame:** (536.836pt - 3.02pt descender padding) = 533.816pt / 10.072pt (leading) = `53 lines`

Vertical Space Between Body Text Elements

Whenever vertical space is added to the layout, the values used should 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 total a multiple of the body text line spacing. This results in the next line of body text following the heading returning to its position on the baseline grid. See Setting Job Specifications - Headings.
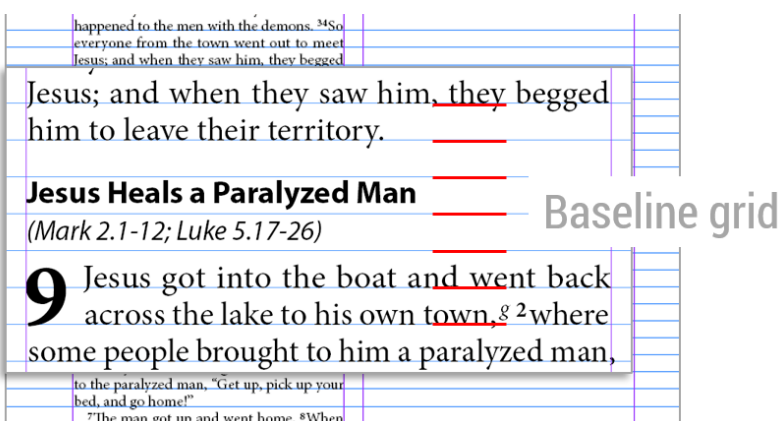
Adding space in multiples of the body text line spacing also maintains alignment between lines of body text on the front and back sides of the page, and across the gutters between columns on a page, or between pages on a page spread.

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 tab in a vertical column on the left side of the interface.

Categories

Typesetting Job

- Styles/Templates
- Basic Setup
- Chapter/Verse
- Headings
- Notes/XRefs
- Extended Notes
- Text Format
- Headers/Footers
- Other
- Diglot
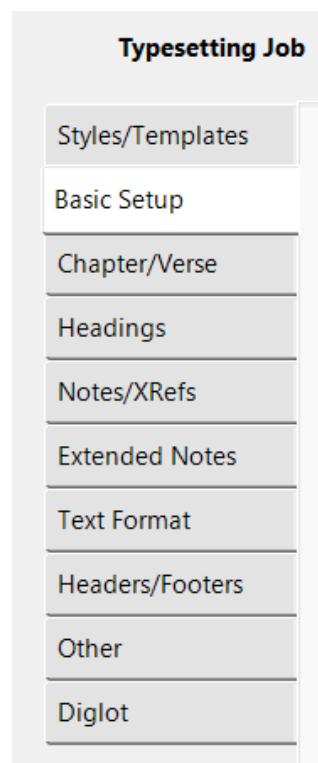
- Styles/Templates — Options to apply saved styles or complete templates.
- Basic Setup — Page dimensions, margins, and columns; typefaces and line spacing; optimize fit utility.
- Chapter/Verse — Formatting for verse and chapter numbers.
- Headings — Formatting for section and reference headings.
- Notes/XRefs — Formatting for footnotes, cross references, glossary words.
- Extended Notes — Formatting for extended notes (study Bibles); configurations for note categories.
- Text Format — Configuration for word and letter spacing, justification, language, hyphenation, and RTL script features.
- Headers/Footers — Running header/footer content and layout.
- Other — Typeface names, illustration captions, tables, concordances/names indexes
- Diglot — Diglot layout configuration.

Values for New Jobs

A new job in Publishing Assistant is configured using either 1) a set of default specifications, 2) the specifications currently displayed in the interface, or 3) the specification from a publication template. To use the current specifications, you need to select 'Use Existing Settings' in the New Job Settings dialog when creating the new job.

Default and Calculated Values

Default specifications for a new job should be carefully reviewed. It is particularly important to **review values on the Basic Setup tab**, which are used by PA to calculate other parameters. For example: The body text leading (line spacing) amount is used to calculate other vertical spacing amounts, such as default 'space before' and 'space after' amounts for titles and headings. Calculated values will always 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.

When Publishing Assistant calculates a default specification value, the value is displayed in the interface in light grey text. This makes all of the calculated specifications visible even before creating a document. If you want to

override any of these values, simply enter a different value in the field. The value you enter will be displayed in black text.

The following screenshot shows specifications for the chapter heading format. The default font size has been changed. The leading and space before and after values are calculated values.

Customizing New Job Specification Defaults

You may prefer different default specification values for new jobs than the ones used by Publishing Assistant. Preferences for job defaults can depend factors such as the scripts and languages you are commonly working with, or on your agency's publication preferences.

To customize the default specifications applied to new jobs, create a 'simple styles' template named `default.isty` and save it within the standard templates folder on your system – `C:\My Paratext 8/9 Projects\_PA_StylesAndTemplates\PublishingAssistant70`. Job specification values in this file will be used as defaults for new jobs on your system.

Specification Help

A short tooltip help text will appear for each specification when you hover your mouse over the field, or over the label text beside it.

Measurement Units

Measurement specifications can be entered 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`

Publishing Assistant 7 supports an additional set of **relative units** for selected fields. Using these units will produce values based on the body text size or leading (line spacing).

- **em:** Space equal to the body text point size; entered as a whole number or a decimal. Example: `0.7 em`

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- **line:** Space equal to the height of 1 line of body text; entered as a whole number or a decimal. Example: `1 line` or `0.75 line`.
- **fraction:** A fraction of the body text font size or leading. Example: `3/4` or `4/5`.
- **% (percent):** A percent of the body text font size or leading. Example: `75 %`.

Relative units can be particularly useful for some specifications. For example: If the leading amount for footnotes is set to a ratio of integers like `3/4`, then the vertical space used by a whole number of footnote lines (`4`) will equal the space used by a whole number of body text lines (`3`). You should always visually review the sizes produced through applying relative units, to be certain that the final text is a pleasing and readable size.

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

Alt-X Codepoint Toggle

When entering or reviewing characters used with specification fields (e.g. glossary word callers, or header/footer reference settings), press `ALT+X` to toggle the text preceding the cursor between a character and its Unicode codepoint.

Job Specifications and InDesign Styles

The job specifications interface allows you to rapidly configure the most common features for a new scripture layout. The outcome of setting the specifications is the configuration of object, paragraph, or character styles within the generated InDesign documents. Many additional style properties can be further adjusted in InDesign.

The topic on Applying InDesign Style Changes provides details on customizing the appearance of the layout using styles.

Styles/Templates
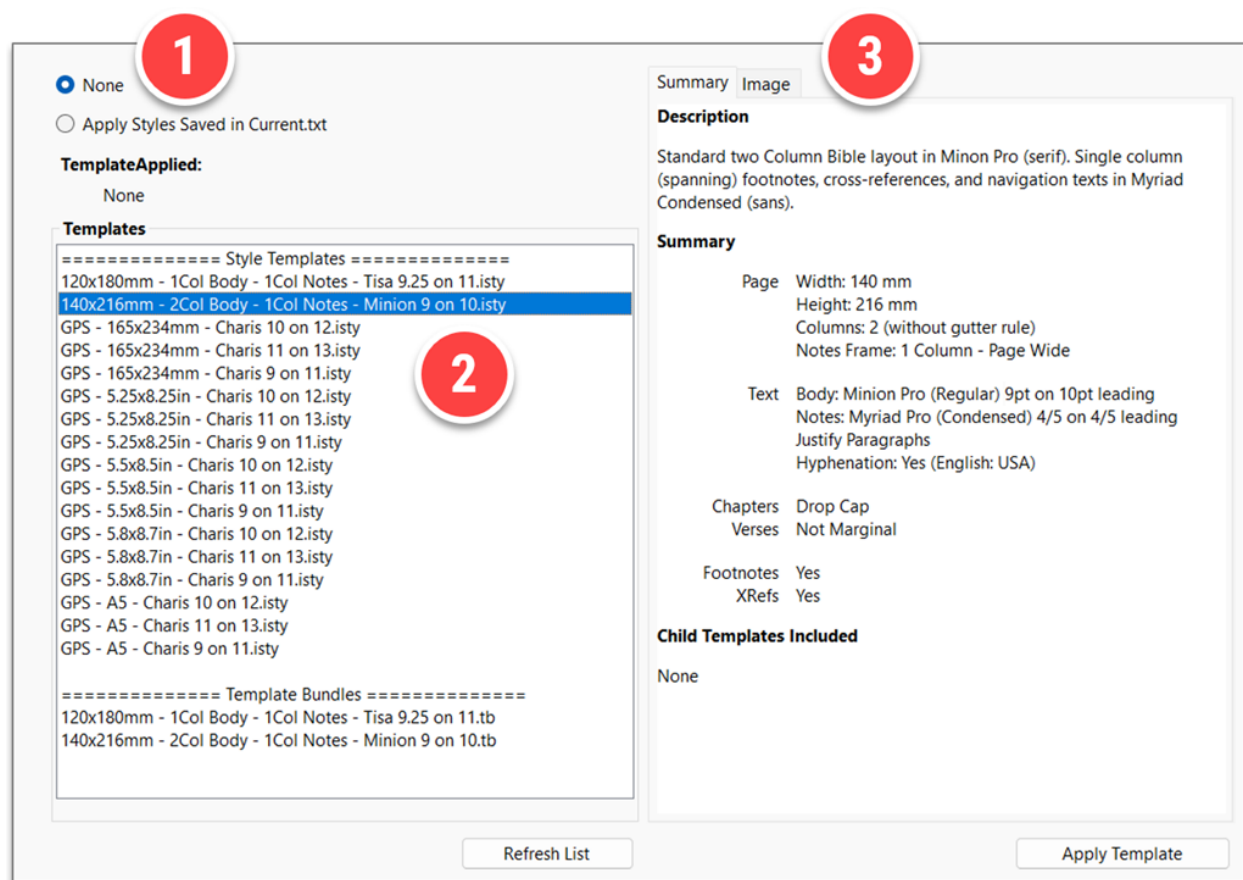
1 Apply Saved Styles or Template?

Select whether the current job's specifications should be loaded from a template, or supplemented by a set of saved InDesign style properties.

- Select the button beside **None** to perform all text formatting based on the values currently configured in the job specifications interface (only).

- Select the button beside **Apply Styles Saved in Current.txt** to supplement the current job specifications with the customizations found in `current.txt` and `ObjectStylesMasterDoc.indd`. These files will exist in the current job folder if style changes were previously applied to InDesign documents and exported to current.txt. This option is not available if these files are not found in the job folder.

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

- Select a publication template from the template list and review the template details in section at the right of the dialog. Click the **Apply Template** button at the bottom right to update the job specifications with values from the template.

Note: You can safely review the settings or preview images for templates without immediately affecting the current job settings. Job settings are not updated when a template is selected from the list, but only when the 'Apply Template' button is clicked.

⊙See Creating and Using Templates for details on the creation, installation, and contents of templates.

2 Template List

Template files stored in the folder `C:\My Paratext 8/9 Projects\_PA_StylesAndTemplates\PublishingAssistant70` will appear in the template list. There are two types of templates which may be seen in the list:

- **Style Templates** `.isty` — Contains only job specification values and InDesign style customizations .
- **Template Bundles** `.tb` — Contains job specification values, InDesign style customzations, and may also include text changes configuration files and custom layout descriptions.

Clicking the **Refresh List** button below the template list will force PA to re-read the template files found in the `\_PA_StylesAndTemplates\PublishingAssistant70` folder. This is useful when new templates are copied or saved to this folder while the current job is open.

3 Template Details

The section to the right of the template list displays a **summary** of a selected template's specifications. Any **child templates** included are also listed. If a sample image was saved with the template, it is visible in the **Image** tab.

Summary

Image

Basic Setup

1 Page

Configure basic dimensions for the page and text layout.

Size

Width, Height

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

Columns

Columns

- Select **1** or **2** columns for the body text layout.
  Up to 5 columns can be selected from an alternate menu on the Other tab, if you are typesetting a concordance or names index.

  Column specifications are disabled here 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.

Gutter

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

Gutter Rule

- ☑ Check to generate a vertical rule in the gutter between body text columns.

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Gutter Rule Top Offset

If you enabled 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 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 bottom of the rule and a positive value lowers it.
  Default units: mm

Margins

Top, Bottom, Inside, Outside

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

  The final top and bottom margins may be adjusted when using the Optimize Fit utility.

  IMPORTANT note about the top margin: In Publishing Assistant 7, the top margin is the distance between the top of the page and the top of the running header text. *It is the empty space above all text.* In previous versions of PA, the top margin was the distance between the top the page and the top of the body text.

2 Text

Configure the font family, style, size, leading, and space around or between Header, Body, and Notes texts.

The specifications are presented in a table-like format, in the order in which sections of text appear on the typeset page, from top-to-bottom. Values in the the column labelled 'Spacing' define the height of texts, and the amount of space between them.

For each row in which a font is selected – Header, Body, and Notes – specify the following:

Font Family

- Select the **font family**. The menu lists fonts recognized by InDesign, which may not include all fonts installed on your system.

Font Style

- Select the **font style**. The menu lists styles provided by the selected font family, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

MORE - About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. *It is always recommended to install and use styles provided by the font designer*, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Size

- For **Header** and **Body** text – Enter the **amount in points**.

  For **Notes** text – Use units of a **fraction** (e.g. 3/4), or **%** (based on the body text font size), or a specific **amount in points** (pt).
  Default units: fraction

Spacing (line spacing/leading)

- Enter the **amount of leading** (line spacing).
  - For **Header** text – Specify the amount of space required for the height of the running header text, which is the distance measured from the text baseline to the top of the text's ascenders. This field accepts a value in **em** units only (based on the running header font size).
    Leave blank to use a default of `0.7 em`.
    Default units: em

  - For **Body** text – Enter the **amount in points**.
    Leave blank to use a default based on 120% of the font size, rounded to the nearest half number. For example: `8 pt` font size would result in a default spacing/leading of `9.5 pt`; `9 pt` font size would result in a default of `11 pt`.

    The final leading amount may be adjusted when using the Optimize Fit utility.

  - For **Notes** text – Use units of a **fraction** (e.g. 3/4), **em**, **line**, or **%** (based on body text leading), or a specific **amount in points** (pt). 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.
    Leave blank to apply a default of `3/4`.
    Default units: fraction

InDesign Font Catalog: When opening the drop down menu to select a font, Publishing Assistant may display a 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.

Space Between Header and Body

- Enter the **amount of space** between the bottom of the running header and the top of the body text frame. Use units of a **fraction** (e.g. 3/4), **line**, or **%** (based on body text leading), or a specific **amount in mm or points** (pt).
  Leave blank to use a default of `1 line`.
  Default units: line

  This value also sets the amount of space between the bottom of the body text frame and footer text (if enabled).

Min Space Between Body and Notes

- Enter the **minimum amount of space** between the body text and the notes text. Use units of a **fraction** (e.g. 3/4), **line**, or **%** (based on body text leading), or a specific **amount of mm or points** (pt).

Leave blank to use a default of `3/4`.
Default units: fraction

Descender Padding

- Enter the **amount of space** required for character descenders to fit within the body text area, above the bottom margin. This field only accepts units of **em** (based on body text font size).
  Leave blank to use a default of `0.3 em`.

Note Text Bottom Offset

By default, Publishing Assistant calculates and applies an offset to the bottom of the notes frame in order to align the bottom notes and body text baselines.

- Enter the **amount of additional offset** to apply to the bottom of the note text frame, so that the bottom notes text baseline is adjusted higher or lower than the bottom body text baseline. A negative value can be used to lower the bottom notes text baseline, however a negative offset cannot exceed the amount of the default calculated offset. For most jobs, the calculated offset works well.
  Leave blank to use a default of `0 mm`.
  Default units: mm

Footer

- ☑ Check if the layout includes footer text. The amount of space between the bottom of the body text frame and footer is equal to the Space Between Header and Body.

3 Optimize Fit

Use this utility to adjust selected spacing values to optimize the fit of content on the page.

An 'optimized' fit exists when a whole number of lines of body text fit evenly within the height of the body frame. To achieve this, the body frame height should be a multiple of the body text leading, with a small amount of additional padding added so that character descenders fit within the body text area, above the bottom margin.

A grey information box is displayed in this area showing 1) how many lines of text currently fit within the body text area, and 2) how much empty space remains above the bottom margin.

☐ Optimize Fit - Select values to optimize. Click 'Adjust'.

53 lines of text fit within the body text area.
6.591 pt (2.325 mm) of empty space remains above the bottom margin.

○ Keep 53 lines of text   Adjust   Reset
○ Fit 54 lines of text

- ☑ Check to enable the Optimize Fit utility.

Checkboxes appear beside specification values which PA can adjust to optimize the fit — top or bottom margins, space between header and body, and body text leading.

- • ☑ Check to select the **values to optimize.**
- • Select the radio button to choose whether you want to **keep the existing number of lines** of text, or adjust the values to **fit an additional line** of text.
- • Click **Adjust**.

Example - Optimize fit by adjusting margins

Publishing Assistant distributes the necessary space between the selected values (adding or reducing the amounts) in order to result in the selected number of lines of body text fitting evenly within the body text area. The adjusted values are highlighted with a light blue background.

The following screenshot shows the result of optimizing top and bottom margins to keep the current number of lines of text (53). Since both Top and Bottom margin were selected, the amount of previously empty space is divided and added to both margins.

- • If necessary, click the **Reset** button to undo the most recent adjustment.

The following screenshot shows the result of optimizing top and bottom margins to fit an additional line of text (54). One line of additional space is divided and subtracted from both margins.

Margins

Top	9.399 mm	✓
Bottom	9.399 mm	✓
Inside	14 mm	
Outside	10 mm	

☑ Optimize Fit - Select values to optimize. Click 'Adjust'.

54 lines of text fit within the body text area.

○ Keep 54 lines of text

● Fit 55 lines of text

[Adjust] [Reset]

(It is possible to re-enable Optimize Fit, select an additional line of text (now 55) and Adjust again. But, of course, it is important to keep margins which are an appropriate size for the overall publication design.)

Example - Optimize fit by adjusting leading

The following screenshot shows the result of using an alternative option — optimizing the body text leading to keep the current number of lines of text (53). The amount of previously empty space is divided by the current numbers of lines and added to the leading.

		Space Between Header and Body	1 line	■
Body	Minion Pro ∨	Regular ∨	9 pt	10.122 p ✓

CJK Grid

Note: Selecting a CJK Grid job type results in an update to the interface on the Basic Setup tab, with additional specifications for describing a horizontal or vertical grid layout. The **highlighted areas** in the screenshot image above show the specifications which are different (or are applied differently) from the *Basic Setup* configuration for a Standard layout.

About CJK Grid Layouts

A CJK grid layout is composed with the text fitting within a fixed number of lines, and a fixed number of characters per line. The flow of text can be horizontal or vertical. In a horizontal layout, lines of text flow top-to-bottom within each column, and characters flow left-to-right within each line. In a vertical layout, lines of text flow right-to-left within each column, and characters flow top-to-bottom within each line.

Horizontal Text Flow   *Vertical Text Flow*
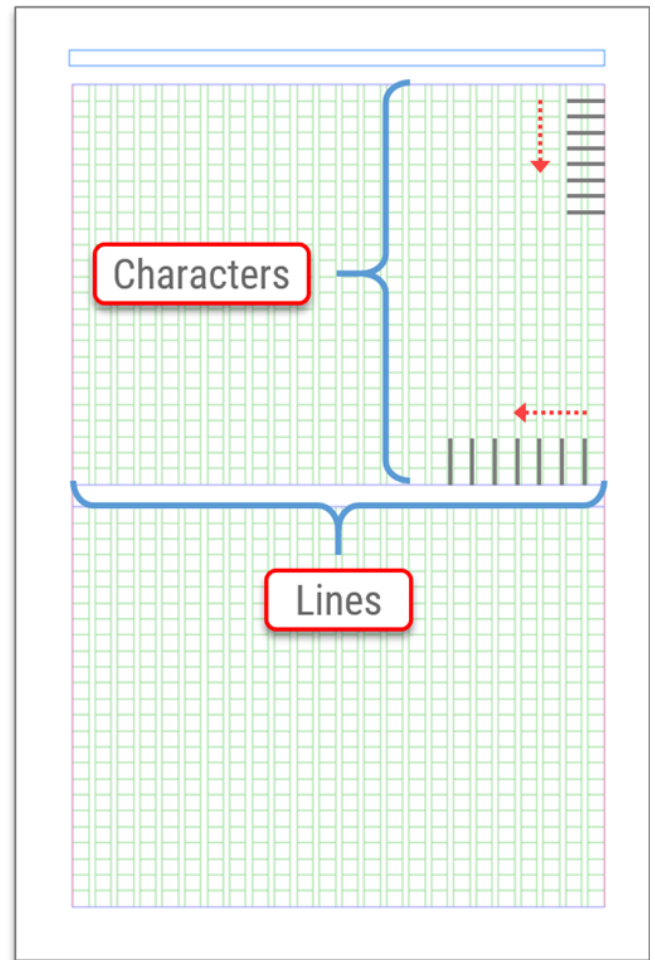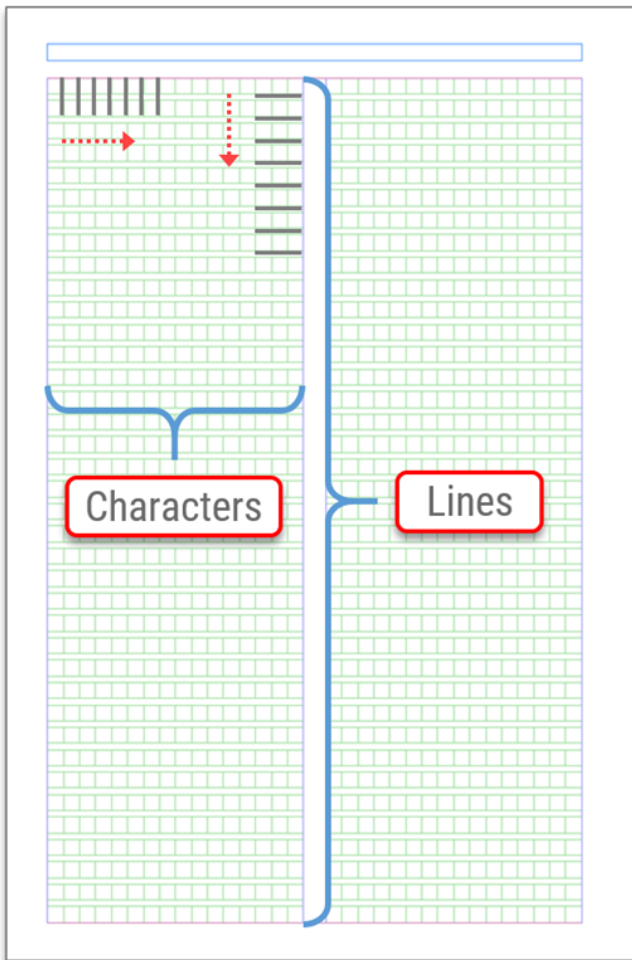
1 Page

Configure basic dimensions for the page and text layout.

Size

Width, Height

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

Columns

Columns

- Select **1** or **2** columns for the body text layout. As pictured above, in a 2 column horizontal layout, columns are left and right. In a vertical layout, columns are top and bottom.

Gutter

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

  Note: Instead of using mm for the gutter measurement, specifying `1 line` will result in one whole grid space being used for the gutter.

Gutter Rule

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- ☑ Check to generate a vertical rule in the gutter between body text columns.

Gutter Rule Top Offset

If you enabled 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 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 bottom of the rule and a positive value lowers it.
  Default units: mm

Margins

In a grid layout, margins can be set by specifying the location for a grid starting point (e.g. top and outside). From the starting point, the opposite corner's margins are calculated by adding the amount of space used by the lines and characters specified for the grid. The spaces remaining on the page are the opposite corner margins. To adjust the margins, you need to adjust the position for the starting point and/or the number of lines or characters in the grid.

Select one of the following options from the 'starting point' menu. Enter the amount for the selected margins in the fields below the menu. The opposite corner margins are automatically calculated and displayed (not editable).

1. **Top/Outside**
2. **Top/Inside**
3. **Bottom/Outside**
4. **Bottom/Inside**

   Default units: mm
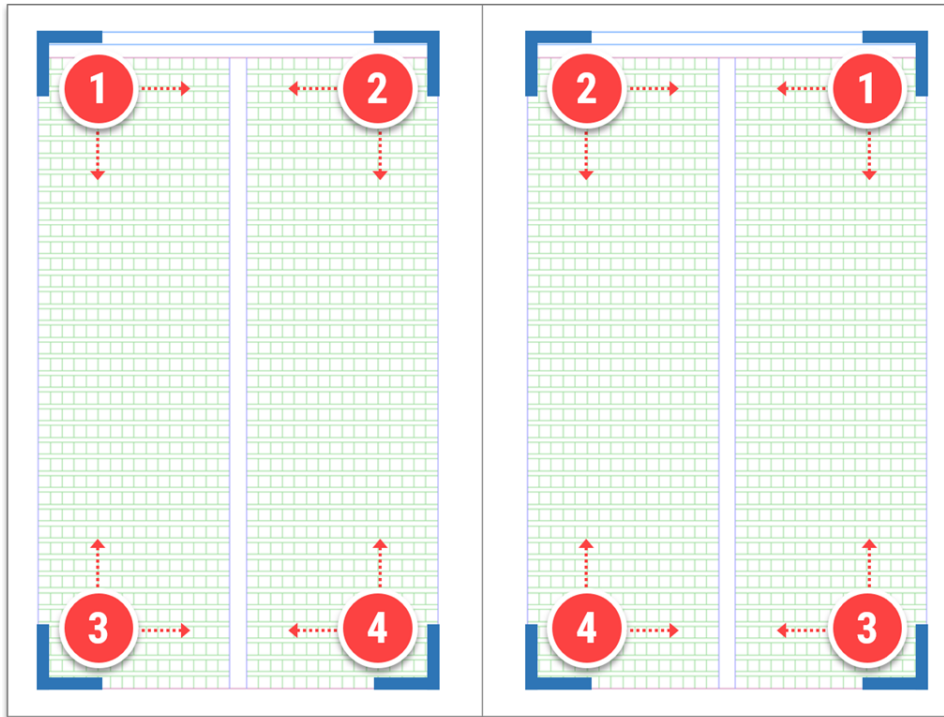
You can also specify that the grid should be centered:

- **Center Vertically** — Enter only the amount for the **Inside** margin. The text grid is centered on the page vertically. The calculated spaces remaining are the Top, Bottom, and Outside margins.
- **Center Horizontally** — Enter only the amount for the **Top** margin. The text grid is centered on the page horizontally. The calculated spaces remaining are the Outside, Inside, and Bottom margins.
- **Center Completely** — No margin amounts are entered. The text grid is centered on the page. The calculated spaces remaining outside the grid are the margins.

If any of the calculated margins are too small, or are negative values, then you need to adjust the dimensions of the grid by changing the number of lines, or characters, the size of the font, or the amount of space between lines (line aki) or characters (character aki).

> **Important note about the top margin:** In Publishing Assistant 7, the top margin is the distance between the top of the page and the top of the running header text. *It is the empty space above all text.* In previous versions of PA, the top margin was the distance between the top the page and the top of the body text.

2 Text Grid

Direction

At the top, right, select the overall direction for the text layout:

- Selecting **Horizontal** results in a layout where lines of text flow top-to-bottom within each column, and characters flow left-to-right within each line.
- Selecting **Vertical** results in a layout where lines of text flow right-to-left within each column, and characters flow top-to-bottom within each line.

Next, configure the font family, style, size, leading, space between lines or characters, and the space between Header and Body texts.

The specifications are presented in a table-like format, in the order in which sections of text appear on the typeset page, from top-to-bottom. Values in the the column labelled 'Spacing' are defining the height of texts, and the amount of space between them.

For each row in which a font is selected – Header, Body, and Notes – specify the following:

Font Family

- Select the **font family**. The menu lists fonts recognized by InDesign, which may not include all fonts installed on your system.

Font Style

- Select the **font style**. The menu lists styles provided by the selected font, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

MORE - About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. *It is always recommended to install and use styles provided by the font designer*, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Size

- For **Header** and **Body** text – Enter the **amount in points**.

  For **Notes** text – Use units of a **fraction** (e.g. 3/4), or **%** (based on the body text font size), or a specific **amount in points** (pt).
  Default units: fraction

Spacing (line spacing/leading)

- *In a CJK Grid layout, this field is not editable.* The **amount of leading** (line spacing) is calculated by adding together the font size and the space between lines (line aki).

InDesign Font Catalog: When opening the drop down menu to select a font, Publishing Assistant may display a 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.

Vertical Layout Header Position

If the direction for the layout is set to vertical, then select the position for the running header. In a horizontal layout, the header is always at the top of the page as with a Standard layout.

- Select **Top** to set the running header in horizontal row of text at the top of the page, inside the top margin.
- Select **Outside** to set the running header in a vertical column of text at the outside edge of the page, inside the outside margin.

Space Between Header and Body

- Enter the **amount of space** between the bottom of the running header and the top of the body text frame. Use units of a **fraction** (e.g. 3/4), **line**, or **%** (based on body text leading), or a specific **amount in mm or points** (pt).
  Leave blank to use a default of `1 line`.
  Default units: line

  Note: This value also sets the amount of space between the bottom of the body text frame and footer text (if enabled).

Space Between Lines (Line Aki)

- For **Body** and **Notes** text – Enter the **amount of space** to add between lines of body text.
  Leave blank to use a default of `4 pt`.
  Default units: pt

Space Between Characters (Character Aki)

- For **Body** and **Notes** text – Enter the **amount of space** to add between each character within a line of body text.
  Leave blank to use a default of `0 pt`.
  Default units: pt

Characters

- Enter the **number of characters** which should be set within each line of text.

Lines

- Enter the **number of lines** of text which should be set within each column.

Footer

- ☑ Check if the layout includes footer text. The amount of space between the bottom of the body text frame and footer is equal to the Space Between Header and Body.

Custom Layout

About Custom Layouts

The specifications in Publishing Assistant for a 'Standard' job type 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 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 work with one of the 'Custom Layout' job types.

There are 2 custom layout job types — **Standard**, and **Extended**.

Custom Layout - Standard

A 'Custom Layout - Standard' job is used for creating a custom layout for a 'Standard' or 'Auxiliary' type Paratext project text, which can include:

- Book introductions.
- Standard translation footnotes (`\f`).
- Cross-references (`\x`).
- Peripherals (front and end matter books).

Custom Layout - Extended

A 'Custom Layout - Extended' job is used for creating a layout for a Paratext 'Legacy Study Bible' or 'Study Bible Publication' project text. In addition to the content of a Custom Layout - Standard job, an Extended job includes:

- Division and section introductions.
- Extended study footnotes (`\ef`).
- Extended cross-references (`\ex`).
- Sidebars (mini-articles) (`\esb`).
- Study content categories (`\cat ...\cat*`).
- Extended book introductions.

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

Pagination in Custom Layouts

When creating documents for a standard (non-custom) job, 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 adds frames to each page which are used for notes and the running header. These steps occur before placing note or header content, or adjusting any of the pages.

Page-by-page process

As page layouts become more complex, and the amount of non-scripture content on each page increases, a different approach is required. A page-by-page process is followed where the content and layout for each page is finalized before moving on to the next page. This is preferred since the impact of adjustments on one page can cause significant changes to the content which should appear on the following page.

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 flow is linked from the previous page, and the initial content required for each additional frame is placed. Typically, each page is adjusted before another page is added to the document. The process for adjusting each page is similar to the process for basic Bibles.

Automation
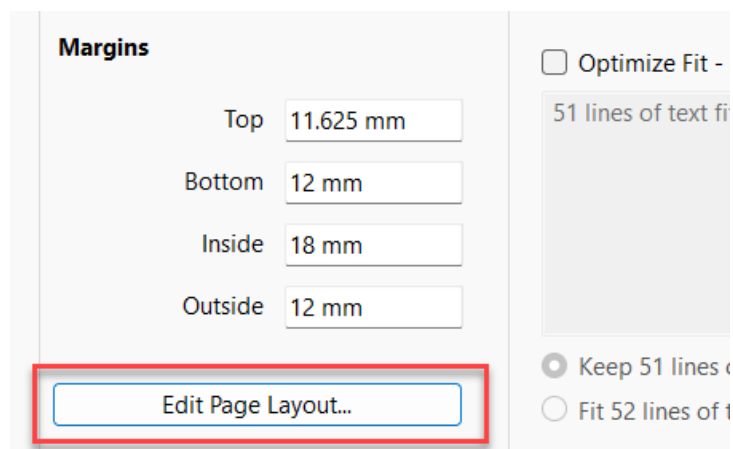
Publishing Assistant can attempt to automate the operations needed to complete pages for a custom layout. However, for custom layouts it is quite important to understand the function of each page tool and text tool, and to determine how to use them most effectively for completing pages in a particular job. You will determine which actions Publishing Assistant will perform automatically on every page, and also how you will interact with and make decisions about the page building process.

Complex pages require flexibility for determining the position of larger content items. 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.
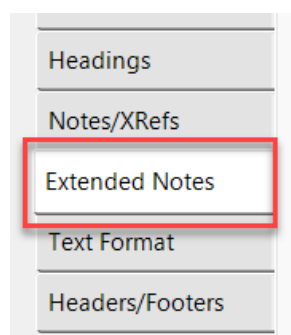
Creating a New Custom Layout Specification

To configure a custom layout for your job:

- Select **Custom Layout -** Standard or Extended from the job type menu, depending on the type of Paratext project you are working with.
  - A button labelled 'Edit Page Layout' appears below the Margins heading at the bottom left of the Basic Setup tab.

  - Selecting 'Custom Layout - Extended' also causes an additional tab for 'Extended Notes' specifications to appear below the tab for 'Notes/Xrefs'.

- Configure Basic Setup specifications. The column specifications are disabled in the interface, because frame positions and the number of frame columns will actually be defined using the page layout description editor.
- Clicking **Edit Page Layout** opens the page layout description editor. For new jobs, Publishing Assistant the page layout description editor opens with a default layout pre-configured (depending on the custom layout type you have selected).

Page Layout Descriptions

Editing Page Layouts

When a custom layout job type is selected, a button labelled 'Edit Page Layout' appears below the Margins heading at the bottom left of the Basic Setup tab . Click this button to open the 'page layout description editor'. This is the interface for configuring the arrangement of content for a custom layout.

A custom page layout description is a definition of the frames on a page, the content 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. 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. Defaults are given to provide a working example, but they do not need to be used as is.

Standard project default layout

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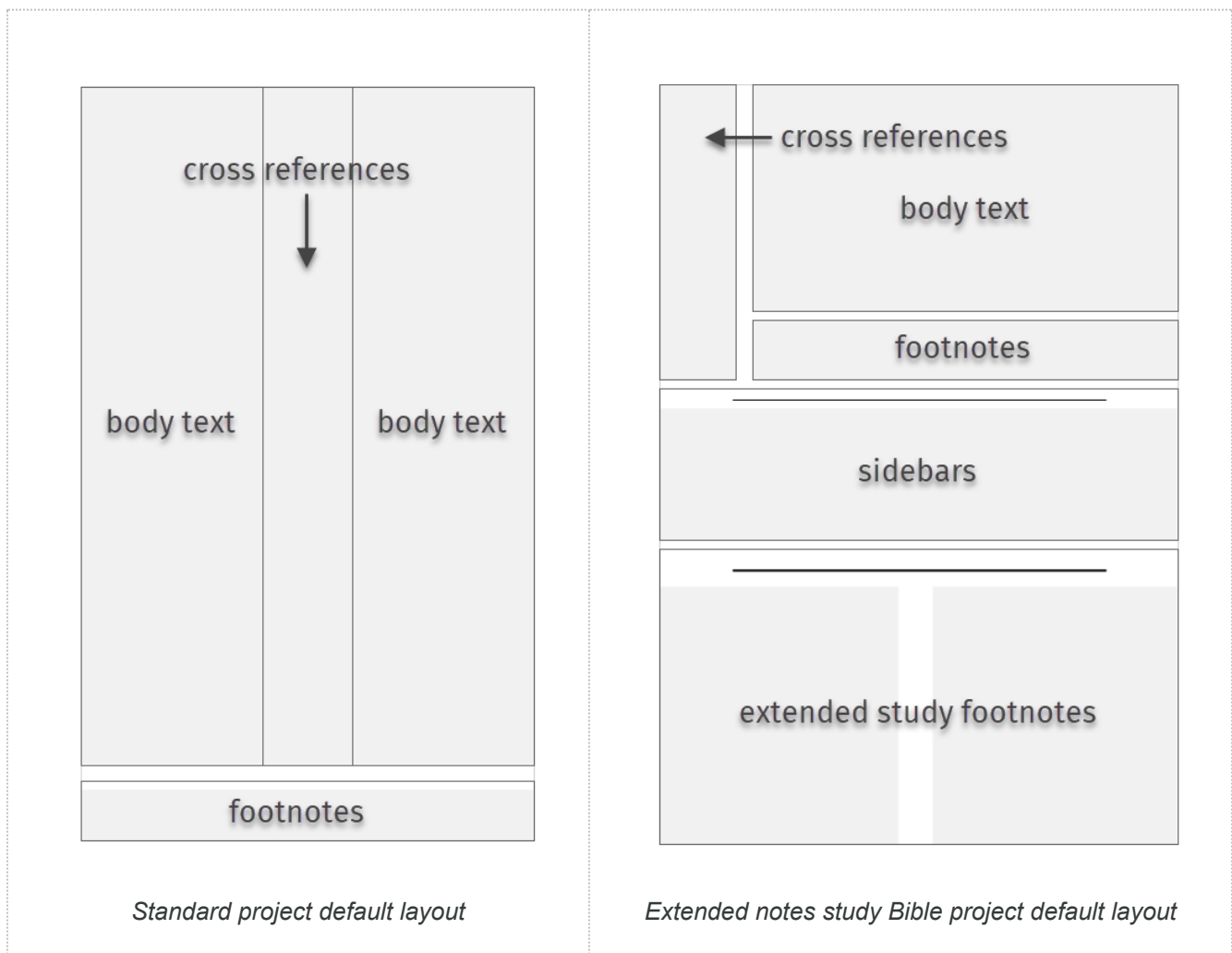
The default layout for the Extended Notes Study Bible project is shown in the editor below.
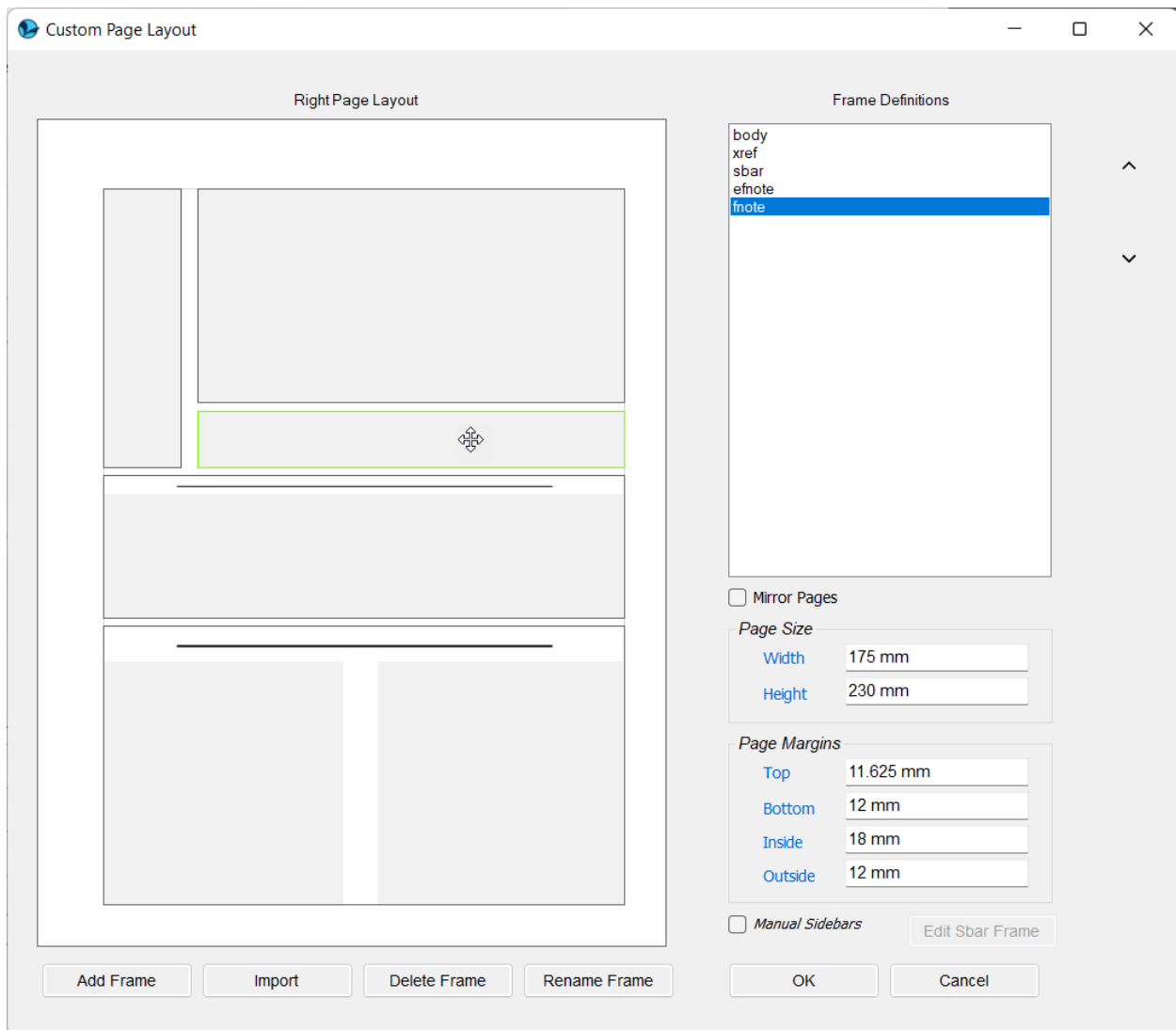
On the left side of the editor, frames are displayed visually on an image of a right-side page. On the top right of the editor, the frames are shown in a Frame Definitions list. If a frame is selected on the page image or in the frame list, it is highlighted with a green outline in the image, and the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

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

Mirror Pages

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

  For 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, then the sidebar frame will be hidden.

Complex pages often require more flexibility for determining the position of larger content items. In custom layout jobs, illustrations are handled through a process involving use of InDesign Libraries. This process can also be applied to study Bible sidebars. 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 titled Manual Sidebar Definition.

  For the example layout, **Manual Sidebars** is selected.
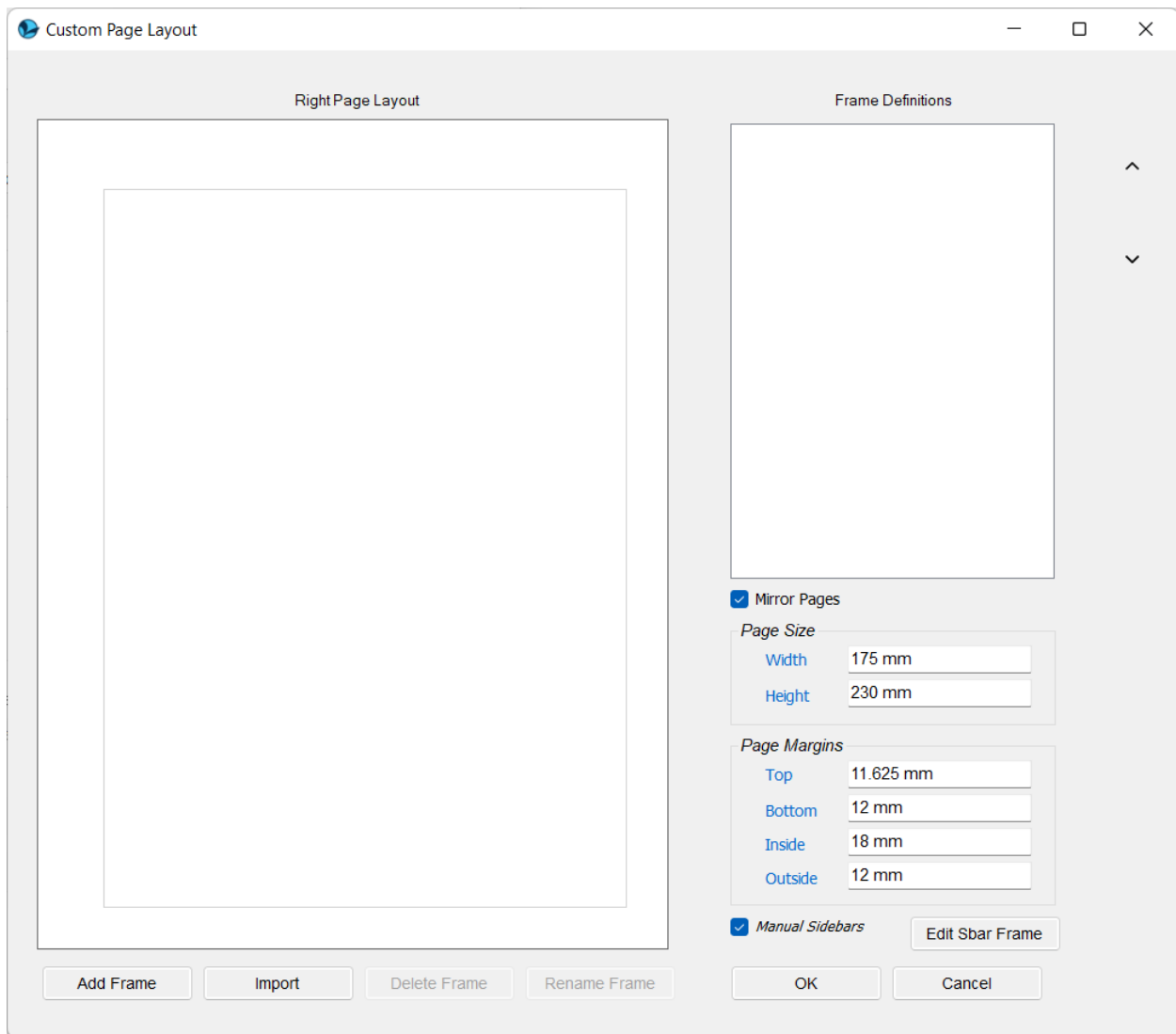
Every page layout must contain a frame for the scripture body text. This frame must be named `body`.

- Click **Add Frame**
- A small window for entering the frame name will open.

  For the example layout, enter the name `body` in the text field and click **OK**.
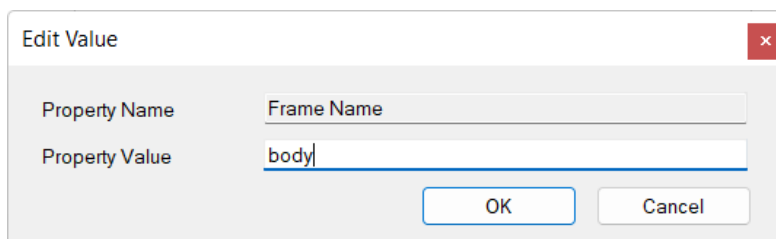
A frame is added at the top left corner of the page layout. The name `body` is shown in the Frame Definitions list.

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.
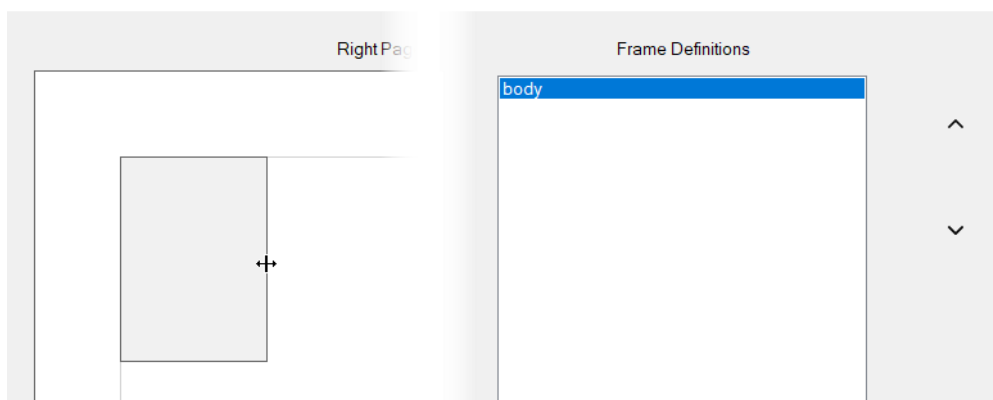
For the example layout, two additional frames are needed - One for the extended study notes (named `efnotes`), and one for the the regular translation footnotes and cross references (named `fxnotes`). These additional frames can be given any suitable name.

The frames should be repositioned and resized to an approximate position and size which they will occupy on a right side page. They 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 space between frames are adjusted in order to fit content on the page.

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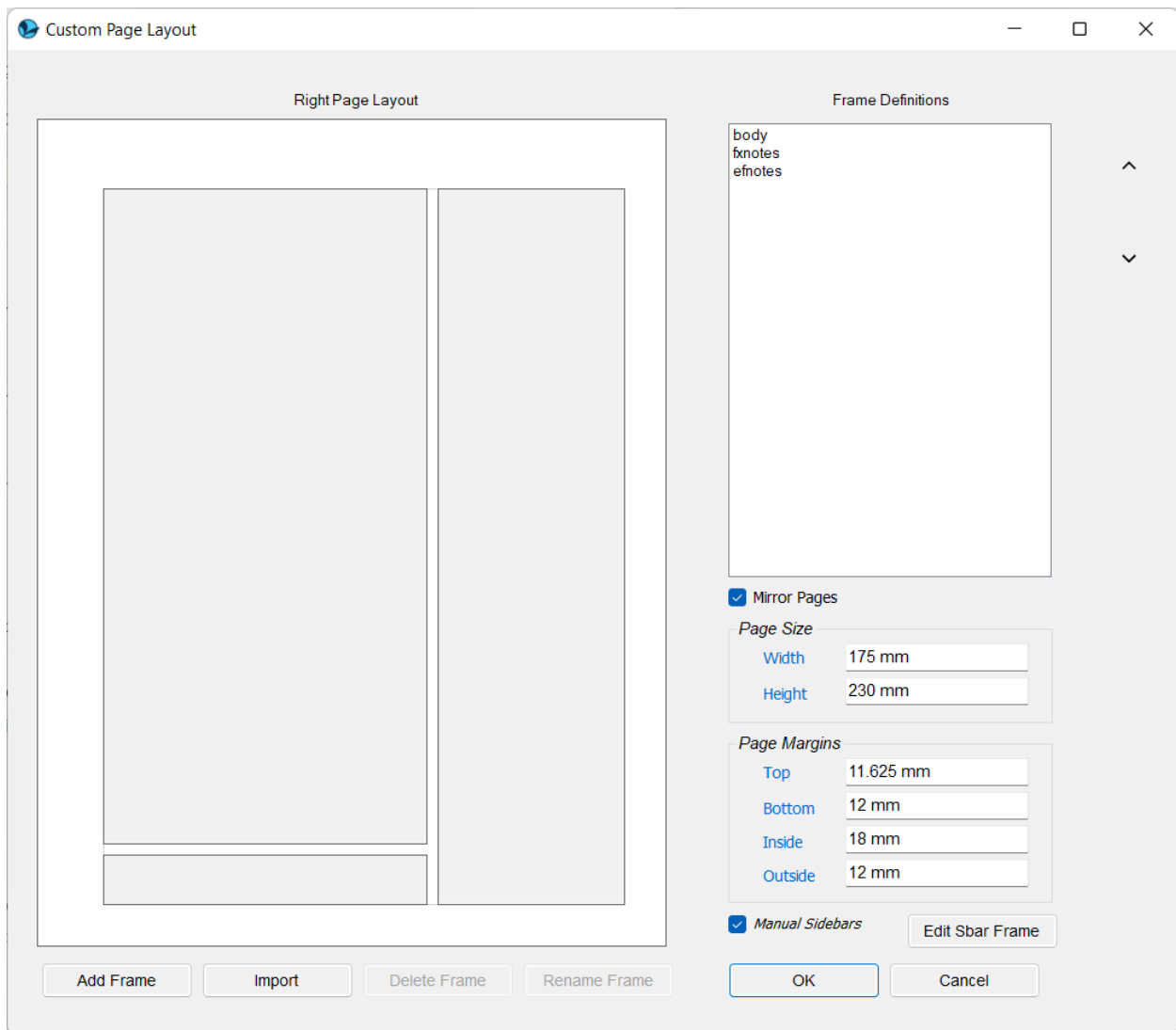
Next, configure the content which should be placed in each frame, the interaction between frames, and update the exact measurements for each frame, if necessary. This is covered below in the section on editing frame definitions.

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 1) within a frame in the visual layout, or 2) 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 can manage the Measurements, Markers, and Interactions for each frame in the layout.

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Select a frame from the menu 'Active Frame' (top left) to quickly move to configuring a different frame without closing and re-opening the editing window.

Measurements

In this tab, 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 area, 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.

  For the example layout:

    o   0% Top, 0% Inside, 182mm Bottom, 90mm Outside for the `body` frame.
    o   185mm Top, 0% Inside, 100% Bottom, 90mm Outside for the `fxnotes` frame.
    o   0% Top, 93mm Inside, 100% 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

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In this tab, configure the project content which should be placed in the current frame.
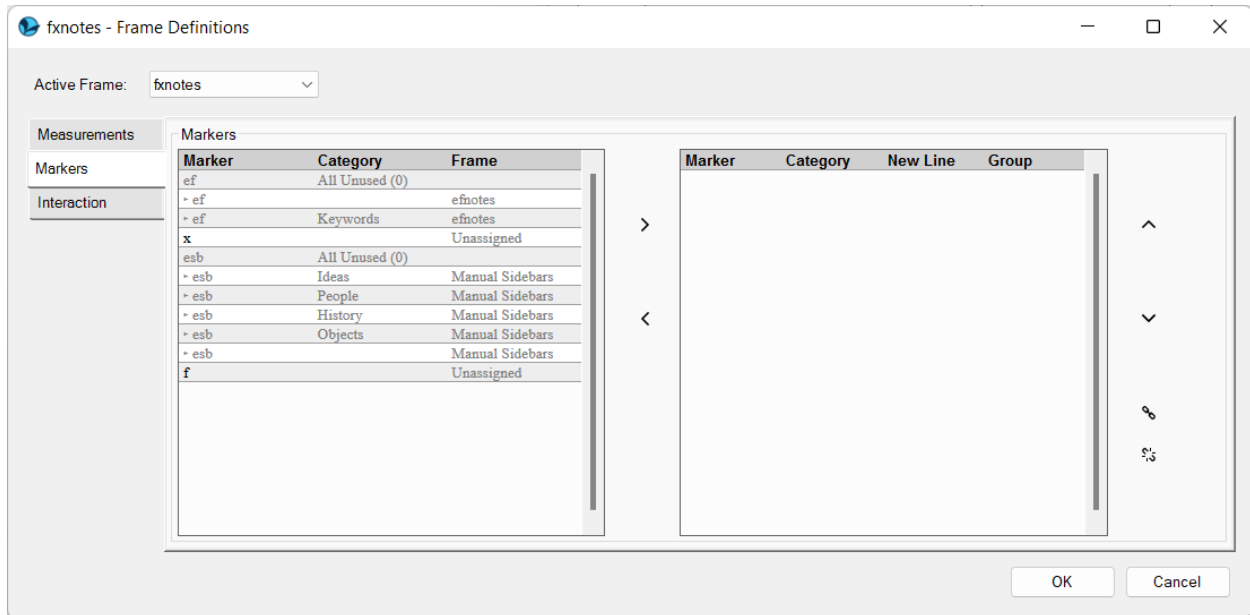
There are two tables displayed in the interface. On the left side you see a table with a list of the content **Markers** found in the source project text. The **Frame** column shows whether a marker has already been assigned to a frame. Only the markers which are 'Unassigned' can be added to the current 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 (i.e. the same marker but with different categories can be placed in separate frames).

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** on the left side, and then click the **right arrow** between tables to add it to the right side.
- Do this again to add other content to the frame.
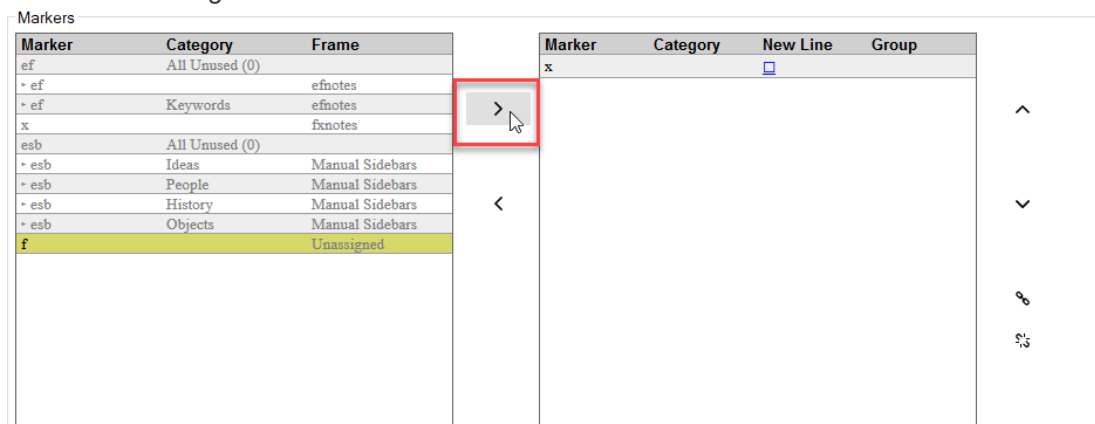
To **configure the order** of the marker content in the frame

- **Select a marker row** on the right side, and then click the **up** or **down** arrows at the right edge of the table to change its position.

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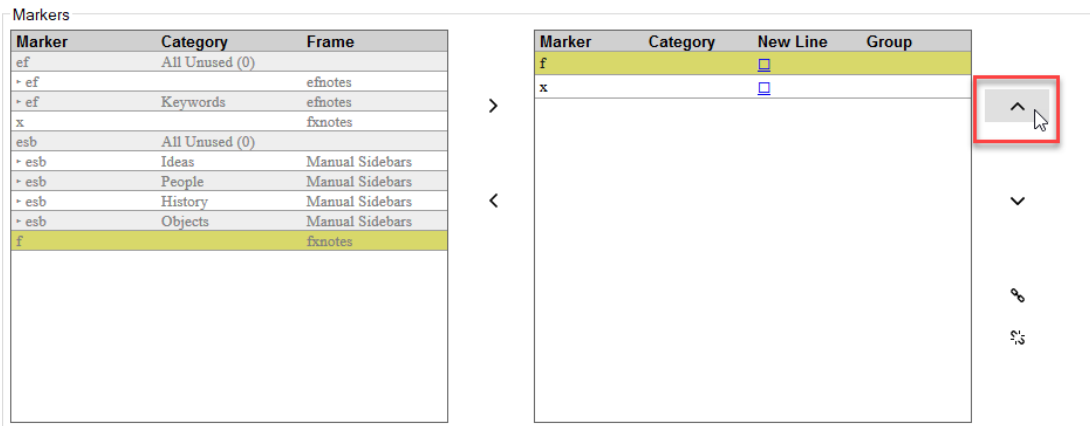
Every row added to the right side will result in a block of content for this type of marker being added to the frame when building pages. Within each block, the marker content will appear in the same sequence that it occurs in the project text.

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.
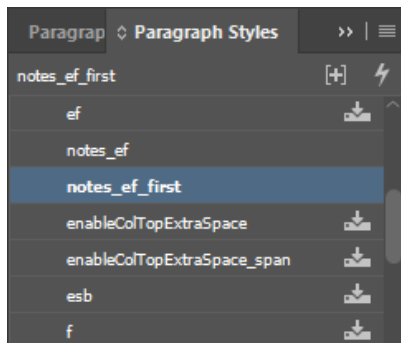
New Line

By default, the content for a marker will be collected as a single paragraph in InDesign, with a space added between each element. The space will have a configurable style applied.

- ☑ Check the **New Line** box for a marker 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 on the right side. Then click the link icon at right edge of the table to 'group' the selected markers together. A letter is assigned to the new group (A,B,C etc.). When markers are grouped, the content for any marker in the group is added to the frame in the sequence it occurs in the project.
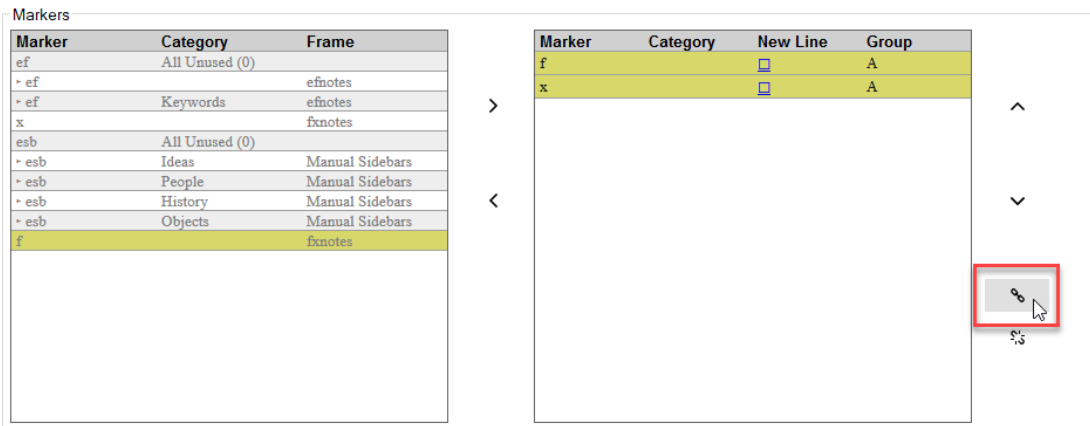
Un-group markers by selecting one or more rows and then clicking the broken link icon.

For 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.

Marker	Category	New Line	Group
f		☐	
x		☐	

- The `efnotes` frame contains content for `\ef` markers. The New Line option is selected.

Marker	Category	New Line	Group
ef		☑	

Interaction

In this tab, manage how frames interact with other frames on the page.

Each frame on the page must have one of its vertical edges attached or 'glued' to 1) a position on the page or 2) the edge of another frame. The frame does not move from this location. If the frame needs to become larger or smaller in order to fit its content, it will be adjusted by expanding toward or retracting from its list of Grow Frames.

The other vertical edge is adjusted by Publishing Assistant to properly fit the content 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 adjusted. 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.
  - 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.
  - 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).

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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 require that the text wrap properties are set for this frame in InDesign, 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 another frame, **select the other frame** from this menu.
- **Glue Space** — If you selected to glue to another frame, **enter the amount of space to add** between the current frame and the frame which the current frame is glued to.

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.

For 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 selected the Manual Sidebars option, then 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 each sidebar element in the job. A separate frame of this configuration, 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 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

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 accept 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, as 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 Jesus Christ, 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 all 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 develops 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

\esb
Manual Sidebars

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'fxnotes'

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 long stay in Egypt, they settled in Canaan. Lot settled east of the Jordan River, and Abraham settled to the west, where he lived by 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, showing that the OT itself says that SALVATION is through FAITH.

3.11: *put [right with God through faith shall] live:* Or "[the one who is put right with God through] faith".

3.12: *the [Law]*

3.13: *the [curse]* ... Jesus in his crucifixion the curse pronounced in Deut 21.23; see also 2 Cor 5.21.

\f, \x
'fxnotes'

\ef
'efnotes'

Example extended notes study Bible layout - 2 page spread.
Showing division and section introduction paragraphs; sidebar on right page with 'People' category style.

Chapter/Verse

1 Chapter Numbers

Configure the format for chapter numbers.

Format

This option applies to all books except Psalms.

- Select **Drop Caps** to format chapter numbers as two-line drop caps.
- Select **Heading** to format new chapters as headings. Configure the Heading Format below.
- Select **Inline** to include the chapter number inline with the text at the beginning of the first chapter paragraph.
  Further adjustments to the format for drop cap or inline chapter numbers can be done in InDesign using the character style `cnum`.

Chapter Label

This option applies to all books except Psalms.

- *If you selected Heading for the chapter Format*, enter the string to add before the chapter number in a chapter heading, for example: 'Chapter', 'Chapitre', or 'Capítulo', which would result in headings such as Chapter 3, Chapitre 3, or Capítulo 3. Leave blank to show only the chapter number in the heading.

  If needed, you can further customize the Chapter Label string using content codes.

Hide Chapter Number in Single Chapter Books?

- ☑ Check to hide the chapter number for books which have only one chapter.

Include Verse Number 1

- ☑ Check to show the first verse number in each chapter. ☐ Un-check to hide the first verse number. In single chapter books, the first verse number is always shown.

Psalm Format

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- Select **Drop Cap** to format Psalm numbers as a two-line drop cap.
- Select **Heading** to format as headings. Configure the Heading Format below.
- Select **Inline** to include the Psalm number inline with the text at the beginning of the first line of the Psalm.

  With both Drop Cap and Inline options, a character style (cnum) is applied to the Psalm number to enable simple adjustments to the formatting of the number.

Psalm Label

- *If you selected Heading for the Psalm Format*, enter the string to add before the Psalm number in the heading, for example: 'Psalm', 'Psaume', or 'Salmo', which would result in headings such as Psalm 3, Psaume 3, or Salmo 3. Leave blank to show only the Psalm number in the heading.

  If needed, you can further customize the Psalm Label string using content codes.

Include Verse Number 1

- ☑ Check to show the first verse number in each Psalm. ☐ Un-check to hide the first verse number.

Chapter Number Script

- Select a **script/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.

  Changing the Chapter Number Script will cause a corresponding update to the Verse Number and Page Number script settings (if these settings were equal to the chapter number script before the change).

  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.

Heading Format

If you selected **Heading** for either chapter Format or Psalm Format, then configure the font family, style, size, leading, position, and space around the heading.

Font Family

- Select the **font family**. The menu lists fonts recognized by InDesign, which may not include all fonts installed on your system.

Font Style

- Select the **font style**. The menu lists styles provided by the selected font, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

  MORE - About '+Fake' Font Styles

  Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. ***It is always recommended to install and use styles provided by the font designer***, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Size

- Enter the **font size in points**.
  Leave blank to use a default of the body text font size.

Spacing (line spacing/leading)

- Enter the **amount of leading** (line spacing). Use units of a **fraction** (e.g. 3/4), **em**, **line**, or **%** (based on body text leading), or a specific **amount in points** (pt).
  Leave empty to use a default of the body text leading.
  Default units: pt

Centered

- ☑ Check to center chapter or Psalm headings within the body column. ☐ Un-check to align left (or right for right-to-left layouts).

Space Before

- Enter the **amount of space** to add before chapter or Psalm headings. Use units of a **fraction** (e.g. 3/4), **em**, **line**, or **%** (based on body text leading), or a specific **amount in mm or points** (pt).
  Leave blank to use a calculated amount based on the body text leading.
  Default units: pt

Space After

- Enter the **amount of space** to add after chapter or Psalm headings. Use units of a **fraction** (e.g. 3/4), **em**, **line**, or **%** (based on body text leading), or a specific **amount in mm or points** (pt).
  Leave blank to use a calculated amount based on the body text leading.
  Default units: pt

2 Verse Numbers

Configure the format for verse numbers.

Font Style

- Select the **font style**. The menu lists styles provided by the selected font, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

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MORE - About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

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If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Raised

- ☑ Check to format verse numbers in smaller text, with a positive baseline shift. ☐ Leave unchecked to format verse numbers in full size body text.
  Further adjustments to the format for verse numbers can be done in InDesign character styles `v` and `v1`.

Verse Number Script

- Select a **script/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.

Marginal Verses

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?

- ☑ Check to show verse numbers in the margin.

Where to Show

- Select **where** you would like the verse numbers to appear **in relation to the body column(s)**. For a 1 column page, 'outside' and 'inside' refers the outside or inner spine margins for the entire page spread. For a 2 column page 'outside' and 'inside' refers to the outside margin or the gutter between columns.

Distance from Body

- Enter the **amount of space** between the verse number and the edge of the body column.
  Default units: mm

Which Verses

- Select **which verse numbers** to show in the margins. If you select 'Only those in the middle...', the verse numbers at the start of a paragraph will remain untouched.

Hide Verse #s in Body

- ☑ Check to hide the verse numbers in the body. ☐ Un-check to to show verse numbers in both the margin as well as in the body.

Mark in Body

- If you hide verse numbers in the body, you may want to show a marker in their place. Enter the marker character here. The marker will not be displayed when a paragraph begins with a verse number.

Marks in Poetry

- If you are showing markers, you can specify how these are handled within poetry. Select whether to show markers for all verses in poetry, or to only show markers in the middle of a poetic line.

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.
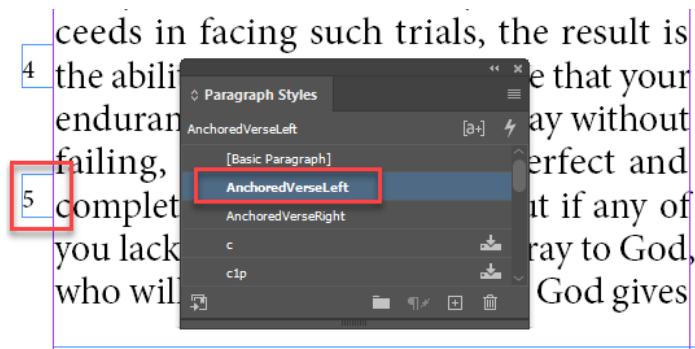
If you are showing a marker to indicate the location of verses, the format of marker can be adjusted with a character style named `vmark`.

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

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Headings

1 Main Title

Font Family

- Select the **font family** to use for main titles (`\mt1`). The menu lists fonts recognized by InDesign, which may not include all fonts installed on your system.

Font Style

- Select the **font style**. The menu lists styles provided by the selected font family, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

MORE - About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. ***It is always recommended to install and use styles provided by the font designer***, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Size

- Enter the **size of the font** to use for main titles.
  Leave blank to use a default based on the body text font size.

2 Headings Format

Configure the font family, style, size, leading, position, and space around three common levels of headings – Major Section Headings (`\ms`, `\ms1`), Section Headings (`\s`, `\s1`), and Minor Section Headings (`\s2`).

For each heading, specify the following:

Font Family

- Select the **font family**. The menu lists fonts recognized by InDesign, which may not include all fonts installed on your system.

Font Style

- Select the **font style**. The menu lists styles provided by the selected font family, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

  #### MORE - About '+Fake' Font Styles

  Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

  These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. ***It is always recommended to install and use styles provided by the font designer***, whenever they are available.

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If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Size

- Enter the **font size in points**.
  Leave blank to use a default of the body text font size.

Spacing (line spacing/leading)

- Enter the **amount of leading** (line spacing). Use units of a **fraction** (e.g. 3/4), **em**, **line**, or **%** (based on body text leading), or a specific **amount in points** (pt).
  Leave empty to use a default of the body text leading.
  Default units: pt

Centered

- ☑ Check to align the heading centered within the body column. ☐ Un-check to align left (or right for right-to-left layouts).

Space Before

- Enter the **amount of space** to add before the heading. Use units of a **fraction** (e.g. 3/4), **em**, **line**, or **%** (based on body text leading), or a specific **amount in mm or points** (pt).
  Leave blank to use a calculated amount based on the body text leading.
  Default units: pt

Space After

- Enter the **amount of space** to add after the heading. Use units of a **fraction** (e.g. 3/4), **em**, **line**, or **%** (based on body text leading), or a specific **amount in mm or points** (pt).
  Leave blank to use a calculated amount based on the body text leading.
  Default units: pt

Preserve Space Before Headings

In order to maintain alignment of the body text with the baseline grid, the Space Before and Space After added to headings should normally total a multiple of the body text leading. If the Space Before and Space After fields are left blank, Publishing Assistant will calculate suitable values. For example, if your job's body text leading is set to 10pt, the space before a heading might be calculated as 8pt, and the space after as 2pt (a total of 10pt, or 1 additional line.)

InDesign normally omits space applied by a style before a paragraph, when the paragraph occurs at the top of a text column. This behavior can interfere with maintaining alignment of the body text with the baseline grid.
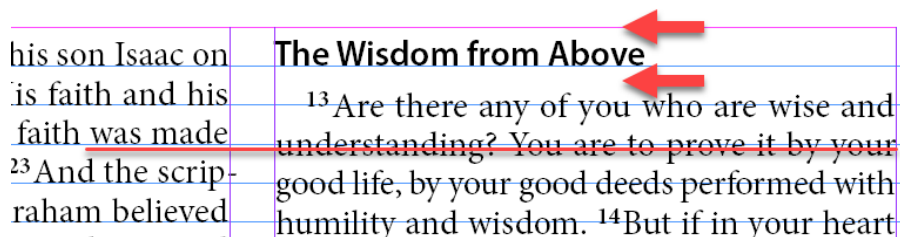
- ☑ Check to preserve the space before headings even when the a heading occurs at the top of a column (default).

This is done by adding 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**. 'Keep with Next' ensures that the `enableColTopExtraSpace` paragraph is never separated from the following heading. The result is that headings do not appear to InDesign to occur at the top of a column.
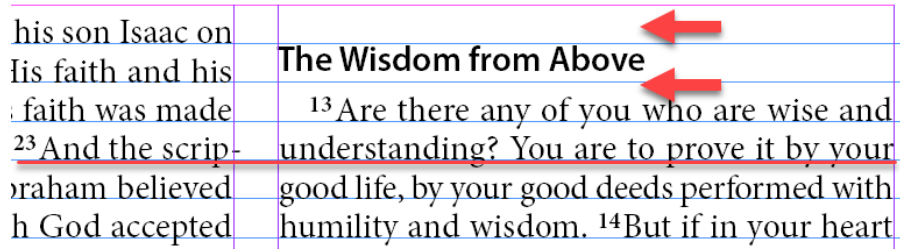
- ☐ Un-check to apply an alternate approach to maintaining alignment of the body text with the baseline grid. This approach applies a full line of 'space before' headings, plus a baseline shift equal to the amount of space after configured for the heading. The actual 'space after' amount for the heading is set to zero. This configuration maintains alignment of the body text with the baseline grid without preserving the space above headings when they occur at the top of a column.
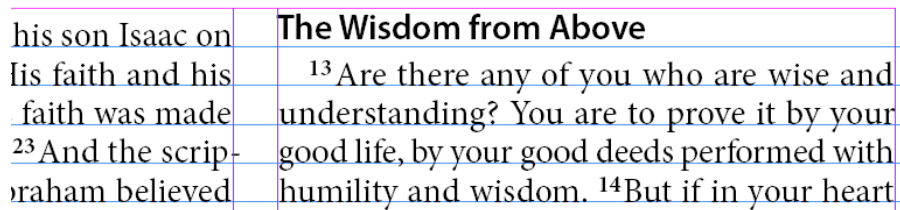
3 Scope or Parallel References Format

Scope (`\mr`, `\sr`), or parallel references (`\r`), may occur immediately after major, section, or minor section headings. These are normally formatted distinctly from the preceding heading. For each, specify the following:

Font Style

- Select the **font style**. The menu lists styles provided by the selected font, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

MORE - About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they

are not actually required. ***It is always recommended to install and use styles provided by the font designer***, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Size

- Enter the **font size in points**.
  Leave blank to use a default of the body text font size.

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.

Notes/XRefs

1 Footnotes

- ☑ Check to include footnotes in the layout. ☐ Un-check to suppress the footnotes.

Callers

- **Enter a sequence of callers** to be used for footnotes, separated by spaces. Enter a single character only, if desired. The initial default list displayed is taken from the Paratext project's Language Settings.

  If the Callers list field is emptied, PA re-reads the default list again from the Paratext project.

  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 read the initial, default 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 is specified for footnotes and cross references.

Caller Display

- Select whether footnote callers are visible in the text and when the caller sequence should restart:
  - **Default** - Use the caller configuration specified in the source USFM text. If the source text specifies + for callers, characters in the caller sequence restart at the beginning of each book, and within a book at the end of the sequence. If the source text specifies – for callers, callers are not displayed.

    The remaining options *override* the caller configuration specified in the source USFM text.

  - **Restart by Book** - Display callers. Restart at the beginning of each book, and within a book at the end of the sequence.
  - **Restart by Chapter** - Display callers. Restart by book, and at each new chapter.
  - **Restart by Page** - Display callers. Restart by book, and at each new page.
  - **Hide Callers** - Callers are not displayed.

Caller Style

- Select the **font family** for footnote callers.
- Select the **font style** for footnote callers. The menu lists styles provided by the selected font family, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

MORE - About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. ***It is always recommended to install and use styles provided by the font designer***, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Hide Callees

- ☑ Check to hide footnote 'callees' in the note frame.

Start Each Footnote on a New Line

- ☑ Check to begin each footnote on a new line. ☐ Un-check to have each footnote start directly after the previous one, separated by additional whitespace.

Include Origin References

- ☑ Check to display the origin reference at the beginning of each footnote (after the caller). ☐ Un-check to hide the origin reference.
  Enabling this option will work only if the project text already includes footnote references. Paratext provides a utility which can insert footnote references into a project, if they are missing. Search for "insert missing origin references" in Paratext Help.

CJK Style

- Select the footnote style to use with a CJK layout. This setting only applies to CJK layouts, when the InDesign CJK feature set is enabled.
  - o **Inline** typesets footnotes inline within the body text using two half-height lines.
  - o **Bottom** typesets footnotes at the bottom of the page.

2 Cross References

- ☑ Check to include cross references in the layout. ☐ Un-check to suppress the cross references.

Use Footnote Sequence

- ☑ Check to apply the caller sequence defined for footnotes, also to cross references.
  This setting has no effect if callers are not indicated in the USFM text for cross references (and a Restart override option has not been selected for the cross reference Caller Display).

Callers

- **Enter a sequence of callers** to be used for cross references, separated by spaces. Enter a single character only, if desired. The initial default list displayed is taken from the Paratext project's Language Settings.

  If the Callers list field is emptied, PA re-reads the default list again from the Paratext project.

Caller Display

- Select whether cross reference callers are visible in the text and when the caller sequence should restart:

- **Default** - Use the caller configuration specified in the source USFM text. If the source text specifies + for callers, characters in the caller sequence restart at beginning of each book, and within a book at the end of the sequence. If the source text specifies – for callers, callers are not displayed.

  The remaining options *override* the caller configuration specified in the source USFM text.

- **Restart by Book** - Display callers. Restart at the beginning of each book, and within a book at the end of the sequence.
- **Restart by Chapter** - Display callers. Restart by book, and at each new chapter.
- **Restart by Page** - Display callers. Restart by book, and at each new page.
- **Hide Callers** - Callers are not displayed.

Caller Style

- Select the **font family** for cross reference callers.
- Select the **font style** for cross reference callers. The menu lists styles provided by the selected font family, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

MORE - About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. ***It is always recommended to install and use styles provided by the font designer***, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Hide Callees

- ☑ Check to hide cross reference 'callees' in the note frame.

Start Each Cross Reference on a New Line?

- ☑ Check to begin each cross reference on a new line. ☐ Un-check to have each cross reference start directly after the previous one, separated by additional whitespace.

Blend With Footnotes

- ☑ Check to merge the footnotes and cross references into one collection, mixed together in the order that they occur in the body text. ☐ Un-check to typeset footnotes and cross references as separate collections within the note frame.

3 Notes Frame

Layout

- Select the **column layout** for the footnote and cross reference texts. The option to blend cross references with footnotes 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 footnotes will be typeset first.
    - o 1 Columns - Page Wide
    - o 2 Columns - Page Wide
    - o 1 Column - Left
    - o 1 Column - Right
    - o 1 Column - Inside
    - o 1 Column - Outside

Gutter

- If you selected a note frame layout with 2 columns, enter the **amount of space** between the columns. Default units: mm

Rule in Gutter

- ☑ Check to generate a vertical rule in the gutter between note text columns.

Rule Between Body and Notes

- ☑ Check to draw a horizontal separation line between the body text and the notes. The format of the rule (length, weight, color, offset from the note text etc.) can be changed by editing the properties of the `note frame rule` paragraph style within a generated InDesign document.

Space Between Footnotes and Cross References

- ☑ Check to add an empty paragraph between footnotes and cross references. A style named `f_x_padding` is applied to this paragraph with a default leading of 1/2 of the body text leading.

4 Glossary Words

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 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.

Caller Before

- Enter a **character** to display before marked glossary words. If you would like to surround words, enter an appropriate pair of characters in the Before and After fields.

Caller After

- Enter a **character** to display after marked glossary words.

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Caller Style

- Select the **font family** for glossary word callers.
- Select the **font style** to use for glossary word callers. The menu lists only styles provided by the selected font family, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

MORE - About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. *It is always recommended to install and use styles provided by the font designer*, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

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 apply special formatting to `\w...\w*`. You can adjust the format for the marked word by configuring the properties for the `w` character style in InDesign. If you have entered a character to display as a glossary caller before ans/or after the word, adjust the format of the caller by configuring the `glossaryCaller` character style.

Asterisk glossary caller before, formatted 60% black

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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.

Layout Examples

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

[40]And if someone takes you to court to sue you for your shirt, let him have your coat as well. [41]And 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 you will be put in jail. [26]There you will stay, I tell you, until you pay the last penny of your fine.

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

———————————————

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

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.' [39]But 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

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

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

Extended Notes

1 Extended Notes

Callers

- **Enter a sequence of callers** to be used for extended footnotes, separated by spaces. Enter a single character only, if desired. The initial default list displayed is taken from the Paratext project's Language Settings.

    If the Callers list field is emptied, PA re-reads the default list again from the Paratext project.

    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 read the initial, default 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 is specified for footnotes and cross references.

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Caller Display

- Select whether footnote callers are visible in the text and when the caller sequence should restart:
    - **Default** - Use the caller configuration specified in the source USFM text. If the source text specifies + for callers, characters in the caller sequence restart at the beginning of each book, and within a book at the end of the sequence. If the source text specifies – for callers, callers are not displayed.

        The remaining options *override* the caller configuration specified in the source USFM text.

    - **Restart by Book** - Display callers. Restart at the beginning of each book, and within a book at the end of the sequence.
    - **Restart by Chapter** - Display callers. Restart by book, and at each new chapter.
    - **Restart by Page** - Display callers. Restart by book, and at each new page.
    - **Hide Callers** - Callers are not displayed.

Caller Font Style

- Select the **font family** for extended footnote callers.
- Select the **font style** to use for extended footnote callers. The menu lists only styles provided by the selected font family, plus options for generating '+Fake' styles for Bold and Italic if these styles do not appear to be available in the font.

    ### MORE - About '+Fake' Font Styles

    Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

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These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. ***It is always recommended to install and use styles provided by the font designer***, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Hide Callees

- ☑ Check to hide extended footnote 'callees' in the note frame.

Include Origin References

- ☑ Check to display the origin reference at the beginning of each extended footnote (after the caller). ☐ Un-check to hide the origin reference.
  Enabling this option will work only if the project text already includes extended footnote references. Paratext provides a utility which can insert extended footnote references into a project, if they are missing. Search for "insert missing origin references" in Paratext Help.

2 Note Category Features

About Note Categories

A Paratext Legacy Study Bible or Study Bible Publication project contains notes and sidebars which may have been tagged with categories. Categories are used to associate a note or sidebar with a topic or theme. They are applied to `\ef` and `\esb` elements in the source project using the `\cat ...\cat*` marker pair. Between the `\cat...\cat*` marker pair there will be a name, number, abbreviation etc. designating a category code for the content.

The list of categories is defined individually and uniquely within Paratext for each study Bible project. The use of content categories for study Bible content is optional.

Example - Extended Study Notes

\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*

\ef - \cat Places\cat*\fr 1.21 \fq Cilicia: \ft For Paul's stay at Tarsus in Cilicia, see Acts 9.30; 11.25.

Example - Sidebars

\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
...
\esbe

Two features are available in Publishing Assistant to help 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. *Specific formatting for categories is not required.*

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 Extended Notes specifications tab. Enable or disable features for a category using the check-boxes at the left side of the table.

1. Category Specific Styles

Selecting the check-box beside 'Use Category Specific Styles' results in an additional 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

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1.1: APOSTLE: Principally one of the group of twelve men whom Jesus chose to be his special followers and helpers. It is also used in the New Testament to refer to Paul and other Christian workers. The word may have the sense of "messenger."

1.1: *raised him from death:* Rom 1.4n.

1.2: BROTHERS: Often used in an extended sense in addition to its literal meaning. In the OT it means "fellow-Israelite",

1 From Paul, whose call to be an apostle beings or by human means, but from Father, who raised him from death. ² All th are here join me in sending greetings to t

³ May God our Father and the Lord Je and peace.

⁴ In order to set us free from this pres himself for our sins, in obedience to the v ⁵ To God be the glory for ever and ever! A

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**
    - sbar_ms_catPeople
    - sbar_p_catPeople
- **Character styles**
    - 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

2. 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:
  - **Above Note** — Anchored to the line above the start of the note/sidebar.
  - **Inline** — Anchored to the start of the note/sidebar on the same line.
  - **Frame** — Anchored to the top+left corner of the frame containing the note/sidebar (top+right for right-to-left publications).
  - **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.

Image Placement / Type	Image
None ⌄	Click to Select Image
Above Note ⌄	icon people.jpg
None ⌄	C:\My Paratext 8 Projects\GNTUKsbe\icons\icon people.jpg
None ⌄	Click to Select Image
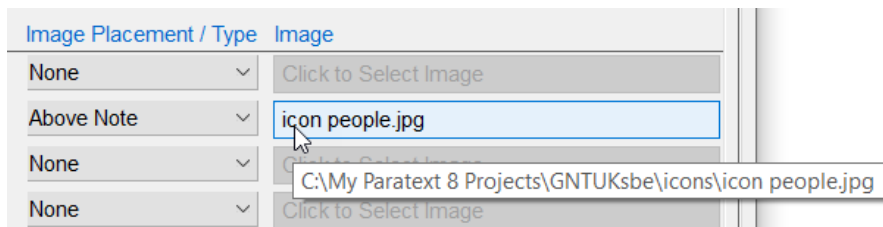
Layout Example

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).

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

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.

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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

The list of
Abram ("ex
God told A
southern N
would beco
would be b
(Gen 12 1-3; 15 1-21). 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 nat

In the New Testament,
promises of God (Acts 7.2

Text Format

1 Word and Letter Spacing

Configure settings which affect how text is composed into lines and paragraphs in InDesign.

These settings have the most impact for justified paragraphs. When InDesign is composing lines of justified text, it increases or decrease the space between words or letters, or adjust the size of glyphs, in order to fill the column width. If you are not justifying paragraphs, the 'Desired' spacing values still affect the default word and letter spacing, and glyph scaling, applied to the text.

The layout of these specifications is very similar to the layout for **Justification** settings for an InDesign paragraph style. The values entered here populate the same fields within the paragraph style named `default` in a generated InDesign document, which are inherited by other styles based on `default`.

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.

Word Spacing

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%

Desired

- 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)

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%

Letter Spacing

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%

Desired

- 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)

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%

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.

Minimum

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

Desired

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

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%

Character Kerning

Kerning is the process of adjusting the distance between pairs of characters in order to achieve a pleasing and readable result. In good quality fonts, the preferred distance been many pairs of characters (called 'kerning pairs') has usually been configured by the font developer, and is saved within the font in a kerning table. Note that kerning is different than 'tracking'. Tracking is the adjustment of the amount of space between characters uniformly, across a range of characters.

InDesign is also able to adjust the kerning between characters based on its analysis of character shapes. This may be beneficial if a font you are working with does not have kerning pairs configured, or does not produce good results for the language you are working with.

- Select the method to use for applying character kerning:
  - **Optical** allows InDesign to adjust the spacing between adjacent characters based on their shapes.
  - **Metrics** uses the kerning pairs defined within the font.
  - **None** disables character kerning.

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

Justify Paragraphs

- ☑ Check for justified paragraphs. ☐ Un-check for ragged right paragraphs *(default)*. Some paragraphs are never justified (e.g. headings, poetic lines).

2 Paragraph Composition Options

Language

The languages displayed in this menu are those supported by recent versions of InDesign. Selecting a language results in configuration of the **Advanced Character Formats > Language** setting for the paragraph style named `default` in generated InDesign documents. This setting is inherited by other styles which are based on `default`.

The language setting in InDesign impacts how hyphenation and spell checking operate, if they are enabled. It also affects how the shaping and presentation of the text occurs for some scripts. If the language you are typesetting is not in the list, you may want to select a major language which uses the same writing system.

- Select the **language** to enable support for in InDesign. Selecting **Other** results in 'no language' being set in the `default` style.

Paragraph Composer

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Within InDesign, the 'paragraph composer' manages the process of collecting words into lines of text, and composing lines of text into complete paragraphs. The paragraph composer evaluates possible line-breaks, and selects ones which conform to the current paragraph's word and letter spacing options. Paragraph composers also include software which performs 'text shaping', which is a process of evaluating a sequence of characters and composing them into a proper visual presentation for output on the screen or in print. Text shaping also involves working with instructions and rules provided by the current font.

InDesign adds support for **complex writing systems** and the fonts which support them through 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.

- Select the paragraph composer to use:
    - **Adobe Paragraph Composer** (default) is 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.
    - **Adobe Single-line Composer** uses 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.
    - **Adobe World-Ready Paragraph Composer** is the multi-line composer with support for complex scripts.
    - **Adobe World-Ready Single-line Composer** is the single-line composer with support for complex scripts.

> When using the multi-line composers, use care when performing any manual adjustments to the text. since a change to one line of text may result in composition changes to other sections of the paragraph as well.

Enable HarfBuzz

The World Ready Composers in InDesign 2020 or newer use a text shaping engine called ⬀ HarfBuzz for supporting some languages and scripts (notably Thai, Burmese, Lao, Khmer, and Sinhala). It is enabled and used by default for these languages. Some additional languages and their associated fonts have also been found to render correctly only when HarfBuzz is enabled.

- ☑ Check to enable HarfBuzz in InDesign for this job. This option is only available if one of the World Ready Composers is selected. It is not recommended to enable HarfBuzz if it is not strictly required for correct rendering.
  Enabling HarfBuzz is an application wide setting. Once enabled in InDesign, it is used anytime a World Ready Composer is used. PA tries to enable and disable HarfBuzz in InDesign for each job according to the setting of this option.

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. In some cases, this can help the type at the margin to appear more visually aligned, especially when printed.

- ☑ Check to enable Optical Margin Alignment.

Disable First Paragraphs First Line Indent

- ☑ Check to disable the 1st line indent in paragraphs immediately following section headings.

3 Hyphenation

Hyphenation can have a major impact on how lines of text are composed into paragraphs. It reduces the spacing adjustments needed within the text in order to fill the column width, by providing more locations where the text can break to a new line.

The rules and reader preferences for how words can be broken varies among languages. In languages written with Latin script, a hyphenation character is normally shown at the location where a word break occurs. In other writing systems a word break may occur without showing any added character.

Hyphenation of the text is not desirable, but it can and should be used to prevent other significant losses in readability, such as awkward and uneven text spacing – which is also disruptive to a reader. In narrower columns of justified text used in many Bible designs, some hyphenation is nearly always necessary in order to preserve readability and evenness. In cases where the line length is very short, a ragged right (unjustified) setting might be an appropriate design choice.

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`. 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.

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

Method

- Select the method to use for hyphenation:
    - **No hyphenation** disables hyphenation.
    - **InDesign - selected language hyphenation** enables hyphenation for relevant paragraph styles, using the hyphenation support provided by InDesign for the selected language.
    - **Paratext - hyphenatedWords.txt** uses the word breaking locations and break character defined in `hyphenatedWords.txt` to insert acceptable break locations throughout the text, in specified paragraphs.

The remainder of the hyphenation settings are:

Words with at Least

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

After First

- 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**, `aromatic` might be hyphenated as `aro-matic`, but never `ar-omatic`.

Before Last

- 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**, `aromatic` might be hyphenated as `aroma-tic`, but never `aromat-ic`.

Hyphen Limit

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

Hyphenation Zone

- This option applies only when you're using the single-line composer with non-justified text. Specify the **amount of white space** which can occur at the end of a line of non-justified text before hyphenation is allowed.

Hyphenate Capitalized Words

- ☑ Check to allow capitalized words to be hyphenated.

   Note: Enabling this option has no effect when using `hyphenatedWords.txt`.

Hyphenate Last Word in Paragraph

- ☑ Check to allow the last word in a paragraph to be hyphenated (discouraged for most texts).

Hyphenate Across Columns

- ☑ Check to allow words to be hyphenated across a column, frame, or page boundary (discouraged for most texts).

Ignore Unapproved Hyphenation Guesses

This option is only relevant if you are hyphenating using the **Paratext - hyphenatedWords.txt** method.

Hyphenation locations identified in the hyphenatedWords.txt file may be either 'guessed' locations added by Paratext, or locations specifically edited and approved by a translator. When hyphenation for a word has been approved, it is marked in `hyphenatedWords.txt` with an asterisk `*` at the beginning of the line where the word appears. In many projects there are far more words than a translation team will take time to correct and approve. Instead, they might focus on words which will have the most impact in improving the appearance of the publication.

- ☑ Check to only add optional break characters into the text at locations specified by words with `*` approved hyphenation *(default)*.

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? ²⁶Look 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? ²⁷Can 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. ²⁹But I tell you that not even King Solomon with all his wealth had clothes as beautiful as one of these flowers. ³⁰It 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. ⁸For everyone who asks will receive, and anyone who seeks will find, and the door will be opened to those who knock. ⁹Would any of you who are fathers give your son a stone when he asks for bread? ¹⁰Or would you give him a snake when he asks for a fish? ¹¹As 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. ¹⁴But the gate to life is narrow and the way that

4 InDesign Middle East

Configure options available when the job uses the InDesign Middle Eastern feature set.

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

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 the column order on each page (whether the first column on the page is on the right or left side).
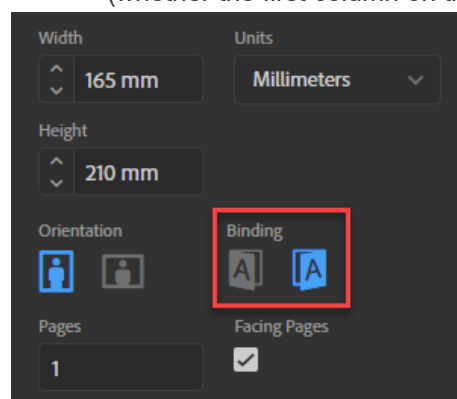
InDesign 2020 ME document setup page binding selection

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 or Hebrew text content generally flows from right to left, but numbers or most text in another script (e.g. Latin script) runs 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/Hebrew text.

Paragraph Justification

Select the method to use for paragraph justification. The configuration of this parameter is only significant if justifying paragraphs. (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.
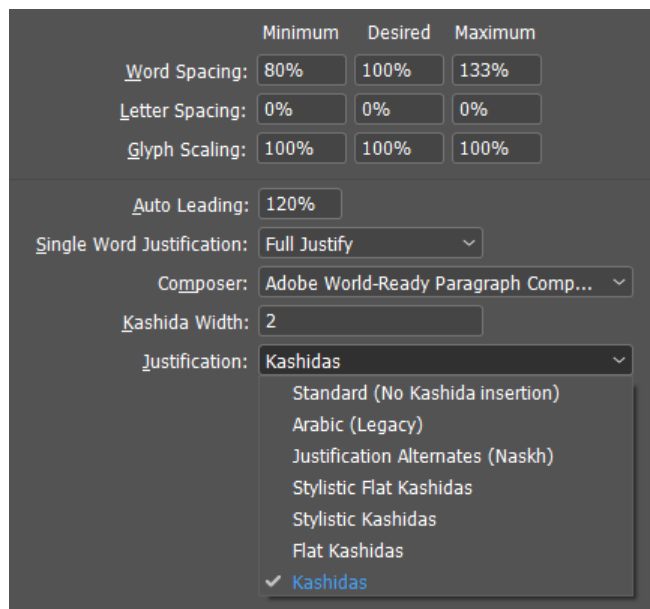
InDesign 2020 ME paragraph style Justification options

Kashidas

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

- ☑ Check to allow application of kashidas when justifying lines of Arabic script text.

Diacritic Positioning

Select how vowels and diacritics should be positioned.

- If you are using an OpenType font for your typesetting job, you would normally select **OpenType** to apply the diacritic positioning specified by the font developer. The positioning quality and accuracy is dependent on the features implemented within the font, and on InDesign's support for the relevant 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.**
- Select **None** to disable diacritic positioning.

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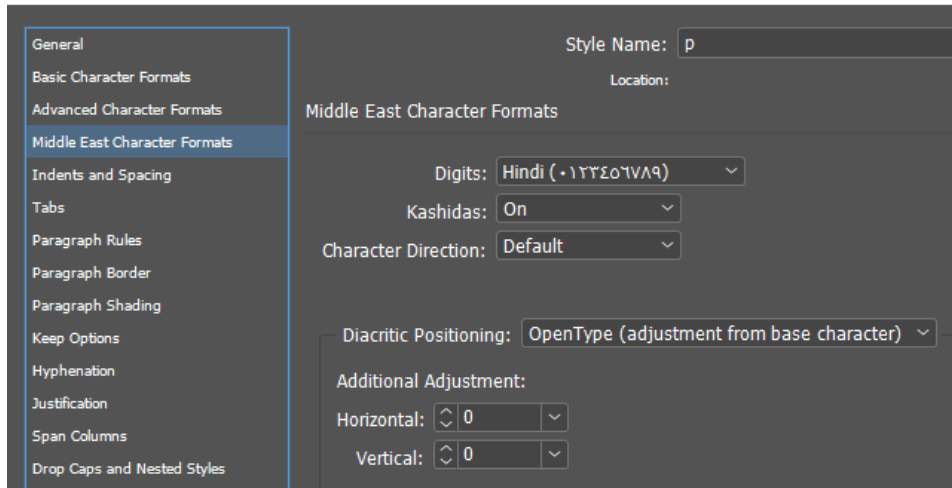
InDesign 2020 ME paragraph style Middle East Character Format options

Digits

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

  Note: These options depend upon 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 for chapter, verse, and page numbers. The Digits selection here for InDesign ME is enabled directly within the InDesign paragraph and character style settings. Either method for supporting an alternate numbering system can work, but they should not be used together.

Headers/Footers

1 Header

Select or enter the content for each position — **Outside**, **Center**, **Inside** — for the **Left Page** and **Right Page** running headers. Menus are shown in the reverse order for left right pages, in order to more logically present the position of the 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 — Fully 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.

2 Footer

The footer specification is for the Right Page, and the content is always mirrored on the Left Page.

The footer content options are:

- **None**

- **Page Number** — Display the current page number.

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

3 Reference Settings

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.

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 `, ` or `,figurespace`.
  Default: Taken from the Paratext Scripture Reference Settings for the project.

Non-consecutive Reference Separator for Chapter Ranges

- 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 Reference Separator for Verse Ranges

- 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).

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**.

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.

4 Other

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.

First Page Headers

- Select the content to show for headers and footers on the **first page** of a document:
  - Page Number in Footer
  - No Headers or Footers
  - Normal Headers and Footers

Other

1 Font Styles

Most job specifications which require selection of a type style, show a menu listing the style names provided by the font which is relevant for the current area of text. For example: The verse number type style menu shows a list of styles provided by the selected body font.

In some cases, the InDesign stylesheet created by Publishing Assistant requires a specific font and type style name to use for a generic 'Italic', 'Bold', or 'Bold Italic'.

- For **Body** and **Notes** text, select the **font family** and **fonts style** to use whenever a generic 'Italic', 'Bold', or 'Bold Italic' style is specified in various InDesign styles.

About '+Fake' Font Styles

Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given

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different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they are not actually required. *It is always recommended to install and use styles provided by the font designer*, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

The following image shows the additional fields which are be enabled for setting Weight and Skew, if '+Fake' font styles are selected.

Base

This field is only visible when a '+Fake' style option is enabled.

- Select the **font style** to use as the base to which weight or skew are applied when generating the fake font style.

Weight

This field is only visible when a '+Fake' style option is enabled.

- Enter the **weight of the outline stroke** to apply to the Character Color setting for generating the fake font style, specified as a fraction of 1000 (‰) of the font size.
  Leave blank to use a default of 10/1000 for Bold or Bold Italic styles, and 0 for Italic only styles.

Skew

This field is only visible when a '+Fake' style option is enabled.

- Enter the **amount of skew** to apply to the Advanced Character Formats > Skew setting for generating the fake font style, specified in degrees (°).
  Leave blank to use a default of 10° for Italic or Bold Italic styles, and 0 for Bold only styles.

2 Illustrations

Hide Captions

- ☑ Check to hide illustration captions. This will be the default for illustrations placed by Publishing Assistant for the job. You will still be able to show or hide the caption for a specific illustration using the Adjust Illustrations tool.

Space Between Illustration 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 units: pt

Show the Illustration's Reference

- ☑ Check to show illustration references. This will only have an effect if the reference exists in the USFM `\fig ...\fig*` marker properties in the project text. ☐ Un-check to hide references.
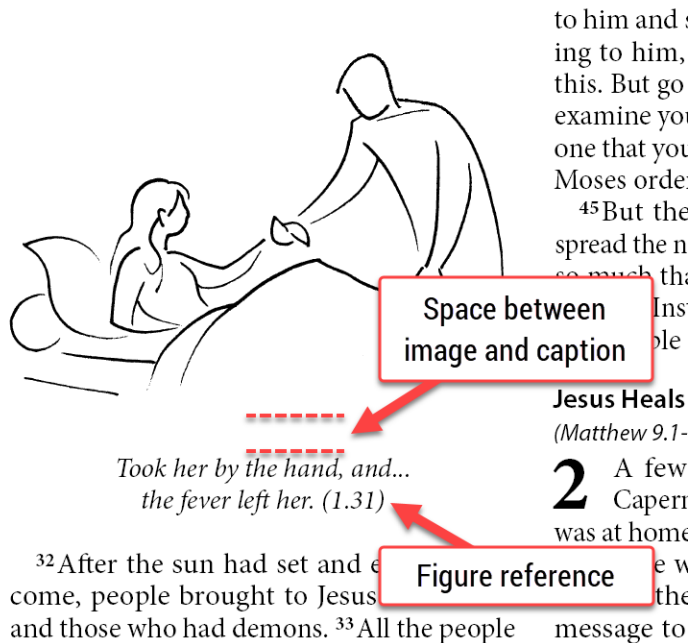
3 Tables

Table Headers Font Style

- Select the **font style** to use for table column header text (USFM `\th#`).

  ### MORE - About '+Fake' Font Styles

  Publishing Assistant offers to add '+Fake Bold', '+Fake Italic', or '+Fake Bold Italic' font styles when the selected font family does not appear to include these styles. 'Fake Bold' is generated by applying a thin outline stroke (InDesign 'Character Color' settings) for styles requiring bold text. 'Fake Italic' is generated by applying a Skew (Advanced Character Formats settings). 'Fake Bold Italic' is achieved by combining both of these style settings.

  These '+Fake' font style options are offered for convenience — to assist with setting job specifications when only a single font face is available. PA determines whether to offer '+Fake' options by looking for 'Bold', 'Italic', and 'Bold Italic' style names in the current font family. In some fonts, Bold and Italic styles may have been given different names, and may also have a variety of weights to choose from (Medium, Semibold, Heavy etc.). In these situations PA may offer one or more '+Fake' options even though they

are not actually required. ***It is always recommended to install and use styles provided by the font designer***, whenever they are available.

If the font family for a font style specification being configured is the same as the font family selected for the generic 'Italic', 'Bold', or 'Bold Italic' font styles on the Other tab, then PA automatically also selects the related '+Fake' font style on the Other tab. When '+Fake' font styles are selected on the Other tab, additional fields are also enabled there for setting the Weight and Skew of the '+Fake' styles.

Space Before Tables

- Enter the **amount of space** to add before tables. Leave blank to use a default of 1/2 of the body text leading.
  Default units: pt

Space After Tables

- Enter the **amount of space** to add after tables. Leave blank to use a default of 1/2 of the body text leading.
  Default units: pt

[3-9] On 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. [10-16] On the south, those under the banner of the division of Reuben shall camp in their

4 Concordance Builder / Name Index Builder

- ☑ Check 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.

Columns

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

Continue Heading at Column 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?

- ☑ Check to to repeat the current heading text at the top of a new column. ☐ Un-check to continue the section without repeating the current heading text.

Continuation Indicator

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

Indicator Location

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

Diglot

1 Typeset Diglot

A diglot publication is produced by placing the texts from two different 'Standard' or 'Auxiliary' 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's job.

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

- ☑ Check if you are typesetting a diglot. The remaining diglot specification options will be enabled. When enabling this option, the current open job is the Primary project.

Secondary Project

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

Job

- Select the Secondary project **job** which contains the specifications and the InDesign tagged text files prepared for use in this diglot layout.

Switch / Return (buttons)

These buttons provide a quick method for toggling between the specifications for the Primary and Secondary projects.

- Click **Switch** to open the selected **Secondary project's job** in the specifications interface.

  Publishing Assistant remembers that the Secondary job was switched to from a Primary project where Diglot was enabled.

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- At the top of the specifications form, the labels 'Paratext Project' and 'Typesetting Job' are shown as 'Secondary Project' and 'Secondary Job'.

- The diglot layout options are disabled.
- The Primary project and its diglot configuration are displayed at the right side of the Diglot tab. 3

- Make any necessary changes to the Secondary project job.
- Click **Return** to switch back and re-open the Primary Project.

Create Secondary Text (button)

- **Click** to **create or update the** InDesign tagged text **files** for the secondary project job. No InDesign documents will be created.

  Regenerating the tagged text is necessary whenever there are updates to the Secondary project text, or when the Secondary project's job specifications or saved styles have changed. This button provides a quick method for updating the files without requiring any InDesign documents to be generated.

2 Diglot Layout

Layout

- Select the **column layout** for the pages:
  - ○ **Primary text in left column** applies the same column layout on every page.
  - ○ **Primary Text in outside column** applies a mirrored column layout on left and right side pages.

Column Width

- Enter the **column width** for the secondary project. Enter percentages (e.g. 45%) or absolute values (e.g. 55mm). Entering 45% makes the Secondary project's column 45% of the available text width. Leave blank to use a default of `50%`, making both columns the same width.

Footnotes at Bottom

- ☑ Check to typeset footnotes at the bottom of the page (with any necessary whitespace added between the notes and the body). ☐ Un-check to typeset footnotes directly under the body (with any necessary whitespace added between the notes and the bottom of the page).

Align

- Select which elements of the Primary and Secondary texts should be horizontally aligned:
    - **Align Chapters** causes alignment at new chapters.
    - **Align Chapter and Verse Paragraphs** causes alignment at new chapters, and also at paragraphs which begin with the same verse number.
    - **Align Chapters and Section Breaks** causes alignment at new chapters, and also at section headings followed by paragraphs which begin with the same verse number.
    - **Align Top of Columns** causes alignment of the first references at the top of each column, but without further alignment of chapters or verse paragraphs.
    - **None** results in no alignments. 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.

Use Versification

- ☑ Check to evaluate versification differences between both project texts when aligning verses. ☐ Un-check to ignore versification differences.

Secondary Text Offset

The appearance of some combinations of languages/scripts and fonts can be improved by adjusting the vertical position of one text higher or lower. For example: If both languages use a writing system with a hanging baseline, such as Devanagari and Tibetan, a secondary text offset could be used to ensure that the baselines for both texts align.

- Enter the amount to **offset the vertical position** of the secondary text. Enter a positive value to adjust the text up, or a negative value to adjust the text down.
  Leave blank to use a default of `0 em`.
  Default units: em

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 occurring in the outside column of each page. The result of selecting 'Text in Page Outside Column' will depend on the job's setting for Column Layout (above).

Page # 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.

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.

Project USFM 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 is used to add illustrations, two additional folders are added to the project folder:

- A folder named `<project>\figures` contains low resolution copies of the original illustrations added to the project, in JPG format.
- A folder named `<project>\local\figures` contains copies of the original resolution image files inserted into the project.

> **Paratext saves two copies of the illustration files** in order to reduce the amount of data being transmitted to team members through Send/Receive. Only the smaller, low resolution JPG files are 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,
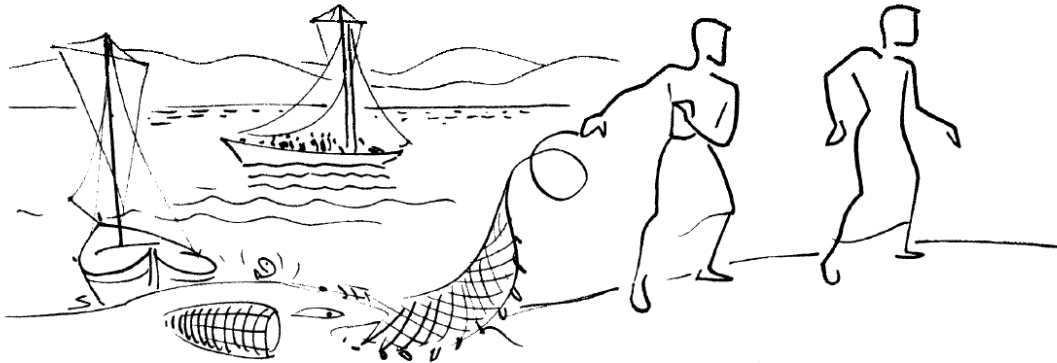
At once they left their nets. (1.18)

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)

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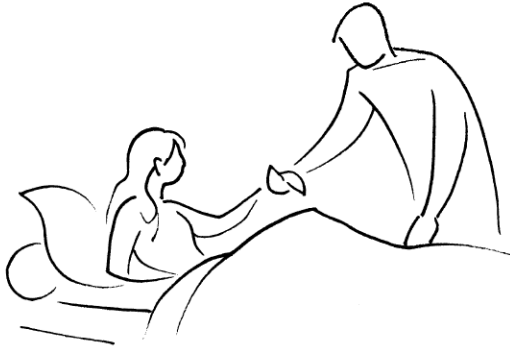
Took her by the hand, and...
the fever left her. (1.31)

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

to him and ;
ing to him,
this. But go
examine you
one that you
Moses orde:

45 But the
spread the n
so much tha
publicly. Ins
and people

Jesus Heals
(Matthew 9.1-

2 A few
Caperi
was at home
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front of the
message to

Migrating Jobs and Documents

The are two types of job and document migrations which Publishing Assistant can assist with:

1. Migrating an old job created using an earlier version of Publishing Assistant to the current version (7.0).
2. Copying a job and its documents to a new job with a different name, or in order to work with the job using a different version of InDesign.

Migrating Old Jobs

Jobs created with earlier versions of Publishing Assistant (<=6.1) must be migrated if you want to work with them in PA 7.0. This is necessary due to the additions and changes made to job specifications and to the content of InDesign documents created by PA 7.

Publishing Assistant can attempt to migrate jobs created by versions 2.0 through 6.1. The InDesign version for the book and document files can also be updated during the migration process.

> There is no assurance that migrated documents will be formatted identically to their original sources. There is always a possibility of some text reflow and other changes, and so it is *critical* to carefully validate the documents in a migrated job.

To migrate a job created with Publishing Assistant 6.x or earlier, do the following:

- From the **Menu** button, select **File**, and then select **Migrate Old PA Job...**
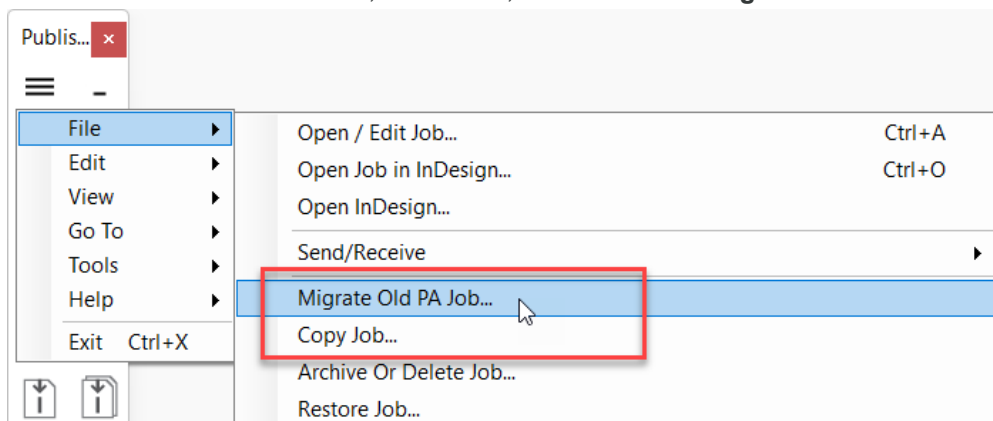
A 'Migrate Job' dialog will open.

- Select the **Old Project** and **Old Job** you want to migrate. (Make sure this job or any of its documents are not currently open in InDesign.)
- Select the **New Project** you want to migrate the job to (this is normally the same as the Old Project).
- Enter a **New Job Name** for migrated job. A default name is created from the Old Job name + _PA7 added as a suffix.
- Select a **New ID** (InDesign) **Version** for the migrated job.

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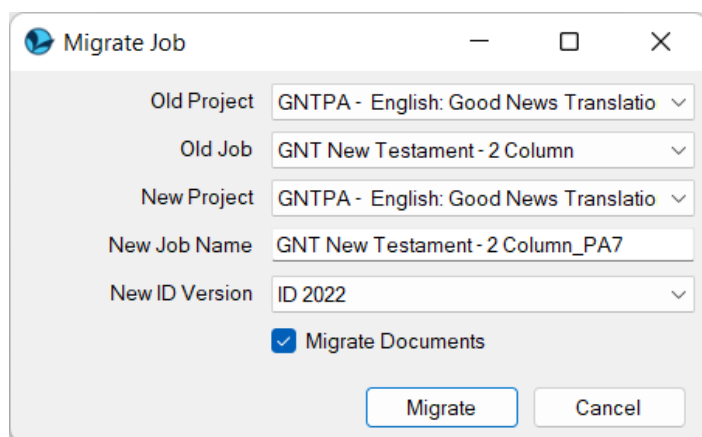
- Click **Migrate**, or Cancel the migration.

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 ...". Please be patient, as the migration process can take some time. The more documents there are in the old job, the more time is needed for migration.

If the process is successful, a dialog appears indicating '**Migration Successful**'. The migrated job should be opened within the version of InDesign selected for the migrated job.

Copying Jobs

The Copy Job tool will make a copy of an *existing PA 7.x job* under a new job name. This can be useful to create a starting point for a new layout, or if you want to duplicate a job for the purposes of experimenting with alternate settings. The InDesign version for the book and document files can also be updated during the copy process.

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 ID** (InDesign) **Version** for the job copy.
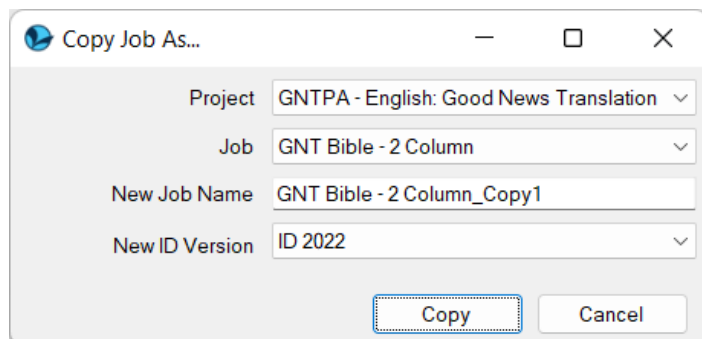
- Click **Copy**, or Cancel the copy.

A progress bar is displayed at the top of the screen indicating that Publishing Assistant is "Updating files ...". Please be patient, as the copy process can take some time.

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, you are ready to create InDesign documents for one or more scripture books.

> A typical routine when setting up a new typesetting job is to work with a limited set of scripture books which include a variety of text types — paragraphs, poetry, lists, headings, titles, footnotes, headers / footers etc. — in order to review and refine the overall design and typography. You may need to implement various customizations in order to achieve the desired outcome. When this careful development process is complete, then you can apply the completed specification to all books in the job.
>
> A publication template which is suitable for the language and writing system of your project may already meet the project requirements quite closely. However, it is still important to review samples of the output to be sure that all elements of the page and the text are being formatted correctly. Language specific issues such as hyphenation and justification are especially important to review 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.

Books To Typeset: Genesis, ..., Revelation
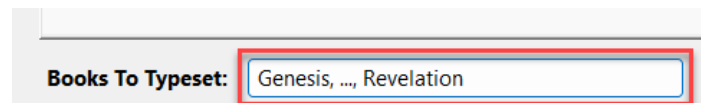
Publishing Assistant will display a book chooser dialog.

- **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.
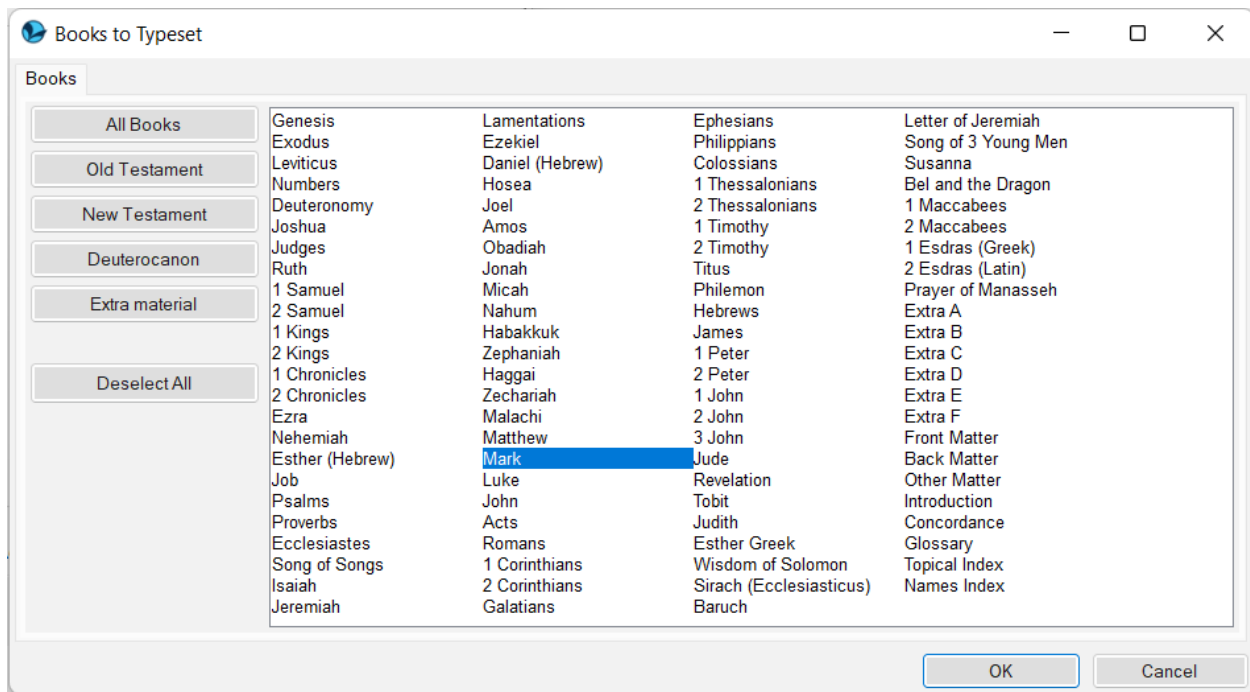
- Click **OK** on the book chooser dialog.

  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.
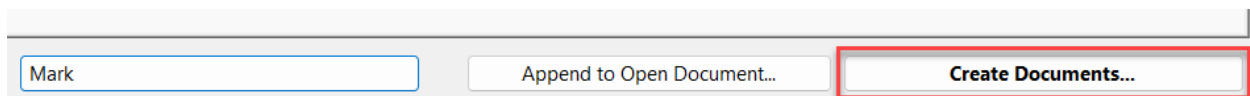
Confirmation Dialog

Next, Publishing Assistant displays a confirmation dialog. In the top section of this window you see 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, such as:

- 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.
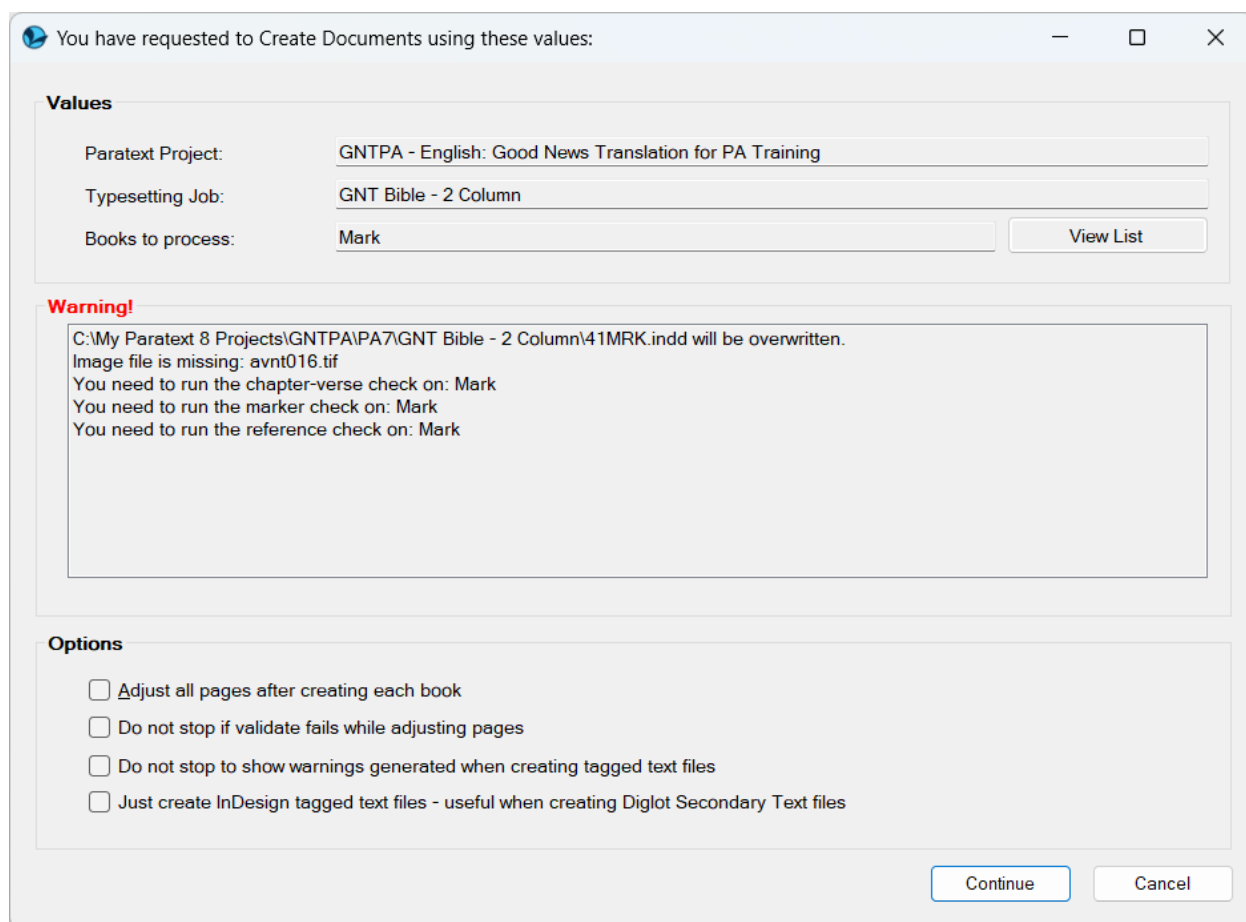
Document Creation Options

In the bottom section of this window are **options** which configure the actions taken by Publishing Assistant for 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 is selected, each document is fully completed before moving on to the next. Illustrations will 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. The remaining content for each page will need to added and adjusted 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 pages in a document even when validation fails for the current page. 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 also useful if you would like to begin unattended pagination for a range of scripture books (see 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

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will otherwise be identical to the files created when full pagination is done.

This option is useful when:
- o   You only need to create the InDesign tagged text files for a diglot secondary project.
- o   You want to produce 'importable' files for a layout 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 an InDesign document, and will appear with all necessary styles configured and applied.

Sharing Jobs With PA Send/Receive

About Send/Receive

Publishing Assistant 7 introduces a new 'Send/Receive' system. Send/Receive makes it possible for multiple users to collaborate on a typesetting job, or for an individual user to keep their work synchronized on multiple computers. A simple roles and permissions system keeps job assignments organized and prevents accidental overwriting of other users' work. The secure cloud storage used for managing the sharing process also provides the benefit of an offsite backup for your jobs, and makes it easier to restore your current work to a new computer, or to recover your work if it is ever accidentally lost from your system.

There are 3 main activities you will perform using Send/Receive:

- Sharing a job you have created on your system with other users. This includes setting the roles and book editing permissions for each person involved.
- Initially receiving a job created by another user onto your system. This activity could also be – receiving a job you created on a different computer onto the system you are currently working on.
- Sending and receiving ongoing changes to the job's files with all the users involved.

Additionally, it is possible to archive jobs, so that they remain safely stored online, but no longer appear as active jobs in the Send/Receive dialogs.

> **Important:** All users participating in a shared job must use the **same version of InDesign** for interacting with the job.

Send/Receive Menus

Send/Receive functions are accessed from either the job specifications form or the PA toolbar **File** menus, under **Send/Receive**. When accessing Send/Receive from the toolbar menu, the InDesign book for a PA job must be open in InDesign in order for the job specific menu items to be enabled.
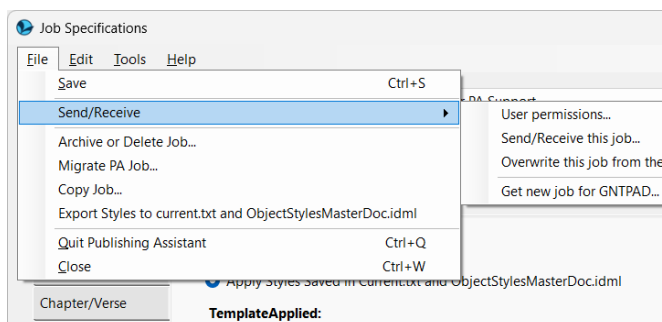
Job Specifications Form   *Toolbar Menu*
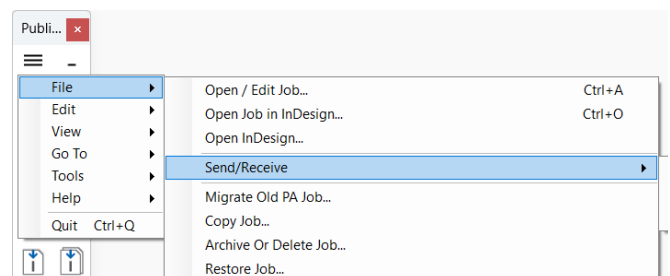
Sharing a Job With Others

Initializing Send/Receive with User Permissions

The first step required in order to use Send/Receive with a job is to set the job's user permissions.

- Make sure that the job you want to share is selected in the **Typesetting Job** menu.
- From the **File** menu, select **Send/Receive**, and then select **User permissions...**
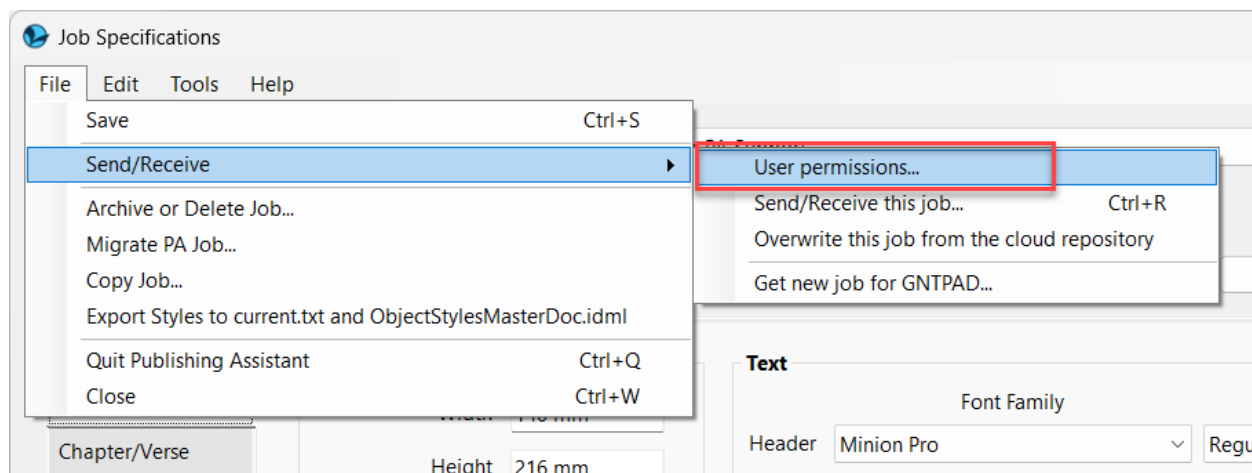
Publishing Assistant opens the User Permissions dialog for the current job. If this is the first time user permissions is opened for the job, your current user's Registration Name will be assigned the **Administrator role**, as well as editing permission for **all books**.
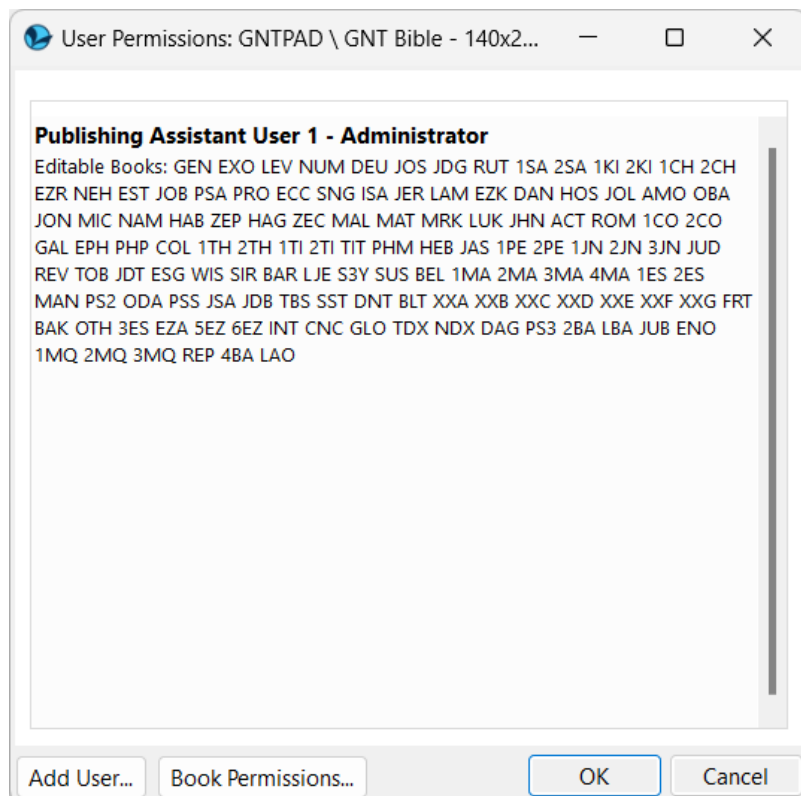
- If you only wish to use Send/Receive for accessing the job yourself (perhaps on multiple computers), and not for sharing with other users, then no further configuration is needed. Continue by clicking **OK**.

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- If you want to share the current job with other users, continue by **adding users** (below).

Adding Users

- On the User Permission dialog, click the **Add User** button. A pop-up menu will show a list of users who currently have access to the project in Paratext.
- Click on a **user name** to add the user to the current Typesetting Job.

Publishing Assistant User 2		
Add User...	Paratext User 1	OK	Cancel
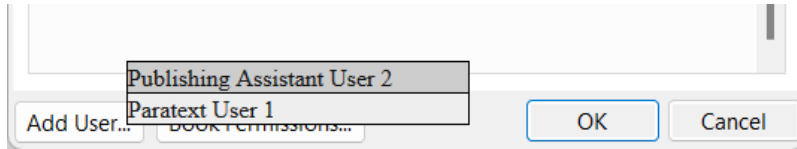
New users are assigned the **Observer** role by default. Add additional users, as needed. Then set an appropriate role for each user.

Setting Roles

Roles determine the actions and permissions that are possible for each user in a job. There are 3 possible roles:

1. **Administrator**
   - Assigns roles and sets up Send/Receive.
   - Assigns editing permissions.
   - Configures all job specifications (including InDesign styles and changes files).
   - Typesets books.
   - Sends and receives job changes.

     A job can have only one Administrator.
2. **Typesetter**
   - Typesets books.
   - Sends and receives job changes.
3. **Observer**
   - Receives job changes.
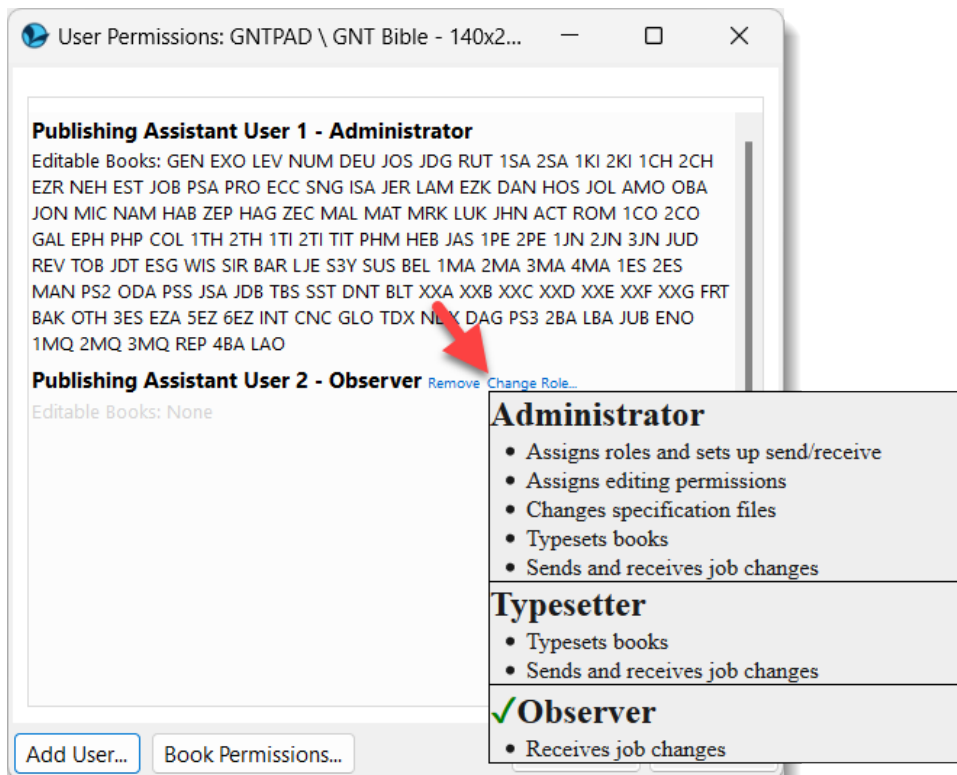
Assigning Book Permissions

Book permissions allow you to assign specific books to each user in the job who has either the Administrator or a Typesetter role. Assigning a book to a user means that the user will be able to create and send changes to the InDesign files for that book during Send/Receive. The same book cannot be assigned to more than one user.

A user without permission for a book will still be able to create an InDesign document for the book, or edit the document, but Send/Receive will not allow changes to the document to be sent to other users in the job.

- On the User Permission dialog, click the **Book Permissions** button. A Book Permissions form will appear showing columns for each project book, and rows for each user.
- In the row for each user, ☑ **check** the cell for the books which should be assigned.

  To select a **range** of books, hold down `SHIFT` on your keyboard, then click to ☑ check the cell for the first book to assign, then click again to ☑ check the last book to assign. The range of books between the first and last are checked.
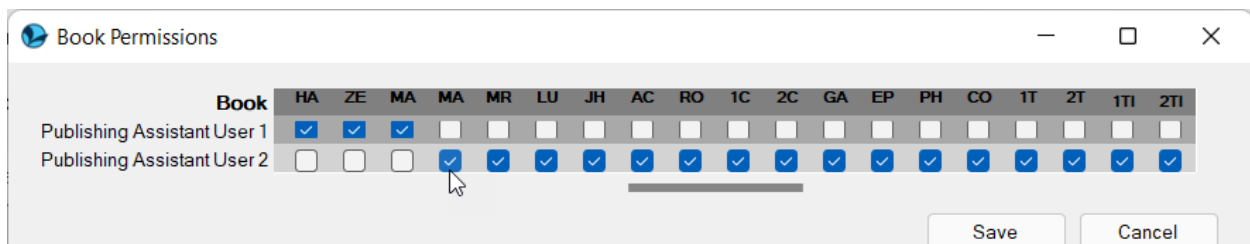
- Click **Save**.

  The User Permissions dialog displays the updated book permissions.
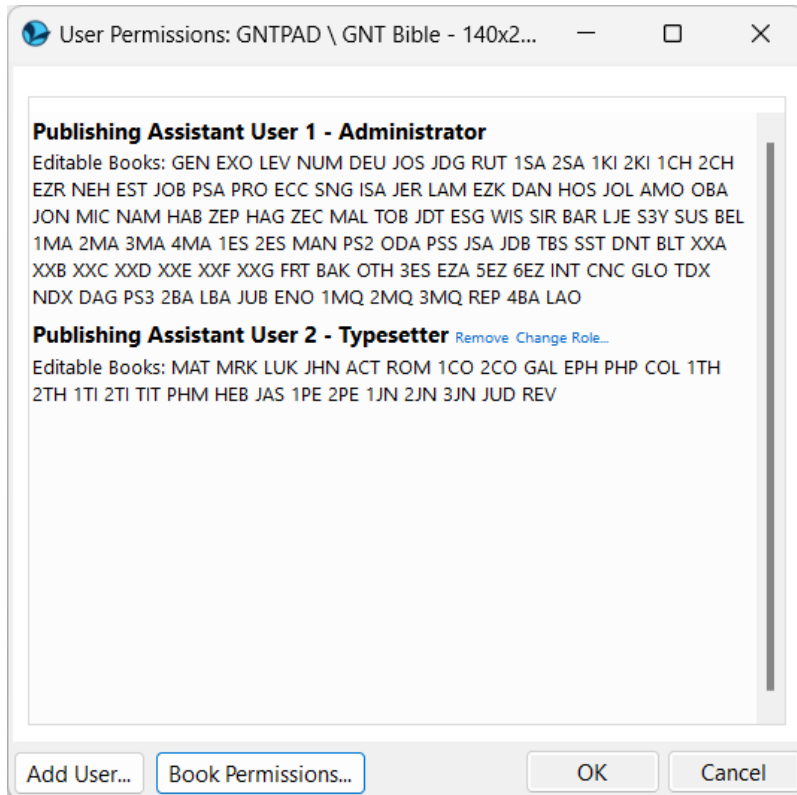
- Click **OK** on the User Permissions dialog.

Initial Send

Publishing Assistant will prompt you to do a Send/Receive, which will send the complete job configuration, user permissions, and any current documents to the server. This is necessary before others will be able to access the job.
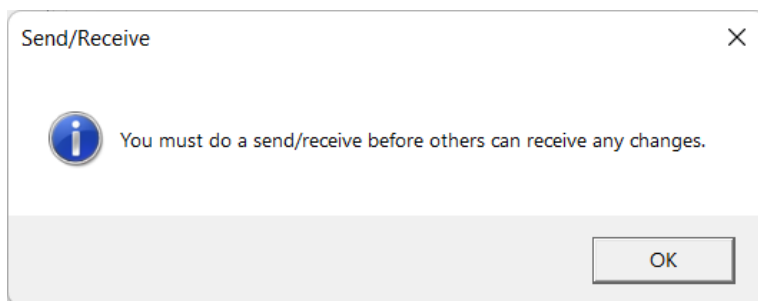
- Click **OK** to begin Send/Receive.

Publishing Assistant displays a Send/Receive progress bar at the top of the screen. *Please wait for this process to finish* before doing *any* further work in InDesign.

Receiving a Job From Others

Selecting a New Job to Receive

To receive a new job which has been shared with you, use the 'Send/Receive any job...' dialog.

- From the toolbar **Menu** button, select **Send/Receive**, and then select **Send/Receive any job...**
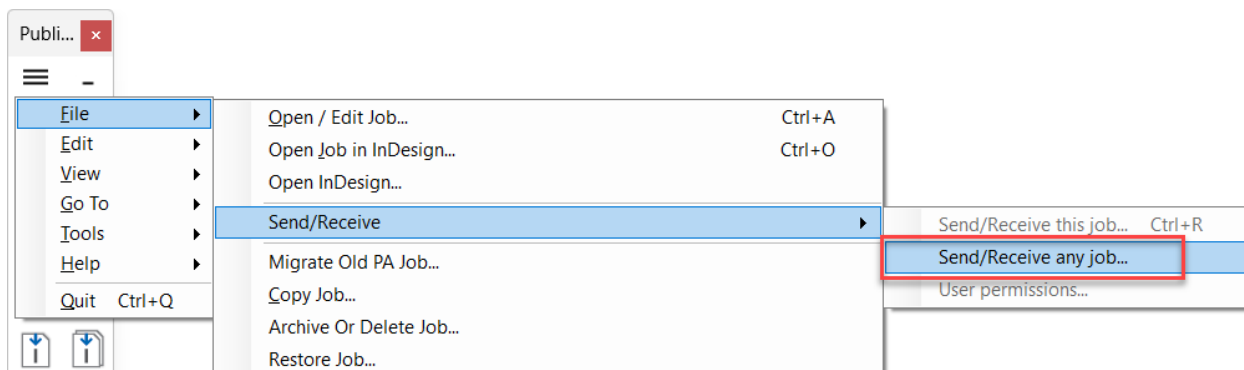
A new dialog shows a table listing all jobs accessible to you. The menu labelled 'Show' at the top right allows you to filter which jobs appear in the list (**All Active Jobs**, **All** Archived **Jobs**, only **Changed** jobs, or only **New** jobs). New jobs will show a Last Send/Receive date of 'Never'.
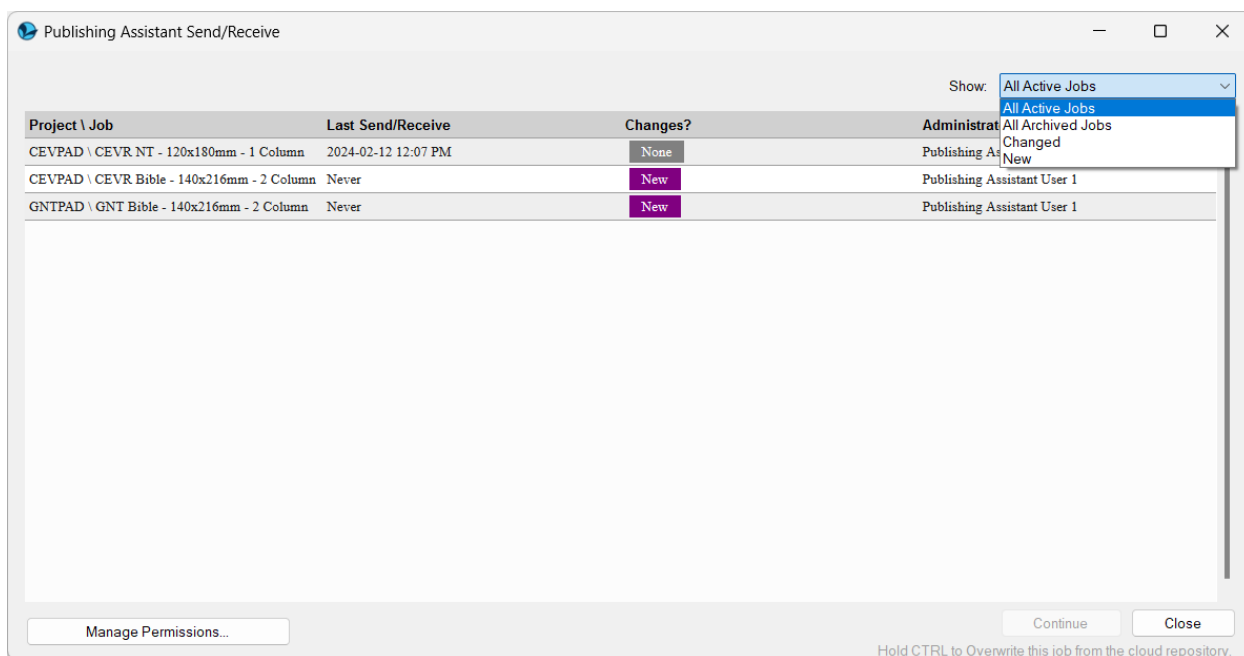
Alternatively, if the Job Specifications dialog is currently open, and the Paratext project you want to receive a job for is selected, then you can directly open the 'Send/Receive any job...' dialog with a current project filter applied.

- From the **File** menu, select **Send/Receive**, and then select **Get new job for <Project>...**.
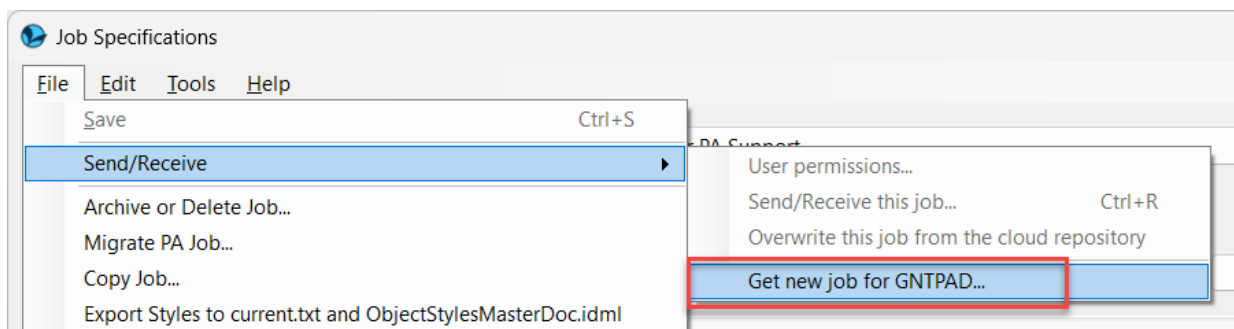
A new dialog shows a table listing with a filter pre-applied to show only new jobs for the currently selected project.
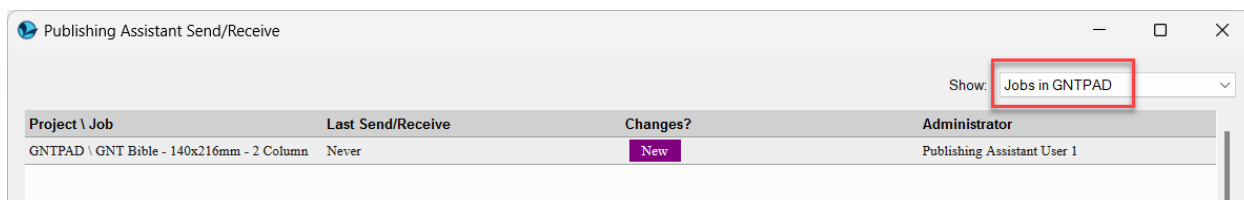
Initial Receive

- Click on the row in the table to **select the new job** you want to receive. The row will be highlighted with a darker grey background.
- Click **Continue**.
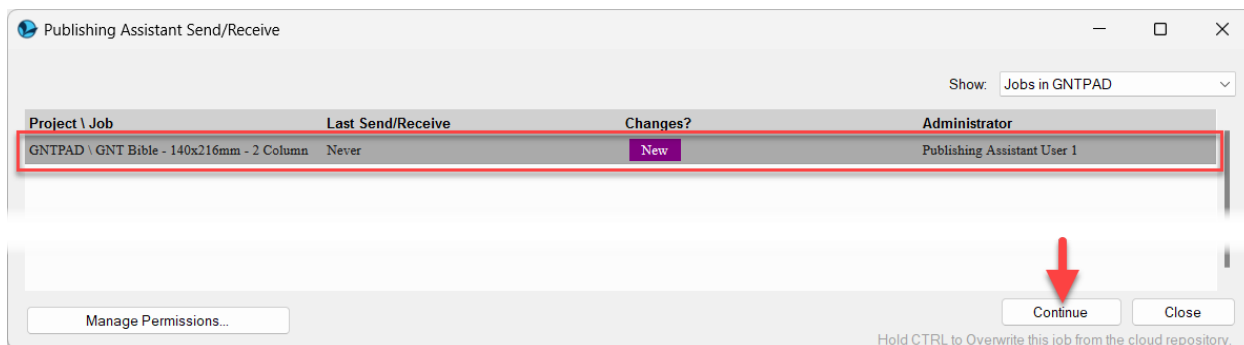
Publishing Assistant displays a Send/Receive progress bar at the top of the screen. *__Please wait for this process to finish__* before doing any further work in InDesign.

Once the initial receive has completed, if you re-open the 'Send/Receive any job...' dialog you should now see the job listed with the current 'Last Send/Receive' date and time.

When the receive process is complete, PA displays the job listing dialog again. The job you just received will now display 'None' for Changes. If there is another job you wish to receive, select it in the list and click 'Continue'. Otherwise, click Close to return to either the PA toolbar or the job specifications dialog.
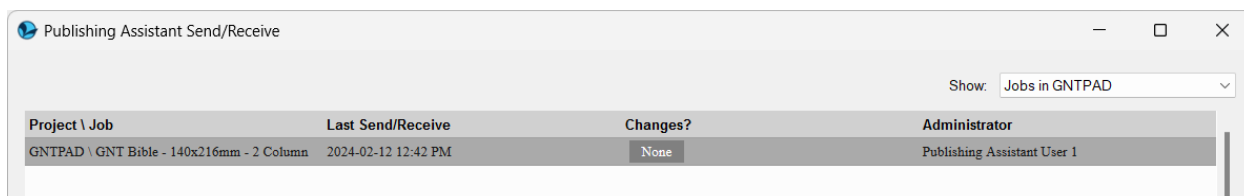
Send/Receive Changes (Ongoing)

When you are working on a shared job, you will need to regularly send and receive changes made to the job's files.

There are 2 steps to performing ongoing Send/Receive operations:

1. Selecting the job to Send/Receive.
2. Selecting specific files to Send/Receive for the selected job.

Selecting the Job to Send/Receive

Using 'Send/Receive any job...'

- From the toolbar **Menu** button, select **Send/Receive**, and then select **Send/Receive any job...**
  (If a job is not currently open in InDesign, the 'Send/Receive this job...' and 'User permissions...' options are disabled.)
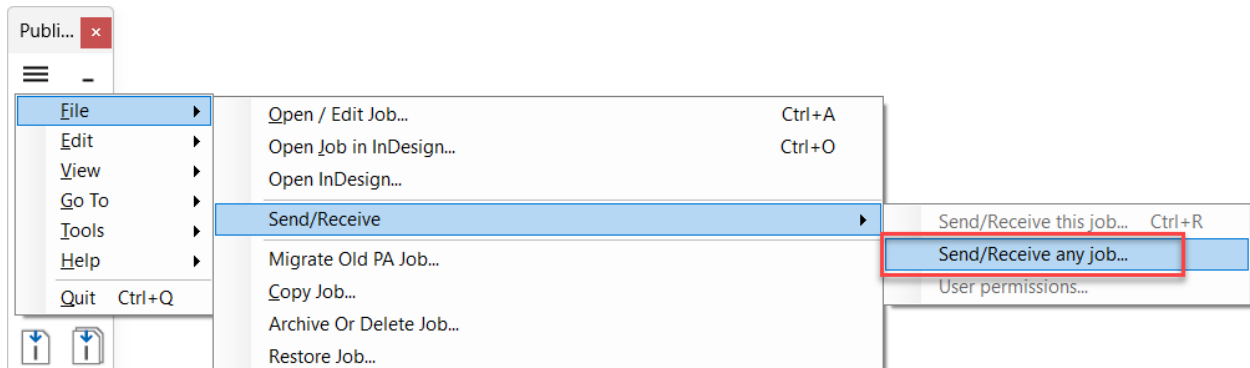
Next, a dialog opens showing a table which lists the jobs accessible to you. Jobs which have been archived are not displayed.

In the row for each job, there are columns showing the name of the **Project** and **Job**, the date and time of the **Last Send/Receive** for the job on your system, and the status of **Changes** for the job's files.

Changes status is displayed with the following labels:

- **None** — There are no local changes to the job's files to send, and no changes from other users to receive (and no changes from another computer, if you are working with multiple computers).
- **Remote** — There are changes to files from other users (or from another computer) to receive.
- **Local** — There are local file changes on your system to send.
- **New** — A job which is accessible to you, but is not found on your system.

The menu labelled 'Show' at the top right allows you to filter which jobs appear in the list (**All Active Jobs**, **All Archived Jobs**, only **Changed** jobs, or only **New** jobs). A job can have both Remote and Local changes.
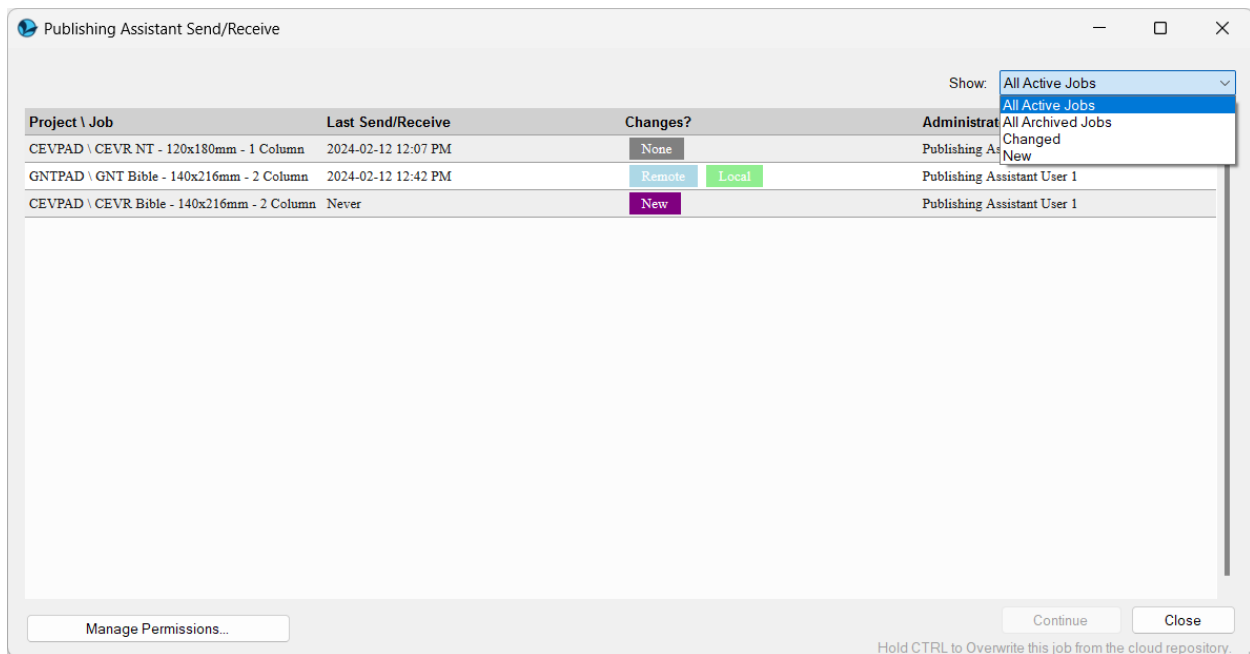
- Click on a row in the table to **select the job** you want to Send/Receive. The row will be highlighted with a darker grey background.
- Click **Continue**.

Using 'Send/Receive this job...'

Alternatively, if the job you want to Send/Receive is currently open in InDesign and has already been initialized for Send/Receive, and at least one document for the job is also open, then it is not necessary to select a job first – you can directly open the dialog for selecting job files to Send/Receive.

- From the toolbar Menu button, select **File** and **Send/Receive**, and then select **Send/Receive this job...**.
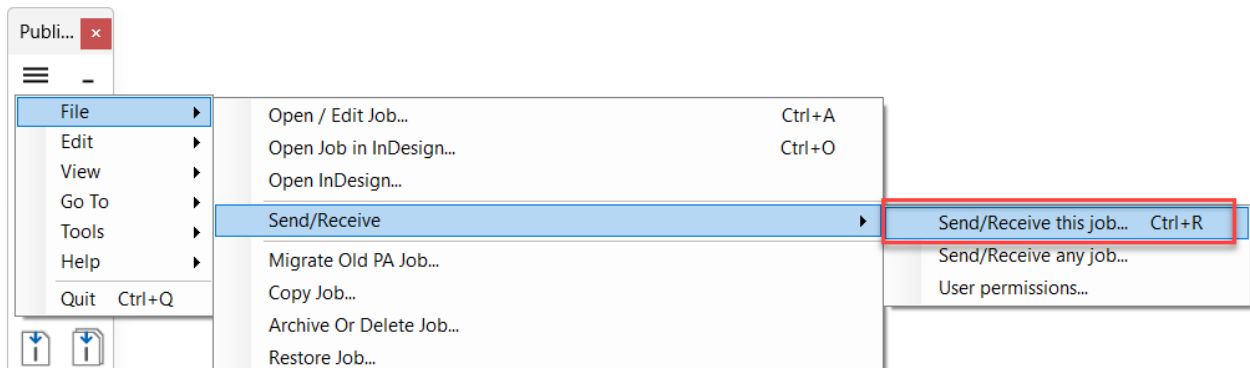
If the job specifications dialog is open, you can always Send/Receive the job which is currently selected.

- From the **File** menu, select **Send/Receive**, and then select **Send/Receive this job...**.
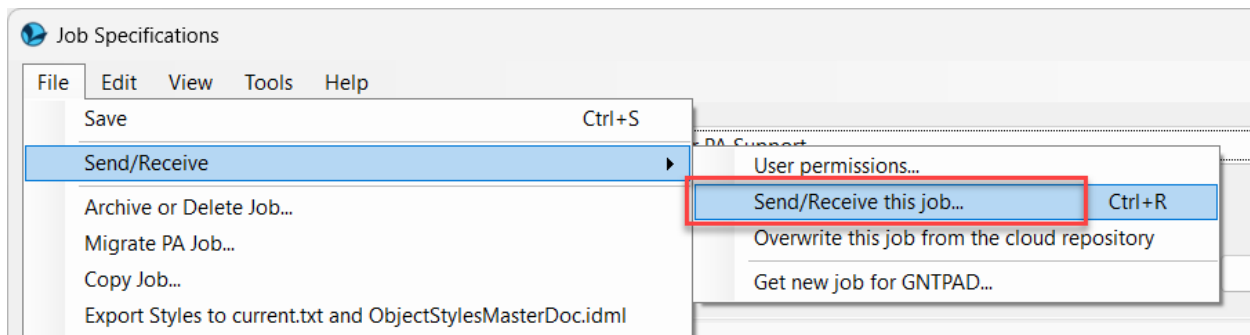
Selecting Job Files to Send/Receive

Once you have selected a job to Send/Receive (above), a new dialog opens showing a table which lists the current files in the job.

In the row for each file, there are columns showing whether the file will be included in the Send/Receive (**S/R?**), the **Type** of file, the file **Name**, the **User** who is responsible for changes to the file, and the status of **Changes** to the file.

There are 5 possible file **Types**:

- **Document** — An InDesign document.
- **Job Settings** — Various files which store the job specifications
    - o `JobSpecs.ini, JobSettings.xml, StudyBibleLayout.xml, AdjustmentProps.ini`, and template files (if a template is specified for the job)
- **Styles** — Any InDesign styles files
    - o `current.txt, current_*.txt, ObjectStylesMaster.idml`
- **Changes** — Any text changes files
    - o `changes.txt, finalChanges.txt, headerChanges.txt, captionChanges.txt, undoChanges.txt, *.py`
- **Always** — Job management files which will always be included in Send/Receive
    - o `JobPermissions.xml, BookOrder.xml`

Changes status is expressed with the following labels:

- None — There are no local changes to the file to send, and no changes from other users (or from another computer) to receive.
- Remote — There are changes to the file from other users (or from another computer) to receive.
- Local — There are local changes to the file to send.
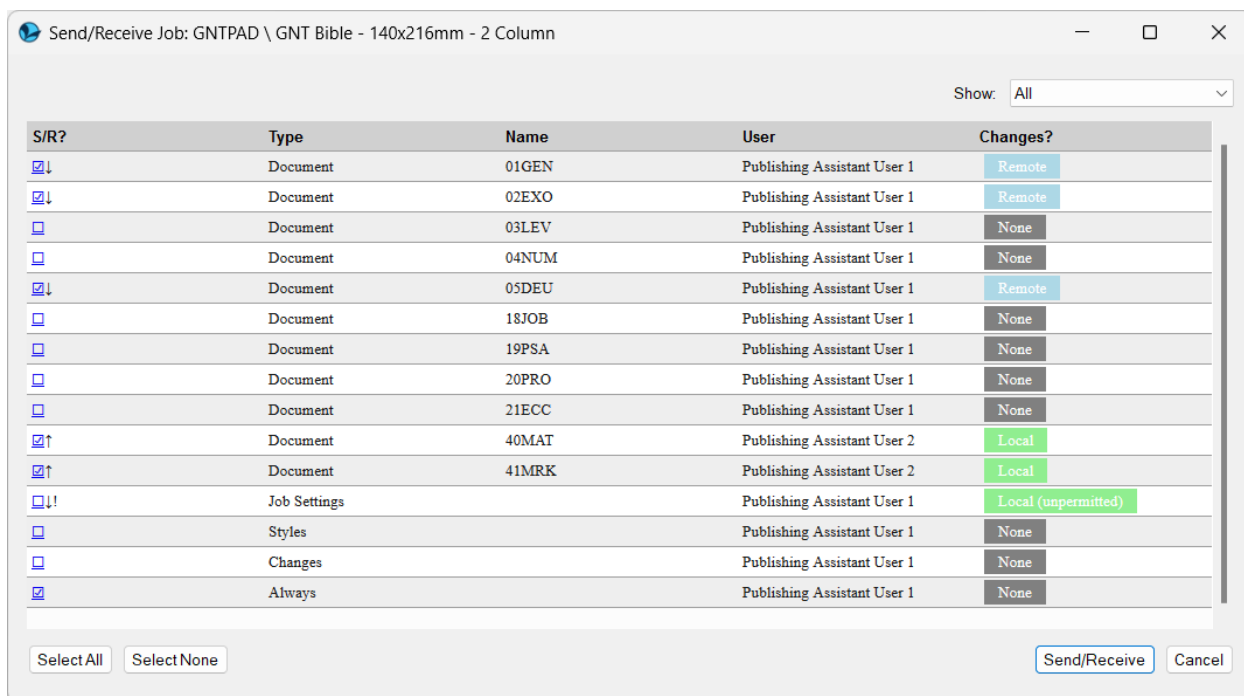
- In the first column on the left, ☑ check to include the file in the Send/Receive process. All changed files are selected by default. A small up arrow ↑ or down arrow ↓ indicates whether changes are being sent (uploaded) or received (downloaded).

A warning icon '**!**' may be displayed beside a file's checkbox if a potentially unexpected file overwrite could occur. This can happen if changes were made to the file on your system, but you do not currently have permission to make changes. This file may then be overwritten by changes received from the user with permission to make changes.

- Click **Send/Receive**.

  Publishing Assistant displays a Send/Receive progress bar at the top of the screen. *Please wait for this process to finish* before doing *any* further work in InDesign.

Archiving and Deleting Jobs

Jobs using Send/Receive can be archived. **Archiving** a job means that it will no longer appear as an active job in Send/Receive job listings. The content for an archived job is preserved on the Send/Receive server, and the job can be re-activated at any time.

Any job can be deleted. **Deleting** a job removes it entirely from your system. For jobs using Send/Receive, deleting the job can *optionally* also remove it from the Send/Receive server for all users (but cannot remove the job folder from other user's local systems).

Archiving or Deleting a Job

- From the toolbar **Menu** button, select **File**, and then select **Archive or Delete Job...**.
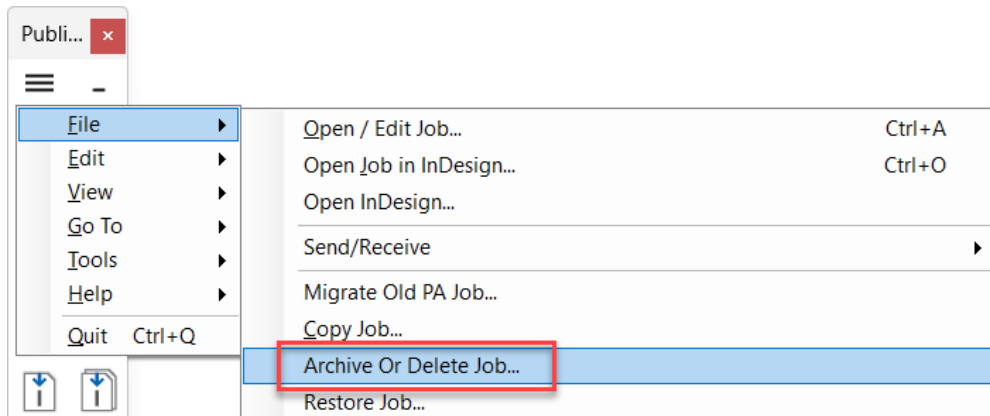
- Select the **Project** and **Job** you want to archive or delete from the drop down menus.
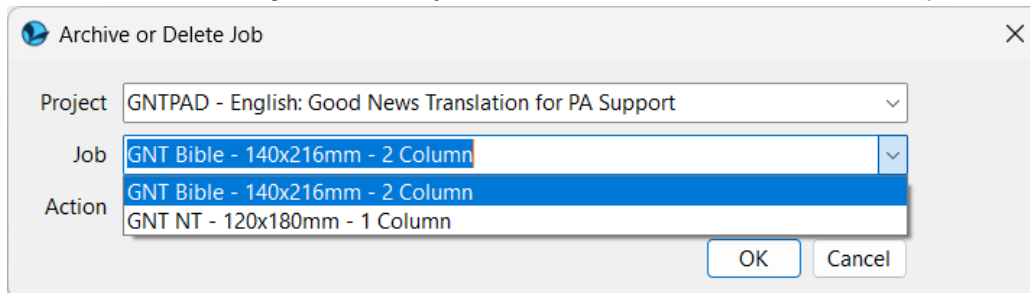
Alternatively, if the Job Specifications dialog is open with the job you want to archive or delete selected, then you can open the 'Archive or Delete Job' dialog directly. The current job will be pre-selected.

- From the **File** menu, select **Archive or Delete Job...**.
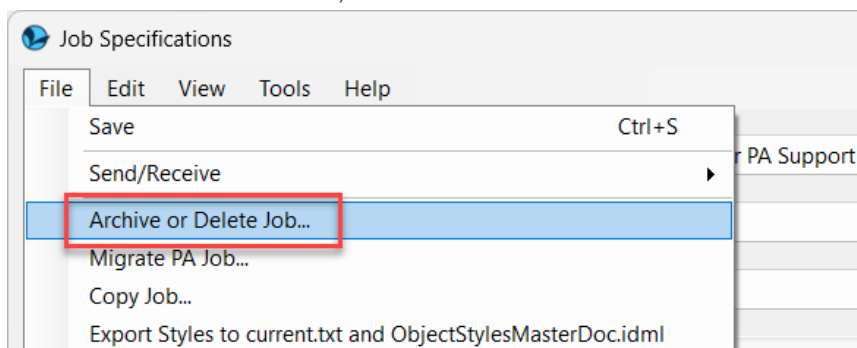
Actions

Next, select the **Action** you want to take from the drop down menu.
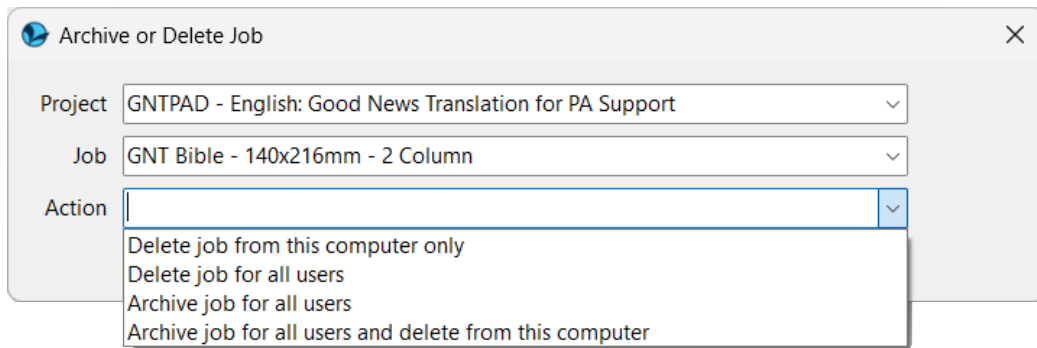
- If the selected job **is NOT** using Send/Receive, the only Action available is **Delete job from this computer only**. The job folder is deleted from your local system.

- If the selected job **is** using Send/Receive but the current user is **NOT** an Administrator for the job, the only Action available is **Delete job from this computer only**. The job folder is deleted from your local system.

- If the selected job **is** using Send/Receive and the current user **is** an Administrator, 4 options are available from the Action menu:
    - **Delete job from this computer only** — As above, the job folder is deleted from your local system. The job data is NOT archived or deleted from the Send/Receive server.
    - **Delete job for all users** — The job folder is deleted from your local system, and the job data is deleted from the Send/Receive server (note that this option cannot remove the job folder from other user's local systems).
    - **Archive job for all users** — The status of the job is set to 'Archived' for all users. The job will no longer appear in the 'Send/Receive any job' dialog. The job folder is not removed from your local system.
    - **Archive job and delete from this computer** — Archive the job (as above) and delete the job folder from your local system.

Re-Activating an Archived Job

Users who are an Administrator for one or more archived jobs can view a list of these jobs in the 'Send/Receive any job' dialog. Archived jobs can be reactivated if needed. Once this is done, regular Send/Receive operations for the job can be resumed.

- From the toolbar **Menu** button, select **Send/Receive**, and then select **Send/Receive any job...**. A dialog opens showing a table which lists the jobs accessible to you. Jobs which have been archived are not displayed initially.
- Select **All Archived Jobs** from the 'Show' filter menu.
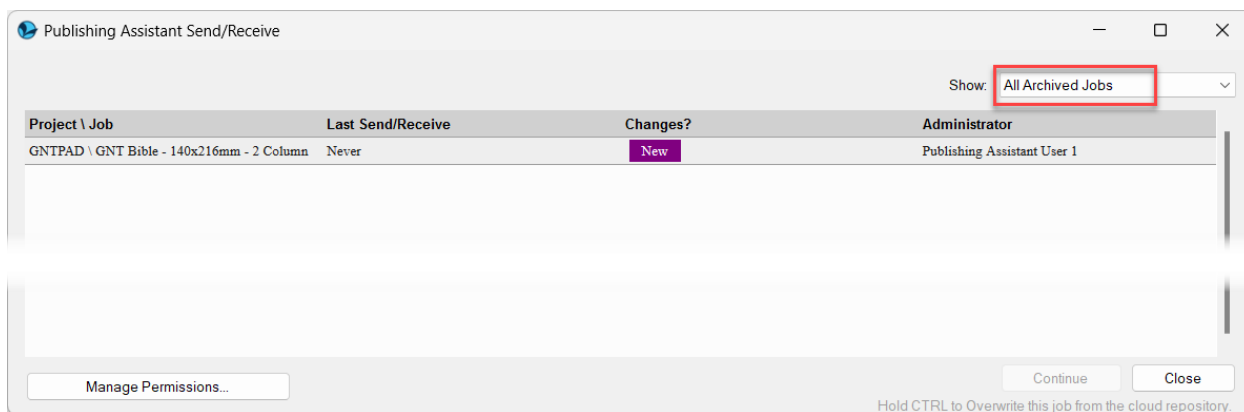
- Click on a row in the table to **select the job** you want to re-activate. The row will be highlighted with a darker grey background.

  Archived jobs which do not currently exist on your system will show as New in the Changes column.

- Click **Continue**.

You will be prompted whether you would like to activate the job. Click **Yes** to proceed, or **No** to cancel activating the job.
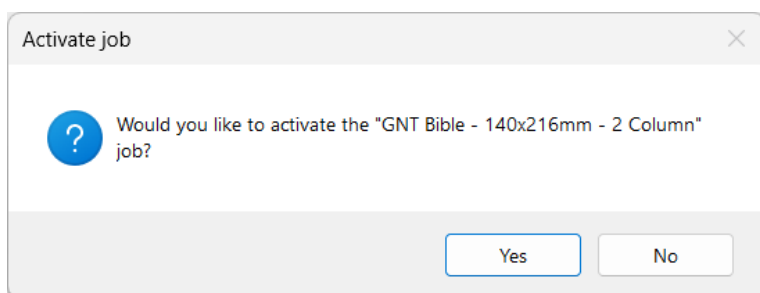
Next, you will be prompted to Send/Receive the job. Click Yes to proceed.
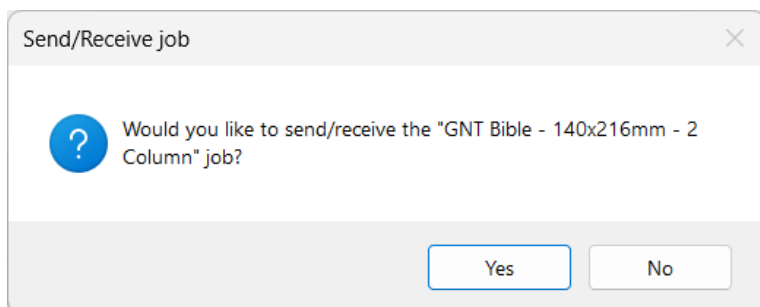
If the selected job is not currently on your local system, PA will automatically proceed with a Send/Receive operation to restore all of the job files to your local system.

Otherwise, PA will open a dialog showing a table of job files to send/receive. Follow the regular process for selecting job files to send/receive, and then click **Send/Receive**.

Please wait for this process to finish before doing *any* further work in InDesign.

The job is now re-activated and you can resume regular Send/Receive operations for the job.

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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. If any changes files are found in the the job folder, the relevant instructions are applied to the text.

- An InDesign document is created according to the page size currently recorded in the job specifications at the time the document is created.

- The InDesign tagged text for the body text and introduction are placed within the new document. The text is formatted according to the job specifications, using InDesign paragraph and character styles.
  - When creating documents for a **Standard 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 adds additional frames to each page which are used for the notes and running header.

  - With Custom Layout jobs, Publishing Assistant adds one page at a time to the document. Initially, only the first page is added 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 flow is linked from the previous page, and the initial content required for each additional frame is placed.

More detail about the process for creating new documents is found in the orientation topic: Job and Document Construction.

These steps occur before placing additional content onto each page (footnotes, study notes, cross references, illustrations, headers/footers), and adjusting its fit or position. 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 fit content on a page by increasing or decreasing the number of lines of text within columns. This is done by expanding or shrinking the length of text in paragraphs. Adjustments are necessary for filling whitespace on a page, and for balancing the length of text in multiple columns.

See: Fitting Content

Page Tools
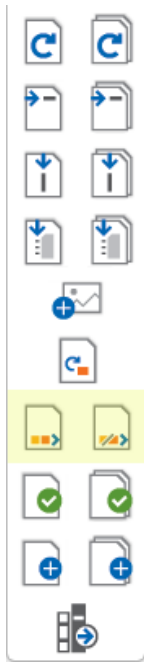
The page tools help you to place, update, or validate the additional content required for each page — footnotes, study notes, cross references, illustrations, or headers and footers. Page tools also update the presentation for other features defined in the current job specifications — column gutter rules and marginal verses.

Note: The toolbar buttons highlighted in <mark>yellow</mark> are only visible 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 — footnotes, study notes, cross references, illustrations, or headers and footers. The page tools also manage and update the presentation of other features — 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 layout for 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 are removed and any custom tracking for fitting content is reset before a new attempt to adjust the page is executed.

    `SHIFT` — If balance columns automatically is enabled, adjust the page **without shrinking (**even if shrink paragraphs before expanding is enabled in the program options).

    `ALT` — If page adjustments and validation are successful, automatically **move to the next page**.

    Note: You can apply more than one `CTRL`, `SHIFT` , or `ALT` control at the same time.

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.

    `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, Publishing Assistant records them in an **Ignored Problems Log** and opens this file in your system's default text editor when page processing is finished. You can also select **View Ignored Problems Log** at any time from the **Tools** menu.

    `ALT` — Also process **all following documents** in the current job.

    Notes: You can apply more than one `CTRL`, `SHIFT` , or `ALT` control at the same time.

If the SHIFT control was *not* used and a problem related to illustration placement is detected when adjusting a page, and you allow PA to move an illustration, PA will stop adjusting pages in order to allow you to review and adjust the illustration's position.

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 Basic Setup 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

This tool is used for placing the notes referenced in the current scripture text 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 selection is 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 corresponding note frame.

Placing Notes in Diglot Jobs

There are refinements to the operation of this tool within a diglot layout. When placing notes in a diglot:

If the selection is in the **primary body frame or primary note frame**:

- Place the *primary notes*.

If the selection is in the **secondary body frame or secondary note frame**:

- Place the *secondary notes*.

If the selection is **elsewhere** (e.g. the header frame)

- Place the *primary and secondary notes*.

Hold CTRL while placing notes, regardless of the selection location:

- Place the *primary and secondary notes*.

No additional page adjustment tasks are performed when Place Notes is used separately (i.e. when it is not occurring as a part of 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. The revised height of the note frame after the note text is placed may cause some of the scripture text which had initially referenced the current notes to be pushed forward to the next page. Always remember to validate the page.

Validating Pages

Page validation checks are one of the 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 test the following:

- Notes referenced in the current scripture text are the same as the current notes in the note frames.
- Illustrations referenced in the current scripture text have been placed on the page (if automatically import illustrations is enabled in the current job settings).
- The vertical position of illustrations is not affecting proper 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 the 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` — If validation is successful, automatically **move to the next page**.

Validate All Pages (right button)

- 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.

  `SHIFT` — **Don't stop** if validation fails. Use this control if you would like to begin unattended validation of a large number of pages. If validation issues occur, Publishing Assistant records them in an **log of validation issues** and offers to open the log of issues when validation is finished.

Validation Warnings

Failure validating notes

Publishing Assistant colors the background of the note frame yellow if the note references in the body text (the 'caller'), and the notes in the note frame do not match. In the example shown below the reference to 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 back to the current page (keeping the footnote on this page), or to push more text to the following page (allowing the footnote to be removed from this page's note frame and added to the notes on following page).

If the background of a note frame has been colored yellow as a validation warning, the color is removed again when the page validates correctly.

⮞ 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 displays a warning. This can occur when placing an illustration causes the location where the illustration is referenced in the body text to be pushed on 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?

☐ Don't ask me again for this picture.

Yes

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 remains aligned with the baseline grid. If an illustration is moved by a typesetter to another location, it may no longer be positioned correctly.

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

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front

[32]After the sun had set and evening had
come, people brought to Jesus all the sick
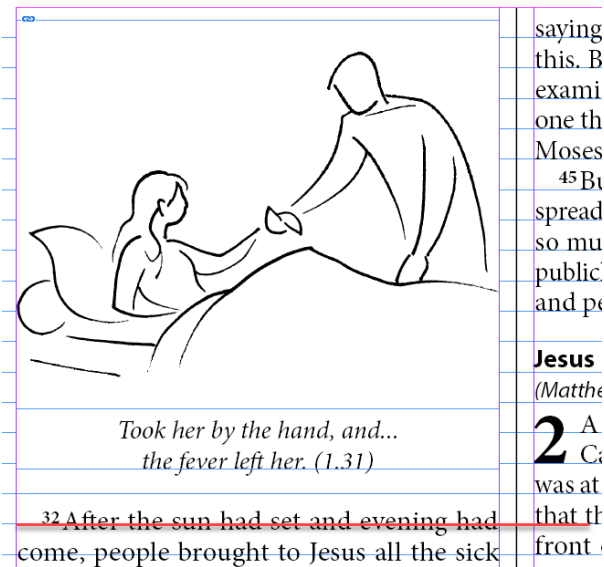
When validating a page, Publishing Assistant can adjust the position an illustration to resolve a baseline grid alignment problem. This occurs if automatically make images snap to the baseline grid when validating pages is enabled in the program options.

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]
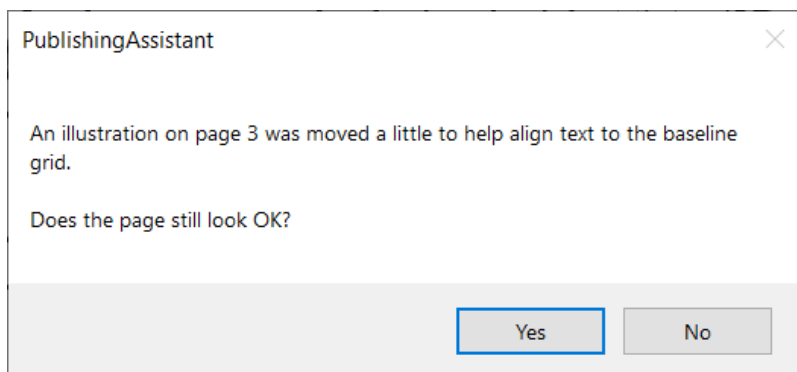
➲ See also: Working With Illustrations

Header or footer information

If the header or footer information is incorrect, Publishing Assistant displays 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
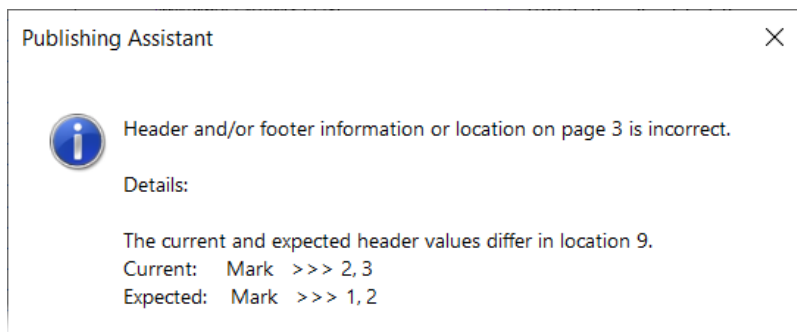
If you are validating the current page, and update header when validating a single page is enabled in the program options, the header is updated automatically and the warning is not be displayed.

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 does not add any of the frames that are needed by Publishing Assistant.

When creating documents for a **basic Bible**, you will not normally need to add any pages manually. When using Adjust Page or Adjust All Pages, Publishing Assistant automatically adds 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 continues 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

- 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 to fit all of the content required on every page with a pleasing and balanced presentation. Adjusting one frame to make room for its content can cause content in another frame to be pulled from or pushed to the next page. This content fitting challenge is usually related to keeping note callers and the corresponding note text 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, PA only evaluates the options for fitting content on the current page. In some layouts it would 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 the corresponding note text.

Another reason for allowing 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 may look better to balance the note content more evenly across both pages. In another scenario, one page may contain unnecessary whitespace and shifting some note content from one page to the other may 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 then flows normally between both frames when either one is made larger or smaller. After using Split Notes, page validation checks 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.

[Screenshot of a Bible page spread from a typesetting application showing Matthew 3–4, including sections "The Baptism of Jesus," "John the Baptist," "The Temptation of Jesus," and "Jesus Begins his Work in Galilee," with extended notes and footnotes. A red rectangle highlights two empty linked note frames at the bottom of the spread.]

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 links the extended note frames. You will usually 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 see 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.

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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

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."

3.7: Mt 12.34, 23.33

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.

3.9: Jn 8.33

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.

3.10: Mt 7.19

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 1.3-17,57-66). 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 1); also 34; 53.
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.

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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."

3.17: Gen 22.2; Ps 2.7; Is 42.1; Mt 12.18; 17.5; Mk 1.11; Lk 9.35

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.

4.1: Heb 2.18, 4.15

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."

4.4: Deut 8.3

4 But Jesus answered, "The scripture says, 'Human beings cannot live on bread alone, but need every word that God speaks.' "

4.6: Ps 91.11–12

5 Then the Devil took Jesus to Jerusalem, the Holy City, and set him on the highest point of the Temple, 6 and said to him, "If you are God's

4.7: Deut 6.16

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 four 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.

4.12: Mt 14.3; Mk 6.17; Lk 3.19–20

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: BAPTIZED
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 has 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 re-locate a note reference, 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 prompts 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 is 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 main purpose of the Move Note tool is for moving the page on which a longer sidebar element appears. 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 fit content on a page by 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 often occur because of other 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 Format > Word and Letter Spacing section of the job specifications is where you configure the default amounts of space between words and 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.

You can configure the type of tracking changes and the limits which the text tools are allowed to apply using the current job settings. If a change to the number of lines in a paragraph cannot occur within the configured limits, the 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-arrow button to **shrink**, the right-arrow button > to **expand**, or the center 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 the intermediate adjustments will temporarily leave the page in an invalid state.

A paragraph is reduced by one line.

Columns are balanced.

The green highlight applied to sections of text in InDesign indicates where local kerning or tracking adjustments are applied. The color is not printable. You can enable/disable the green 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-arrow button to **shrink**, the right-arrow button > to **expand**, or the center button to **reset** the tracking for *a paragraph within the current column* where the text cursor is located. Publishing Assistant identifies the paragraph *which requires the least amount of tracking adjustment*.

  `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 only continue until the limits for tracking changes specified in the the current job settings are reached.

By Page

- Click the < left-arrow button to **shrink**, the right-arrow button > to **expand**, or the center button to **reset** the tracking for *a paragraph within the current page* where the text cursor is located. Publishing Assistant identifies 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 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 helps 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

Select the option to 'Automatically import illustrations' in the current job settings. Illustrations are placed on a page automatically whenever an Adjust Page operation is performed and the current scripture text on the page contains a reference to a illustration.

Individually

The Import Illustrations page tool places illustrations and captions referenced in the current scripture text into a group of new frames on the page. If the the job settings option to 'Automatically import illustrations' is disabled, then you need to use this tool to add the illustrations you want to include.

Illustrations in Custom Layouts

The option to 'Automatically Import Illustrations', and the page tool for importing illustrations, do not function for custom layout jobs. Adding illustrations in custom layouts is supported by working with libraries.

Default Illustration Placement

Frames containing an illustration's image and its caption text are grouped together in InDesign and assigned an object style named `ImageGroup`.

Column Spanning

A column spanning illustration occurs where the source text's USFM \fig ...\fig* markup specifies `size="span"`. The `ImageGroup` is placed at the top the page containing the source reference, and sized horizontally to span the body text frames. The illustration is proportionally scaled vertically.
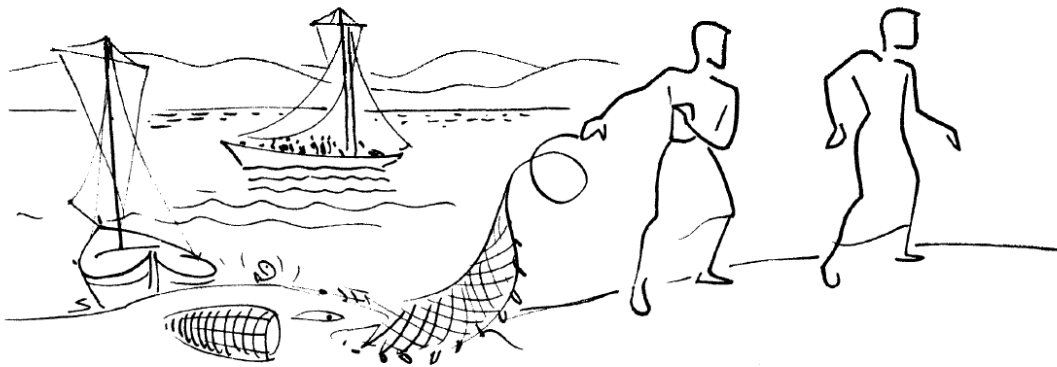
At once they left their nets. (1.18)

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)

A column width illustration occurs where the source text's USFM \fig ...\fig* markup specifies `size="col"`.

- In a **single column** publication, the `ImageGroup` is placed at the top, left corner of the body text frame, and sized horizontally to one half of the column width.
- In a **double column** publication the the `ImageGroup` is placed at the top of the left side body text frame, and sized horizontally to fill the column.

The illustration is proportionally scaled vertically.

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

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

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

Illustration Adjustments Tool

The Adjust Illustrations tool works with illustrations and captions added by Publishing Assistant. It is used to make precise changes to the size, position, or orientation of illustrations.

> **Do not ungroup:** The Adjust Illustrations tool operates on illustrations and caption frames which are grouped together and have the `ImageGroup` object style applied. The 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 `ImageGroup` object is selected.

Took her by the hand, and...
the fever left her. (1.31)
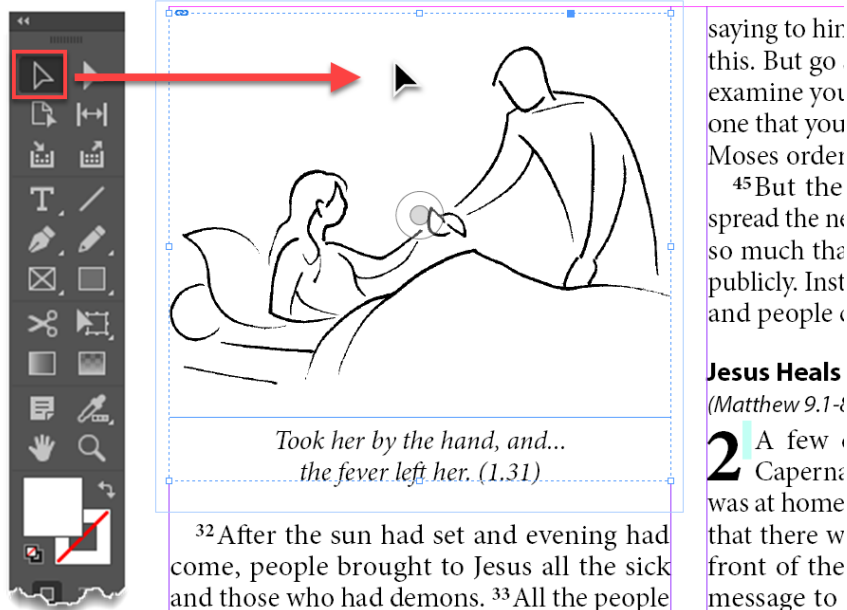
- From the tool palette's **Menu** button, select **Tools**, and then select **Adjust Illustrations...** Publishing Assistant opens the Illustration Adjustments dialog.

There are **five types of adjustments** which can be applied using this tool — Size, Position, Text Wrap, Orientation, and Caption. All of the adjustments are disabled initially.

- ☑ Check beside the adjustments you want to apply. You can apply multiple adjustments at the same time, or individually in sequence.
- Configure the **properties** for the adjustment.
- Click the **Adjust Illustration** button at the bottom of the dialog.

Adjust Size

Adjust the size of the illustration.

- ☑ Check to enable the **Size** adjustments.
- Choose a **radio button** to select the **unit** you want to use for adjusting the size.
  - **Percent** — Select an amount to scale the image in percent from the Width and Height drop down menus, or enter a specific amount directly.
  - **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: Select the option to 'Maintain Aspect Ratio', and enter a value for one of the dimensions. The tool calculates the correct value for the other dimension.

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 is automatically adjusted to compensate for the new 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 is calculated by the tool. Minor adjustments to lines can be an effective option for helping to fit text on a page, and for balancing columns.

- Click **Adjust Illustration**.
- 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 on the page, or within the current text column.

- ☑ Check to enable the **Position** adjustments.
- Choose a radio button to indicate whether the position of the illustration is adjusted within the current column (**Within Column**), or on the entire page (**On Page**). For a single column publication, both options produce the same result.
- Click on a **Vertical** (Top, Center, Bottom) and a **Horizontal** (Left, Center, Right) position for the illustration.
- Click **Adjust Illustration**.

Depending on the size specified for the image, some positions 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 horizontal positions will appear identical.

Adjust Text Wrap

Adjust how text flows around the illustration.

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- ☑ Check to enable the **Text Wrap** adjustments.
- Choose a **radio button** to select the text wrap setting you require.
  - ○ **Above/Below Illustration** — Text will jump over the `ImageGroup` object. No text can flow to the left or right side.
  - ○ **Around Illustration** — As space and position allow, text can flow around the outside of the `ImageGroup` object.
- Click **Adjust Illustration**.

Took her by the hand, and...the fever left her. (1.31)
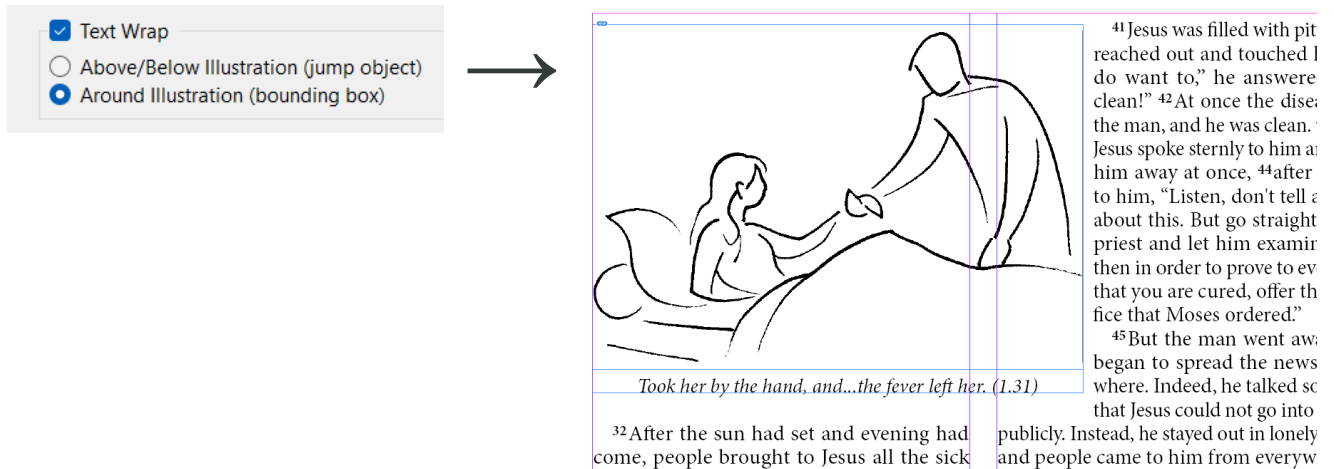
The default text wrap property for illustrations is 'Above/Below Illustration'. This means that if you reduce the size of an illustration and want to have the text flow around the right or left side, you should also change the text wrap property to 'Around Illustration'.

Adjust Orientation (Flip/Rotate)

Flip or rotate the illustration.

- ☑ Check to enable the **Flip/Rotate** adjustments.
- Choose a radio button to **select the orientation change** you require.
- Click **Adjust Illustration**.

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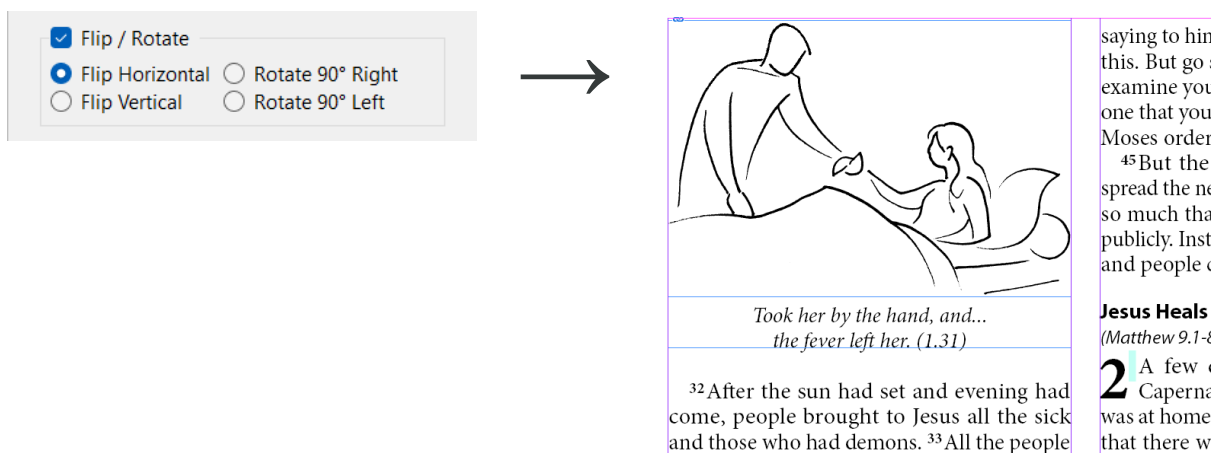
Adjust Caption

Show or hide the illustration's caption. You can also select an option to hide all captions from the current job settings .

- ☑ Check to enable the **Caption** adjustments.
- Choose a radio button to select whether to **Show** or **Hide** the caption.
- Click **Adjust Illustration**.
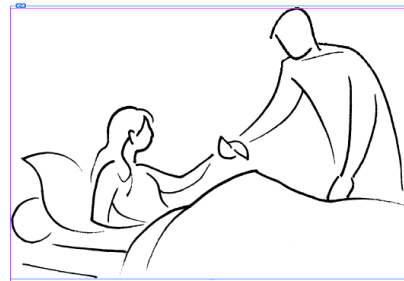
Always validate **the page** after working with the adjust pictures tool.

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, and the amount of non-scripture content on each page increases, a page-by-page process is followed where the content and layout for each page is finalized before moving on to the next page. This is preferred since the impact of adjustments on one page can cause significant changes to the content which should appear on the following page. Complex pages require flexibility when 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 is filled with fully-formatted illustration and sidebar objects for the content referenced in the current document. The default properties for the 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 identifies:

- The type of content – `fig` (illustrations) or `sbar` (sidebar).
- 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 of an 'Available Items' library panel with `fig` and `sbar` 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 other options for arranging panels within an InDesign workspace.
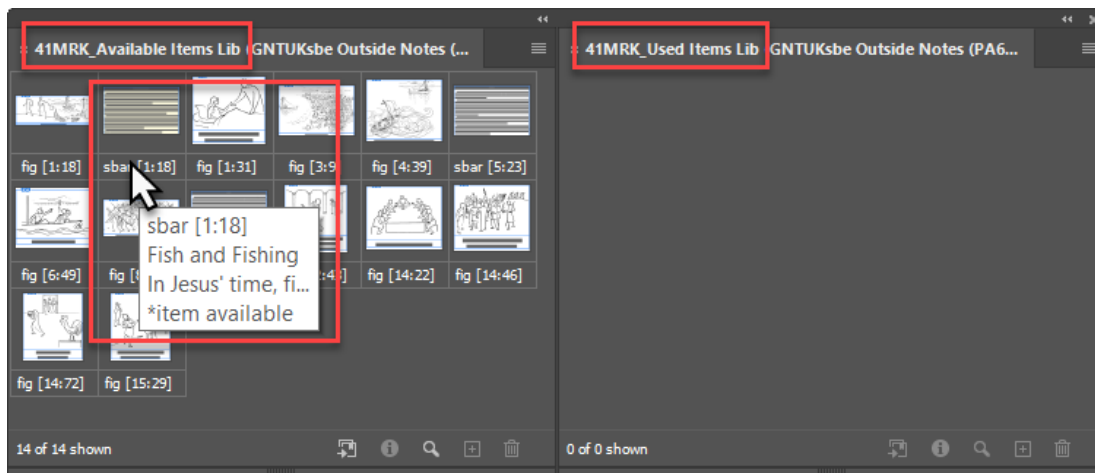
Placing Library Content

Publishing Assistant does not automatically place library items on new pages. Instead, when an item in the 'Available Items' library is referenced on the current page, PA notifies the typesetter and displays a dialog with actions that can be taken:

- **Place Item on Page** — The item is placed at the top of the current page.

  If it is an illustration item - `fig`, it is 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 is configured according to the manual sidebar frame definition. You can adjust the size, position, and properties of the object in order to achieve the desired page appearance.

  Note: When setting up the job and testing the layout, review and adjust the object and paragraph styles used for the sidebar items. If categories are used in the project, various category specific styles are 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 are prompted again to add this item.

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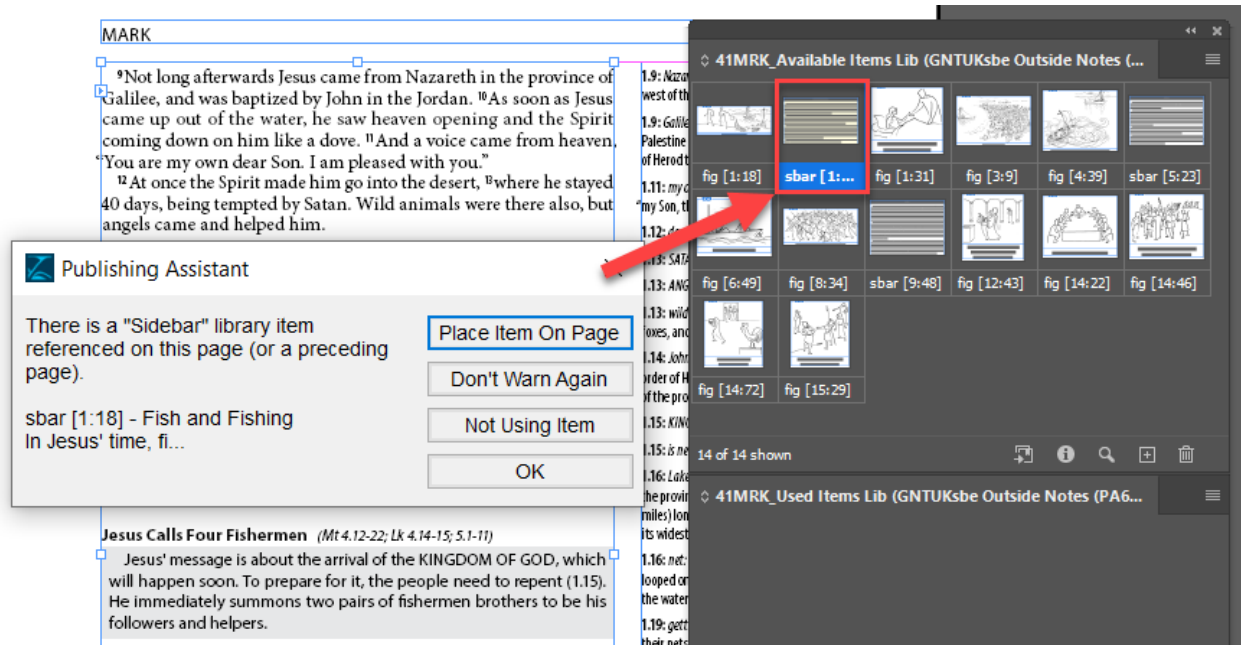
Items placed on a page are moved by Publishing Assistant to the 'Used Items' library and their description is updated to indicate which page they were used on. Hover your cursor over an item in the 'Used Items' library at any time to see a pop-up text showing the page that the item was placed on.
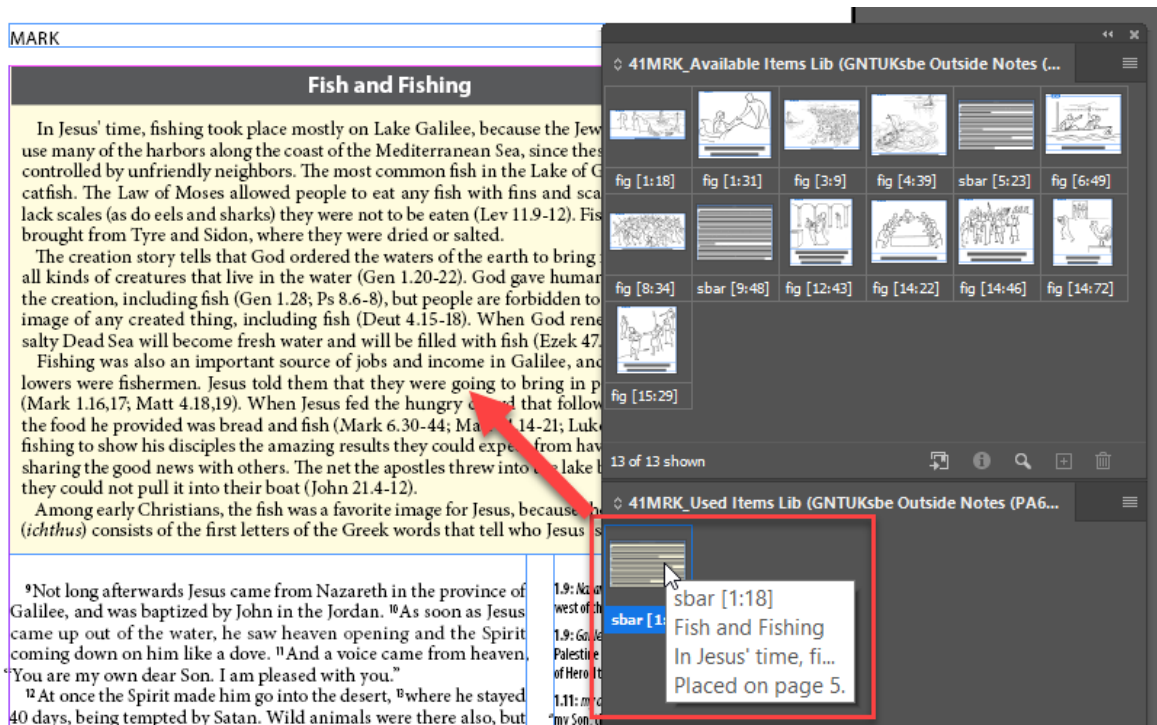
Items can be manually added to any page in the current document, at any time, using the standard InDesign methods for placing items from a library (right-click + Place Item(s), or using drag-and-drop). If this is done, the next time a page validation occurs Publishing Assistant recognizes that an item in the 'Available Items' library has been used and moves it to the 'Used Items' library.

Library Manager

Publishing Assistant provides a Library Manager tool which performs various maintenance actions on libraries and library items.
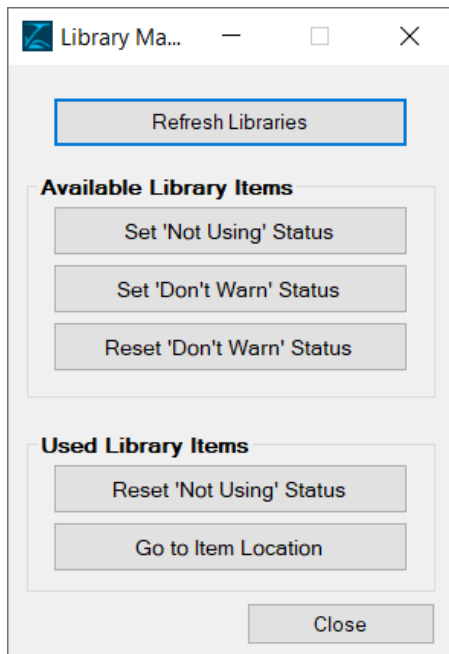
Refresh Libraries — Re-scan the current document for illustration and sidebar content references, and refresh the 'Available Items' and 'Used Items' library items. This can be helpful if content items have been deleted from the libraries and the document, or otherwise modified and needing to be restored.

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 are no longer 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 opens the associated document to the page where this item is used.

Toolbar Keyboard Shortcuts

Publishing Assistant 7 provides an optional set of keyboard shortcuts for invoking the text tools and page tools on the PA toolbar. By using these shortcuts you can adjust and validate pages without needing switch between PA and InDesign, or needing to click on the toolbar with the mouse cursor.

Enabling shortcuts

The toolbar keyboard shortcuts are disabled by default.

To enable the shortcuts: From either the toolbar Menu, or the Job Specification dialog, open the **Tools** menu and then select **Enable toolbar keyboard shortcuts**.
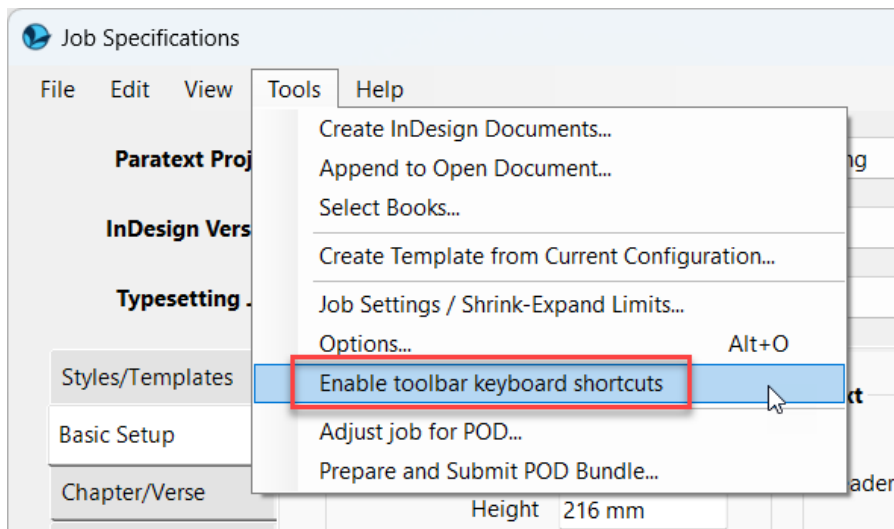
The keyboard shortcuts system uses an additional utility called 'PAKeymander', plus some additional scripts and an InDesign shortcut set. The first time you enable the keyboard shortcuts, PA may prompt you to grant it Administrator permission so that it can access locations on your system where it needs to install the required files.

When the toolbar shortcuts are enabled, a message is briefly displayed on the screen indicating that PAKeymander is launching. You will find a new PAKeymander application running in your task tray. If you disable the shortcuts, PAKeymander is closed again.

Shortcut Context

The specific **action** taken by some shortcuts depends on the current **selection context** in InDesign. The context can be a paragraph, column, or page.

For example: If the frame for a column is selected, then the `F2`, `F3`, and `F4` shortcuts will attempt to Shrink, Reset, or Expand the selected column. If the text cursor is within a paragraph, then `F2`, `F3`, and `F4` will apply Shrink, Reset, or Expand to the selected paragraph.

- Use the keyboard shortcut `Esc` to toggle between paragraph or column selection.
- `PgUp` and `PgDn` will move the current selection to the previous or next paragraph or column.
- When the context is a column, `Shift-PgUp` and `Shift-PgDn` will extend the current selection to include the previous or next column. A 2-column selection on the same page is needed in order to apply Shrink, Reset, or Expand to the entire page. You can also press the shortcut `Ins` (Insert) to quickly toggle between column and page selection.

PA does not support 3 column actions; or 2 column actions across multiple pages (across a spread).

Shortcut Reference

The image and table below summarizes the toolbar shortcuts.

`Esc`	Toggle paragraph or column selection	`PgUp`/`PgDn`	Previous/Next paragraph or column
`Ins`	Toggle column or page selection	`Shift-PgUp`/`Shift-PgDn`	Extend selection to Previous/Next

The **action** of `F2-F4` is determined by the selection context (paragraph, column, page)

`F2`	Shrink
`F3`	Reset
`F4`	Expand
`F5`	Adjust page; `F6` moves to the next page before adjusting
`F7`	Update header
`F8`	Rebuild gutter rule
`F9`	Rebuild verses in margin
`F10`	Import illustrations
`F11`	Place notes
`F12`	Validate page
`Ctrl-Shift-P`	New page
`Ctrl-Shift-N`	Next book

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

☑ Check to test that notes referenced in the current scripture text on the page are the same as the current notes in the note frames whenever shrinking or expanding text.

Validate headers whenever validating notes

☑ Check to test that the content in the running header and footer is correct whenever validating notes. This option works in combination with the previous option ('Validate notes on page...').

Balance columns automatically

☑ Check to 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 is done. 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. Shrinking or expanding occur within the text adjustment limits set in the Job Settings.

Shrink paragraphs before expanding whenever possible

☑ Check to attempt to shrink paragraphs first before expanding whenever balancing columns. This option works in combination with the previous option ('Balance columns automatically'). 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

☑ Check to test the position of illustrations on a page whenever a validate page operation occurs. If necessary, Publishing Assistant will then adjust the position of illustrations to ensure that they are not disrupting the alignment of body text with the baseline grid.

Update header when validating a single page

☑ Check to update the header content automatically whenever validating a single page.

Attempt to open the correct version of InDesign when a different version is open

☑ Check to test whether an open version of InDesign is the correct version 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 Illustrations 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 / Shrink-Expand Limits

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 / Shrink-Expand Limits**.
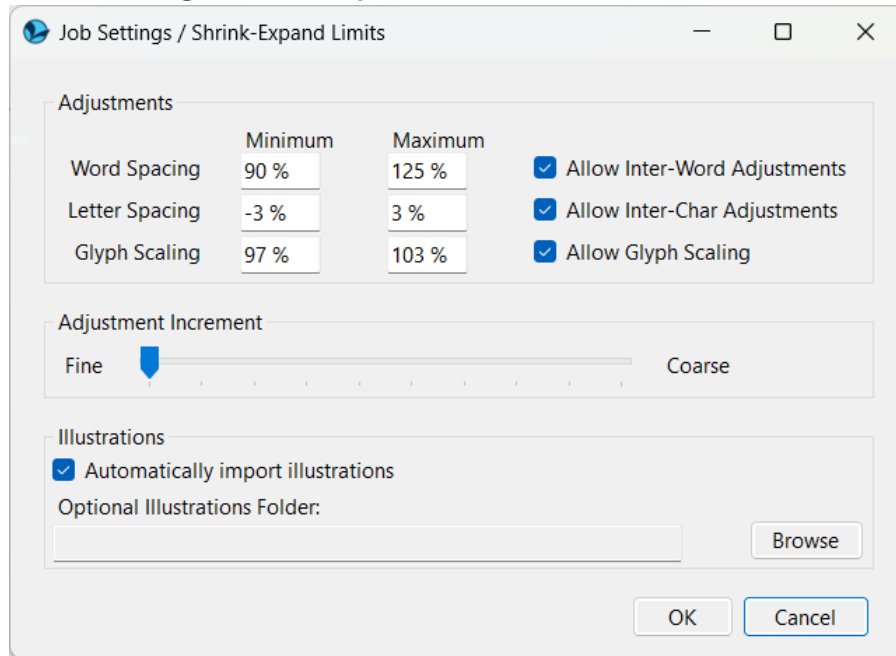
Adjustments

These values define the minimum and maximum amounts which Publishing Assistant is permitted to adjust text spacing when shrinking or expanding paragraphs to fit text on a page, and to balance columns. Values entered here must be at least as large as the job's default Word and Letter Spacing values for text justification (Text Format tab).

Word Spacing

☑ Check **Allow Inter-Word Adjustments** to permit 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.

Letter Spacing

☑ Check **Allow Inter-Char Adjustments** to 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.

Glyph Scaling

☑ Check **Allow Glyph Scaling** to 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.

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.

Adjustment Increment

Configure the increment to the amount of tracking applied to an area of text when an adjustment fails to shrink or expand the text. This setting is used when Adjust Page, or shrink or expand text tools are applied.

Illustrations

Automatically import illustrations

☑ Check to automatically place illustrations referenced on a page whenever an Adjust Page operation is performed.

If this option is ☐ un-checked:

- The Import Illustrations page tool can 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 have been placed.

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.

Customization

In addition to setting job specifications, the the document creation and formatting process can be customized in other ways:

- Providing custom hyphenation and justification information.
- Configuring custom running headers and footers, and chapter titles.
- 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 natively supports hyphenation and word breaks for a range of languages. For these languages, select the correct Hyphenation Language on the Text Format specifications tab. The selection sets the **Advanced Character Formats > Language** setting for the paragraph style named `default` in new InDesign documents.

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`. This 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. Copying `hyphenatedWords.txt` to the job folder protects it from any further changes by the project team working in the Wordlist tool in Paratext.

If this file is found in either location, the option 'hyphenatedWords.txt' will appear in the job's Hyphenation Language menu.

Creating and Editing hyphenatedWords.txt

The contents of `hyphenatedWords.txt` is commonly maintained by working with the Paratext Wordlist tool. It can also be created and edited manually using any plain text editor.

The file should contain a list of words, one word per line, with the acceptable break points marked within each word. The default character for identifying a hyphenation points is an equals sign '='. 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.

For example:

```
accept=able
accept=ed
accept=ing
accom=pan=ied
accom=pani=ment
```

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 marked as approved. Words without an asterisk are words where the hyphenation was 'guessed' by Paratext.

You can edit this file directly and permanently fix the hyphenation point for a word by adding an asterisk '*' to the beginning of the line.

```
*accept=able
```

An option is available in the job specifications to "Ignore Unapproved Hyphenation Guesses" when using hyphenatedWords.txt.

Specifying the Hyphenation Character

The following configuration options can be added 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` — 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 properly handle some 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 it's preferable to use a visible character in the project text to indicate a line break, and ZWSP is not a visible character, you can change the word break character into a ZWSP when creating InDesign documents by

applying this change 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 are locations which can be shrunk or expanded to help justify the right edge of a paragraph. Languages without spaces between words usually only have spaces at the end of phrases. This provides fewer opportunities for InDesign to shrink or expand the length of the text when it tries to justify lines. This makes justifying non-Latin text paragraphs more difficult.

The InDesign paragraph composer attempts to justify a paragraph by first expanding 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, 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 composing customized headers, footers, and chapter title texts. This involves combining any plain text together with 'content codes'. Content codes are special `<tag>`s which refer to 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 when 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 content fields on the job specifications 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 explained below through a set of examples. A list of available content codes is also provided.

Custom Chapter or Psalm Titles

If your job specifies 'Heading' as the format for chapter or Psalm numbers, you then also provide a Chapter or Psalm Label. Entering the word "Chapter" in the Chapter Label 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 also be accomplished by adding the following text to the Chapter Label field.

> Chapter <c>

Using Matthew 5, here are some additional examples:

Include 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

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 for displaying the book and chapter name is:

> <bc>

which results in:

> Matthew 5

Again, 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 produce a different output for left and right pages. In the following examples, imagine a printed Bible opened to page 1268, where the scripture references are from 1Th 2:7 to 1Th 3:13, and page 1269 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
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, choose between book **abbreviations** `a`, **short names** `s`, and **complete** `c` names, or the name in the USFM **header** (`\h`) field `h`.

	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 layout). 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 whether the content is taken from the primary or secondary text.

The following example for an English + Portuguese diglot publication has the primary English text 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>`

The resulting page header would be:

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 defined by InDesign tagged text syntax.
2. **Application of a character style**. The style to apply 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 necessary style definition).

> **Important syntax note:** Publishing Assistant uses angle brackets (< >) to enclose and identify it's custom content codes. Since InDesign's tagged text syntax also encloses formatting codes within angle brackets, it is necessary to distinguish the tagged text codes by adding an equals sign (=) after the opening wedge.

1. Character formatting

Examples of InDesign tagged text character formatting codes are shown in the table below. These `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 list of all tagged text codes is beyond the scope of this manual. The orientation topic About InDesign Tagged Text shows a simple method for discovering the tagged text codes needed to produce a specific formatting result.

2. Character Styles

You can 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 this approach is that you cannot 'nest' one character style within another character style. The syntax for applying a character style is:

<=CharStyle:UserStyleName> ... UserStyleName applied to this text ... <=CharStyle:>

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 or Psalm labels. 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 adjusted the paragraph, character, or object styles within a Publishing Assistant generated InDesign document, use the following steps to save and apply the changes to new documents created for the job:

- From the Publishing Assistant **Menu** button, select **File**, and then select **Export Styles to Current.txt**.
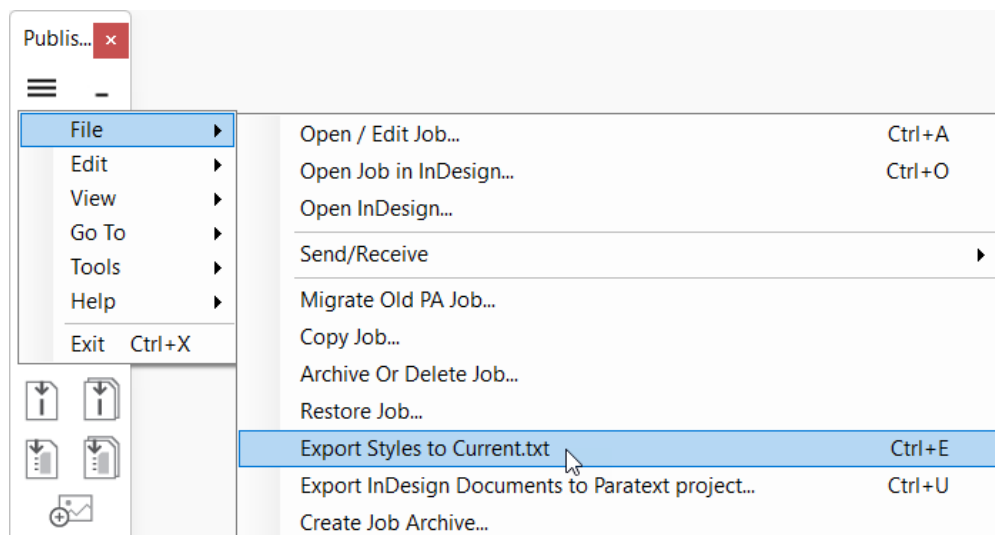
This process creates a file named `current.txt` in the current job folder which contains properties for the adjusted **paragraph and character styles**. It also creates a file name named `ObjectStylesMasterDoc.indd` which contains specifications for **object styles, color swatches, and master pages**. 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 creates additional files containing adjusted styles for these peripheral documents. For example: `current_GLO.txt` will contain exported styles for a glossary document created from the Paratext book `GLO`. The reason for separating exported styles for peripheral materials is because these contents are often typeset with some layout differences as 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 alerts you when it is finished exporting styles. **Please wait for this message** before continuing to work with any open documents.

Export ✕

ℹ️ Finished exporting stylesheet to C:\My Paratext 8 Projects\GNTPA\PA7\GNT Bible - 2 Column\current.txt.

OK
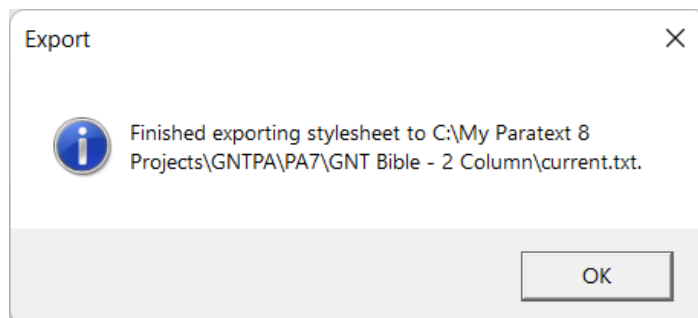
MORE - About the contents of current.txt

The file current.txt contains entries like the following examples, which record updates to the 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
[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=0.000000 original=72.000000
  pRuleBelowLeftIndent: current=0.000000 original=72.000000
```

For advanced users: If you are familiar with the syntax, you can edit the file `current.txt` directly within any plain text editor like Windows Notepad. Include notes or documentation by adding lines beginning with a pound sign `#`, which are treated as comments and not processed. You can also add blank lines between the sections which start with `[Define ...]`. Internal documentation can be a helpful reminder for yourself, or an explanation to another typesetter, what the purpose of the style changes was.

Applying Saved Styles

To the Current Job

To apply the customized styles to new documents for the current job, do the following:

- Open the Job Specifications dialog to edit the settings for the current job.

  If you have a document from the current job open in InDesign, and it is the active document, Publishing Assistant will select the current job in the specifications dialog.

- On the Styles/Template tab, select the radio button beside **Apply Styles Saved in Current.txt**.

  If you have recently exported styles from InDesign and this option is not active, then click the **Refresh List** button beside the Stylesheet/Template menu.
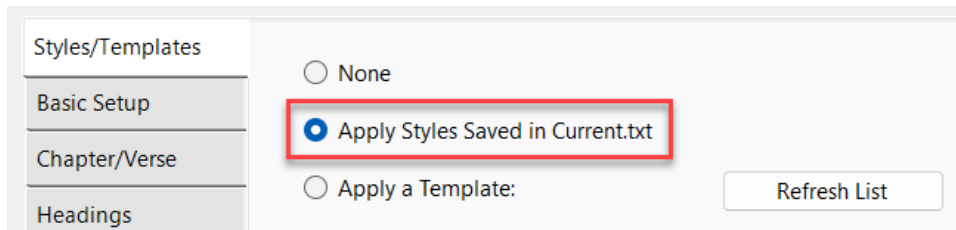
- Create a new document for the job. The customized styles are applied within the new document.

The process to adjust and export style changes can be repeated until the desired outcome for the job is achieved. Publishing Assistant incrementally appends the latest style changes within `Current.txt`.

It is desirable to perform as many style adjustments as possible at one time before Exporting styles to `Current.txt`, since this will keep Current.txt more compact and easier to 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 job you want to copy the specifications and styles from. The interface will be updated with the job's settings.
- Select **Create New Job**, and select **Use Existing Settings** in the New Job Settings form.

If you regularly re-use a set of specifications for new jobs, create a template for this purpose instead. A template can contain all job specifications and customizations needed for reproducing a specific design and layout.

Applying Text Changes

A job can be customized by creating lists of change instructions 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.
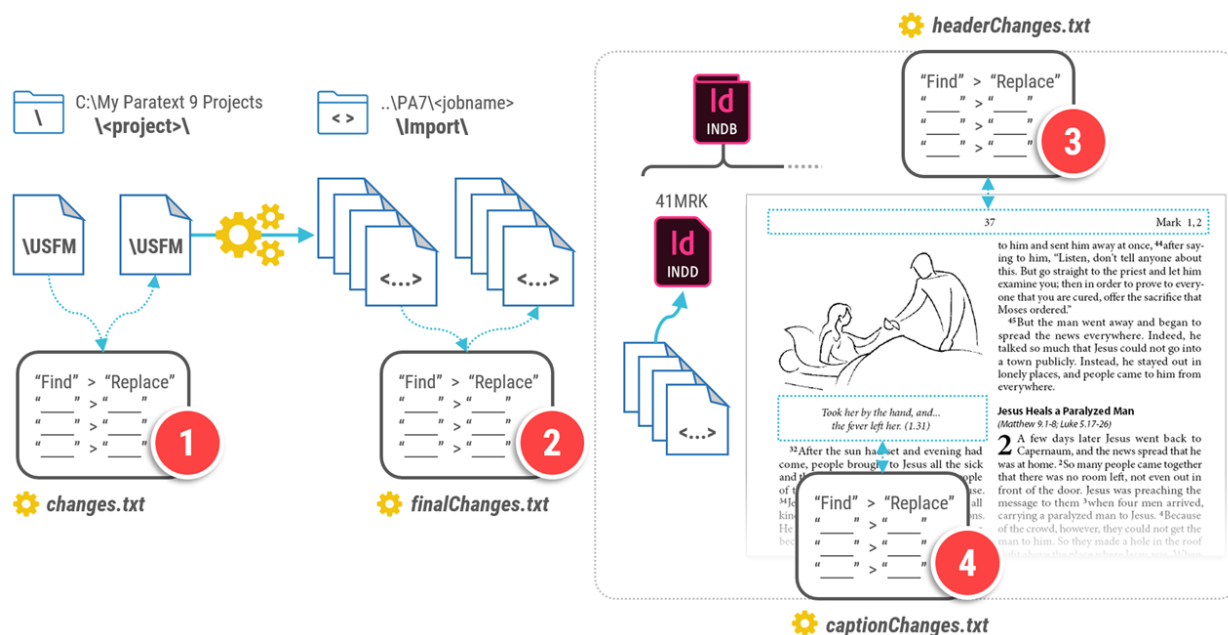
Exporting Changes Back to USFM

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 `#`.
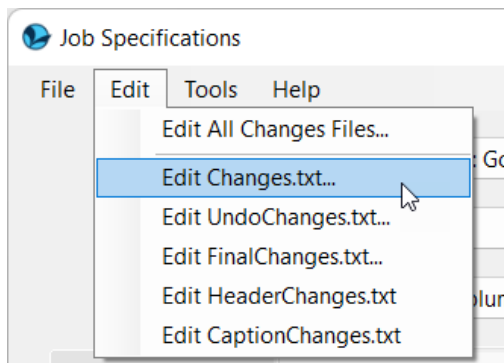
Examples

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 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*

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

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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:>

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

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. ˢ"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. ˢJesus said to them, "Come with me, ¹⁸ and I will teach you to catch people." ˢAt 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.
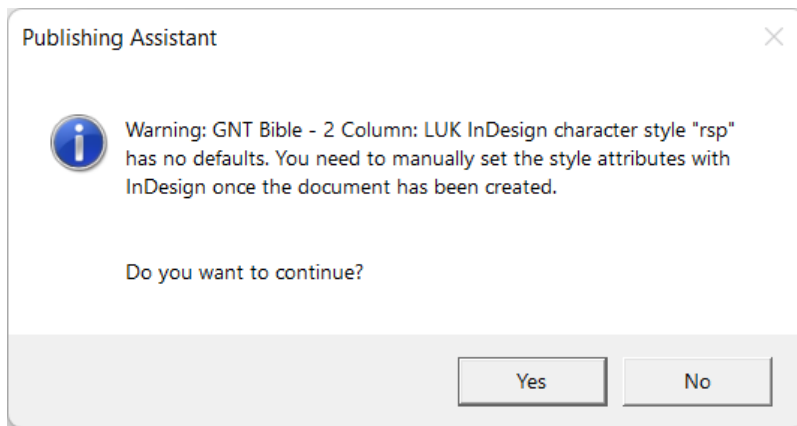
Introduction to Regular Expressions

Regular expressions (sometimes abbreviated as 'regex's) are essentially a small, specialized language. Using this language you can *express* a **pattern** which describes some text. Expressions are used to search within a larger text in order to find all of the 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 a search expression.

The expressions you write with this language can be very simple and specific. They can also be complex, and flexible, where one expression can successfully match many different texts.

Learning the Language

As a language, regular expressions 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 the various 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 some 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 special metacharacters 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 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 simpler parts. First test that a smaller part of an expression matches what is intended. Then add additional parts to the expression incrementally. A regular expression testing environment like RegEx101.com can be quite useful when doing this. Many text editors support regular expressions, and some can also 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 a range of different texts. Sometimes it is easier and safer to create multiple simpler 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 for you or someone else 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 the second example, th does not find a match within the word `This`, since the search expression is case sensitive.

Character Classes

The first metacharacters to describe 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 hyphen –

[a-e] uses a range to express the same set of characters as writing [abcde] .

Examples:

Search: [a-z] matches all lowercase letters in the basic English alphabet.

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

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You can match all characters which are *not* **within a class** by making the class negative. To to this, add the ^ metacharacter at the start 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, and you can refer to these classes using a special **shorthand** sequence. The shorthand begins with another one of the metacharacters - the backslash \. Backslash indicates that the *next* character has a special meaning for representing 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, or page break).
- \S - any **non-whitespace** character; 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 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 newline". It is possible to configure a regular expression so that dot . also matches line endings.

Example:

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, or to output a specific character in a substitution. For example: `\u2014` = EM DASH.

You can get help finding the Unicode value for a character using the Unicode code charts, or a Unicode character browser utility such as BabelMap.

Matching Metacharacters

Since metacharacters `[ ^ . \ | ? * + {} () $` each have a special meaning, *they don't match themselves* when used in an expression. If you want to 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 eliminates the character's special meaning and matches the character itself instead.

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.

Good News

How Many to Match

There are three metacharacters which 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'.

- ? - match if the previous item in the expression occurs **zero or one** times.
- * - match if the previous item occurs **zero or more** times.
- + - match if 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.

Good News

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 introduction 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:

- {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 first 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 is not always what you want to happen. It is especially important to be aware of this behavior when you are performing a substitution which will alter the text. The concept of repetition and greediness is easier to understand using 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, and the potentially unintended result. In the following sample text, the search 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*

Avoiding greediness

In order to avoid greediness, 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'.

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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:

Example:

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*

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 'captured' (stored) in the computer's memory. The text which was captured is given an identified (ID), so that it can be referred to again later in the search expression, or in a substitution, by referring to its ID. The default IDs which are given to text which is captured are numbers. You can refer to a specific captured text by referring to its ID 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 IDs in sequence: \2, \3 etc.

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Example:

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'). Using either option, containing the expression which can match `f` or `x` within parentheses `()` means that whatever is matched will be captured and given a 'back-reference' ID. In this expression there is only one pair of parentheses, so the ID will be `1` . This makes it possible to write the complete expression by saying "the character which is matched at the beginning after `\` is also the character which should be matched at the end after `\`, followed by an asterisk `*`".

(The use of capturing groups and back-references is probably easiest to understand 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 the alternatives occur, 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.

> 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 any matches* 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.

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 assertion should *not* match what it describes 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.

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\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 ID / 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*

By using alternation within a non-capturing group, the previous search expression could be adjusted to perform the same substitutions for footnote `\fr` and 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:

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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 project in Paratext may include one or more of the following books for managing texts for front matter, back matter, introductions, or other kinds of peripheral materials:

- `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 book, a `\periph` marker can be used to sub-divide the content. Following the `\periph` marker is a 'division title'. If the project uses the USFM 3 syntax, there may also be a peripheral identifier (`id`).

Example:

The abbreviated example below shows the text for a `FRT` book containing three divisions. Within each division there are paragraphs of text using valid USFM markers. If a peripheral division includes a header text (\h), then this text will be used for the running header in the document generated for this division (if a header text is specified in the job settings).

```
\id FRT
...
\periph Foreword|id="foreword"
\h 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"
\h 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 materials are larger, and have unique formatting requirements. This content is managed in separate project books:

- `CNC` — Concordance
- `NDX` — Names Index

> **Note:** The contents of a concordance (`CNC`) or names index (`NDX`) book could be drafted in Paratext manually, but is more likely created using an additional tool like Concordance Builder or Names Index Builder. These are companion tools which work with Paratext projects to assist with developing new concordances or names indexes based on existing models. See the topic in this section on Concordances and Names Indexes for information 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, choose one or more of the project's peripheral books.
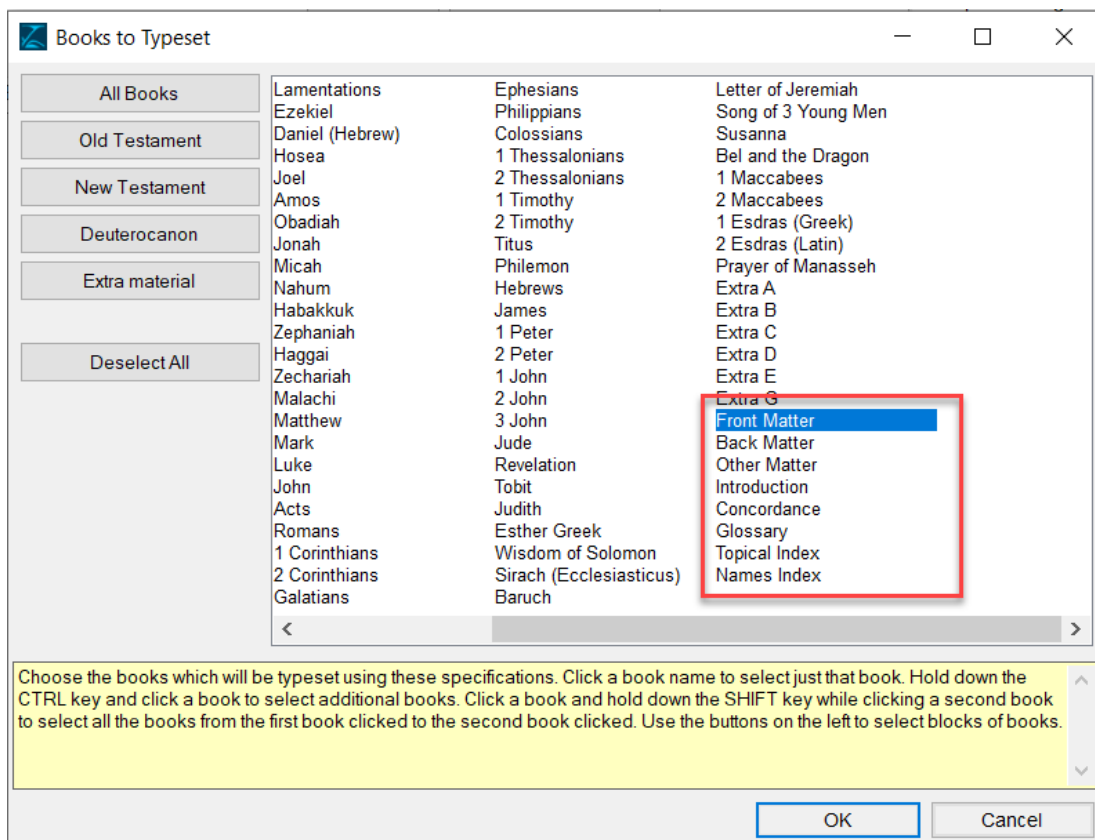
Publishing Assistant creates a separate document for each for each division defined by a `\periph` marker. If there are no divisions, one document is created for the whole book.

Document names include the text for the `\periph` division title or the USFM 3 'id' which identifies them.
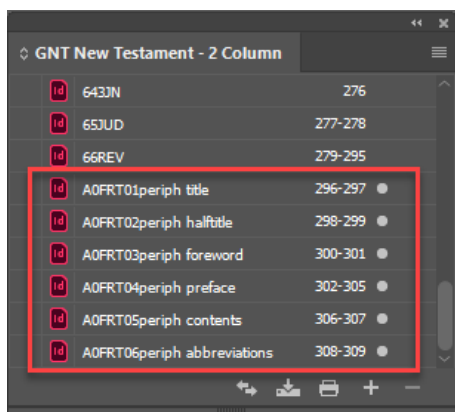
New documents are added to the end of the job's book file in InDesign. You need to move the peripheral documents to their correct location in the Book panel by selecting them and dragging them to a new location in the list. You can select and move multiple documents at once. InDesign will automatically update the pagination for existing documents in the book as required.

Using Alternate Specifications and Styles for Peripheral Books

Some job specifications may need to be configured differently 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, 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.

However, you can further customize the stylesheet for each peripheral document. If you follow the steps to export and save these customizations, Publishing Assistant creates additional files containing the unique 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 select the 'Current' stylesheet in your job's Stylesheet/Template specification, Publishing Assistant applies the unique style exports found for any matching peripheral documents being created.

In a table of contents document, or documents for a concordance or names index, some unique 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 want 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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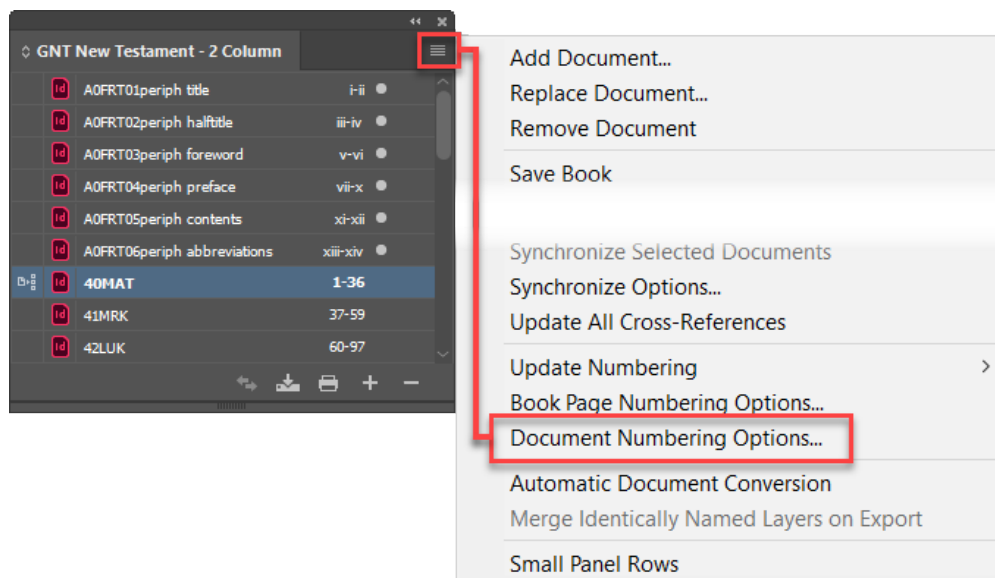
- Select the **Start Page Number at:** option and enter the number which should begin on the first page of the selected document.
- Select the page numbering style from the **Style** drop-down menu list.
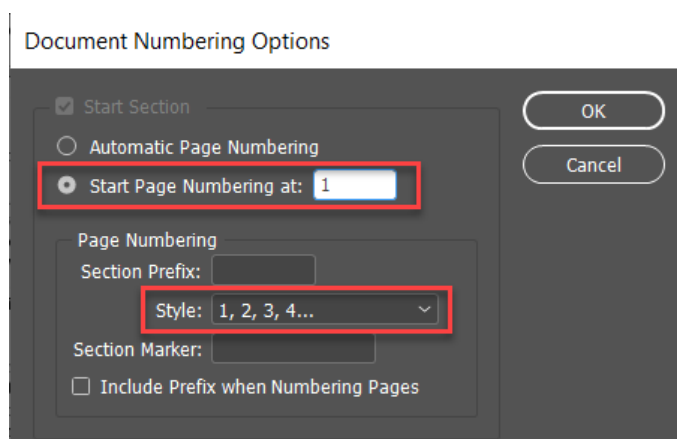
Insert / Update Table of Contents

This topic provides a guide for maintaining a Table of Contents in your publication using a new '**Insert / Update Table of Contents**' utility included in Publishing Assistant 7.

In jobs created with earlier versions of PA, the regular practice was to use InDesign's Table of Contents utility for this purpose. The InDesign process gathers the texts to include in a contents list from selected paragraphs in each of the job's documents. This required that the selection and configuration of the content was done *prior to generating any documents*.

The new utility in PA 7 allows you to insert a Table of Contents at any location, and to select and edit the book name texts to use any time the table is generated or updated.

Creating a Table of Contents Document

It is common to include a table of contents sub-division in the Paratext project's FRT book. This division is identified using the syntax `\periph Table of Contents|id="contents"`. If this is done, then a new table of contents document named `A0FRT##periph contents` is generated whenever the FRT book is created – see Working With Peripherals). The document will contain any content included in the division, such as a main title (`\mt1`) , and also a set of styles configured for formatting the table of contents texts. If you add a table of contents to a different document, it will not include these pre-configured styles.

Inserting a Table of Contents

- Place your text cursor within a document at the location where you want to insert a table of contents.
- From the tool palette's **Menu** button, select **Tools**, and then select **Insert / Replace Table of Contents...**.
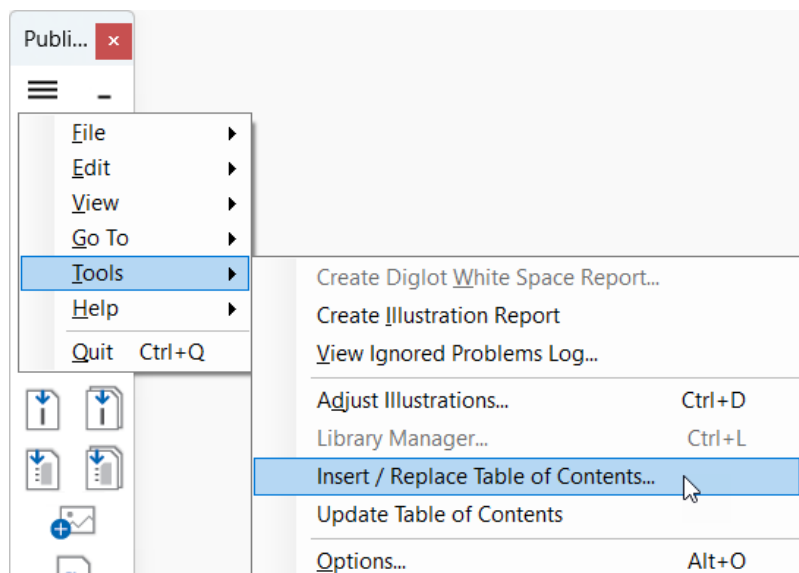
Publishing Assistant opens the Insert / Update Table of Contents dialog.

- Enter a **Title** for the table of contents, or leave the Title field empty. The document you are working in may already contain a main title text.
- The contents list can include 1 to 3 fields (columns). Select the **content for each field** from the options in the drop down menus.
  - Long Name
  - Short Name
  - Abbreviation
  - Header (\h)
  - Alternate Long Name (\toca1)
  - Alternate Short Name (\toca2)
  - Alternate Abbreviation (\toca3)

    If you are working on a diglot **publication**, the content fields will include groups of options for '(Primary')' and '(Secondary)' text. For example:

  - Long Name (Primary)
  - Short Name (Primary)
  - Abbreviation (Primary)
  - ...
  - Long Name (Secondary)
  - Short Name (Secondary)
  - Abbreviation (Secondary)
  - etc...

    PA will recognize the job as a diglot if at least one document in the job was typeset as a diglot. This means that you will be able to typeset peripheral content in a diglot job with the diglot setting disabled, while still being offered options for (Primary) and (Secondary) texts in the table of contents.

Optional - Editing book name texts

If needed, you can customize the texts used for one or more books.

> If the existing book name texts gathered from the project are OK, you do not need to open or edit the contents of this form.

- From the Insert / Update Table of Contents dialog click the **Edit Data** button.
- Enter texts to use for any of the documents currently included in the job, for contents fields you selected (Long Name, Short Name, Abbreviation). Only the fields you selected will appear in this table.

- Click **OK** to save any changes on the Table of Contents Data Form.
- Click **OK** on the Insert / Update Table of Contents dialog.

Publishing Assistant opens each document in the job in order to gather the requested texts. Then it inserts the table of contents at the current text cursor location. *Please be patient* and do not attempt to interact with InDesign while this process is running.

The default table of contents layout presents the selected book name texts and the page number where each book begins.

Table of Contents

Default Table of Contents layout.

If desired, edit the position of the columns by editing the tab locations used in the paragraph style for the entries. If you are working with the `A0FRT##periph contents` document, then these styles are named 'ToC 1 column', 'ToC 2 columns', or 'ToC 3 columns', depending on the number of fields selected.

Add additional content to the table of contents text as required, such as headings for each Testament, or other divisions.

Table of Contents

Example adjustments to the Table of Contents layout and text.

Replacing or Updating the Table of Contents

If documents have been added or removed from the job, then replace the existing table of contents text.

- Open a document containing a Table of Contents generated by Publishing Assistant.
- From the tool palette's **Menu** button, select **Tools**, and then select **Insert / Replace Table of Contents...**.

  PA opens the Insert / Replace Table of Contents dialog.

- Click **OK** to replace the Table of Contents with the existing configuration.

- If changes to the configuration are required: Edit the **content for each field**, or click **Edit Data** to customize the book name texts. Then click **OK** to continue with the update.

If the contents of job have not changed, but the lengths and page numbers of existing documents have changed, then use the Update Table of Contents tool to to refresh the page numbers.

- Open a document containing a Table of Contents generated by Publishing Assistant.
- From the tool palette's **Menu** button, select **Tools**, and then select **Update Table of Contents**.

    PA gathers the starting page number for each document and updates the table of contents text. Any existing formatting is preserved.

Concordances and Names Indexes

Publishing Assistant can typeset any valid USFM text developed for a concordance. However, it is adapted to work seamlessly with content exported from the Concordance Builder and Names Index Builder. The concordance layout settings in PA are relevant if you are working with the text exported from these tools.

Common layout features are described below. Support for these features results from a combination of 1) the content being added to the concordance when editing, 2) selection of typesetting or export options used when exporting the concordance to Paratext, and 3) configuration of a the concordance layout settings in the current job.

Layout Example

1 Main Title and Introduction

It is recommended to include an introductory paragraph with the concordance, especially if it is the first time there has been a concordance published in the language. The introduction should describe what the concordance is and how to make use of it. If names are excluded from the concordance it should be stated in the introduction.

2 Alphabetical Headers

Each section can begin with an alphabetical heading. Including 'alphabetical headers' is an option when exporting from Concordance Builder to Paratext. These headings helpfully break up the text and makes it somewhat easier to navigate the text.

3 Headings

Headings are sometimes aligned to the margin, or aligned above the position where verse quotations begin. Headings may have a description and 'see' or 'see also' cross-references.

4 Verse References

Book chapter and verse references are commonly to the left of the verse quotations. This is the position exported by Concordance Builder and typeset by Publishing Assistant. References normally use the abbreviation form of the book name, and the chapter and verse is divided by a separator character. If long book names are preferred, then it would likely be necessary to typeset in a single column.

If a sequence of verses is from the same book you can choose whether to repeat the book name or just display the first name.

The chapter and verse numbers may need to be printed in the numerical system used by your language. Currently, Concordance Builder exports numbers in the 'European (Western Arabic)' system of numbers `0,1,2,3,4,5,6,7,8,9`.

Most of these text features can be configured in the typesetting options step when exporting, or in the configuration of styles within InDesign.

5 Verse Text Quotations

The concordance includes a short verse text quotation for each biblical reference. These quotations are selected during the export process, using information about text size and column width configured in the typesetting options step.

6 See and See Also Texts

Headings can include cross-references to other words or phrases of similar or opposite meaning. This is done by adding one or more See or See Also references to the heading when editing the concordance. A 'See' reference is a 'one-way' cross-reference from a heading which does not have any verse references, to a heading which does have references. A 'See Also' reference is a 'two-way' cross-reference between multiple headings which each have verse references.

7 Repeated Heading

When the list of references for a heading breaks across a column boundary, the heading word can be repeated at the top of the next column.

Managing Text Changes and Corrections

Publishing Assistant is designed to safely transfer the 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.

Circumstances may arise when it is necessary to enter corrections to the text within InDesign. Any **intentional changes** like these need to be preserved in the source project in Paratext as well.

It is also important to test a job's typeset 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 must 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 must be made to the text within a notes frame:

- 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 text wrap properties for the note frame are configured to cause the body text to wrap around the note frame. Since the note frame is arranged *below* the body frame, it may seem that you cannot place the text cursor into the note frame by clicking within it (i.e. your cursor ends up in the body frame instead).

  Hold down the `CTRL` key in order to temporarily activate the selection tool. Click within the note frame area until you can see the note frame being selected. Then 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 which contains all the notes for the current scripture book (e.g. `59JAS_notes.txt`). 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 in InDesign will be lost if the same notes are ever re-loaded and placed again.

To save 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.
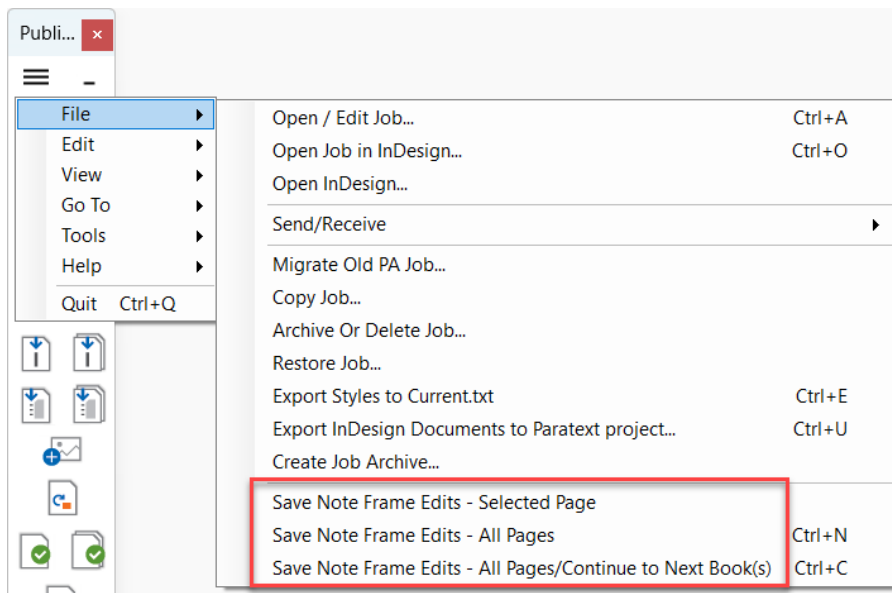
Important: Notes cannot be moved to another location or entirely deleted in this way. These types of changes should be done in Paratext.

Reviewing Text Changes in InDesign

InDesign Track Changes

InDesign's Track Changes feature makes it easy to find changes which have occurred in the text since a document was created. In any 'story' which has Track Changes enabled, added, deleted, or moved text is highlighted in the story editor

Publishing Assistant **automatically enables Track Changes for all text stories**.

The current **User Name** is used by InDesign to identify the person who performs any text changes. Publishing Assistant automatically registers your Paratext Registration Name as the current User Name when it creates a new document.

- To see or change the currently registered User Name — From the InDesign **File** menu, select **User**.
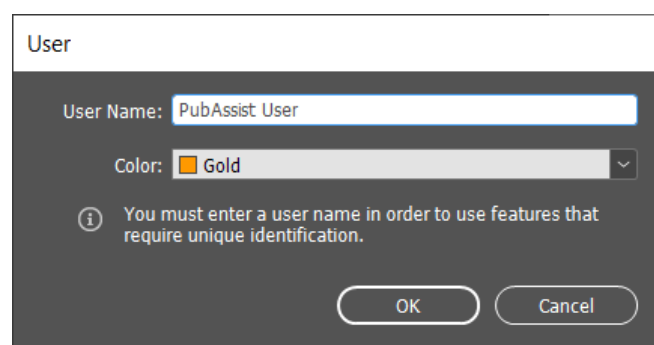
Reviewing Changes

Search for and review and text changes in a document within 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, identify the user who made a change, determine the kind of change was made, and accept or reject the changes.

- From the **Window** menu, select **Editorial**, and then select **Track Changes** to open the panel.

- **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.

o If a change was unintentional, **reject** the change by pressing the **X** icon. The text before the change will be restored.

o If a change was intentional, **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, and for documents which were generated by PA**. It does not currently work for diglots or custom layout jobs.

Use the following procedure to export the text from documents for the current job to a new Paratext project, as USFM text.

- Make sure that at least **one document from the current job** is open in InDesign.
- From the **Menu** button, select **File**, and then select **Export InDesign Documents to Paratext project**.
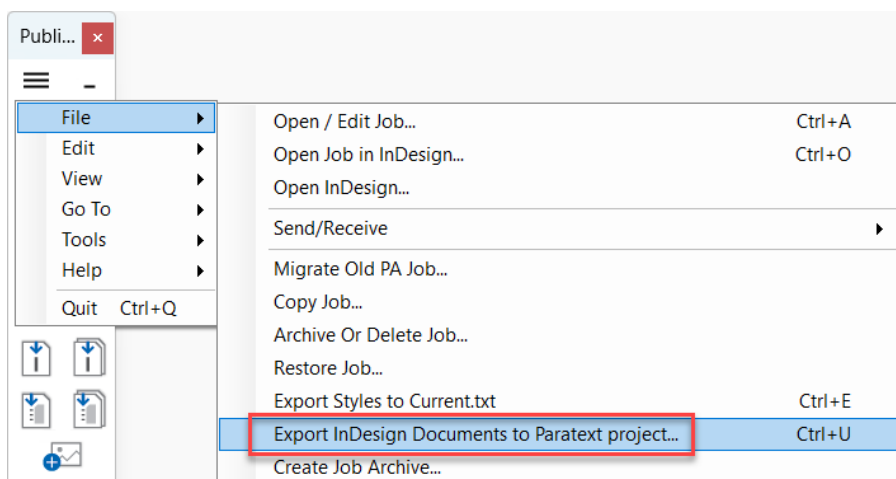
The 'Export to Paratext' dialog will open.

- Enter a **Full Name**, **Short Name**, and **Copyright** label for the new Paratext project which the documents will be exported to. The default texts 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. Select **Only Export Active Document**, or click **Choose Specific Books** to select specific books from a book chooser form.
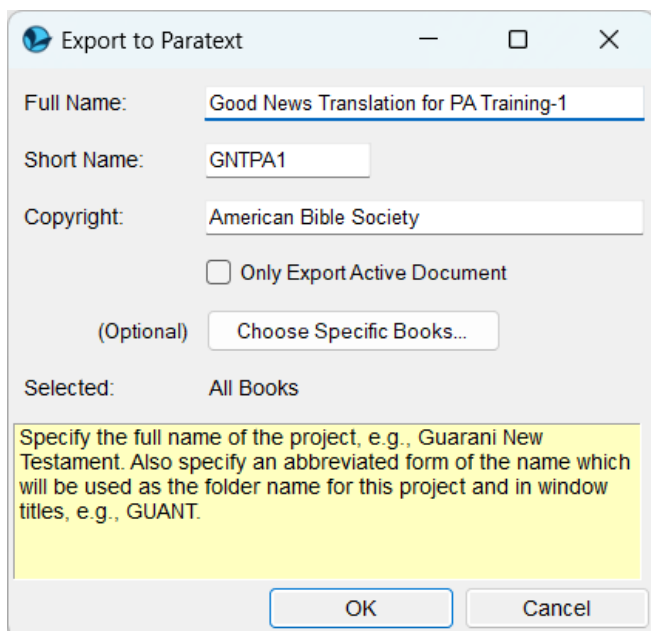
- Click **OK**.

Publishing Assistant exports 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. (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)*

\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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    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*

Finishing the Publication

When the process of adjusting and validating pages for all 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 their proper order in the book manager.
- 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. (This will not cause PA to attempt to adjust any unbalanced columns, only to report where unbalanced columns occur).
    - 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.
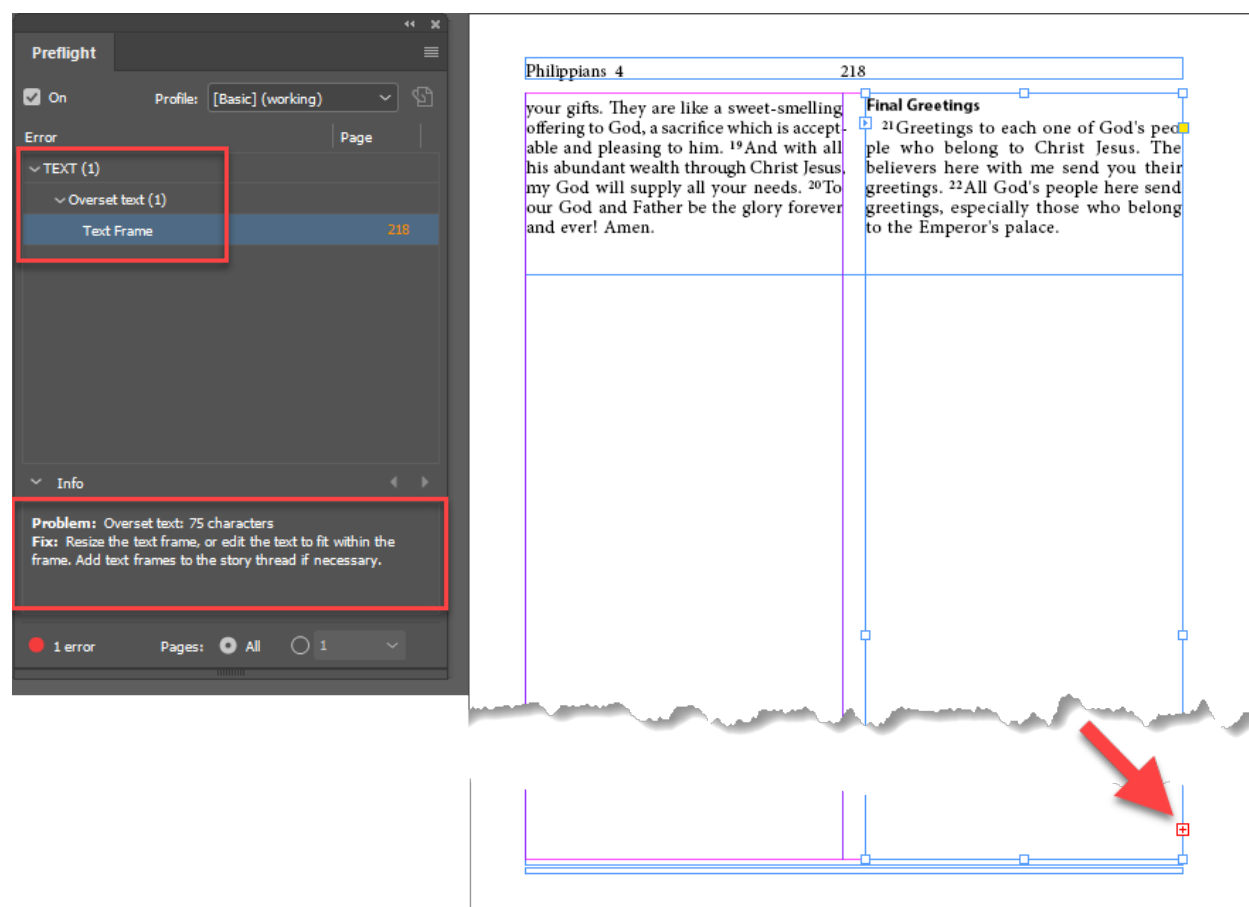
In this example, some of the text on the final page of Philippians is not visible. It is 'overset' (meaning that it will not all fit within the space available in the text frame). This possibly happened due to some text being pushed forward from previous pages, when adjusting them. The frame below the 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.
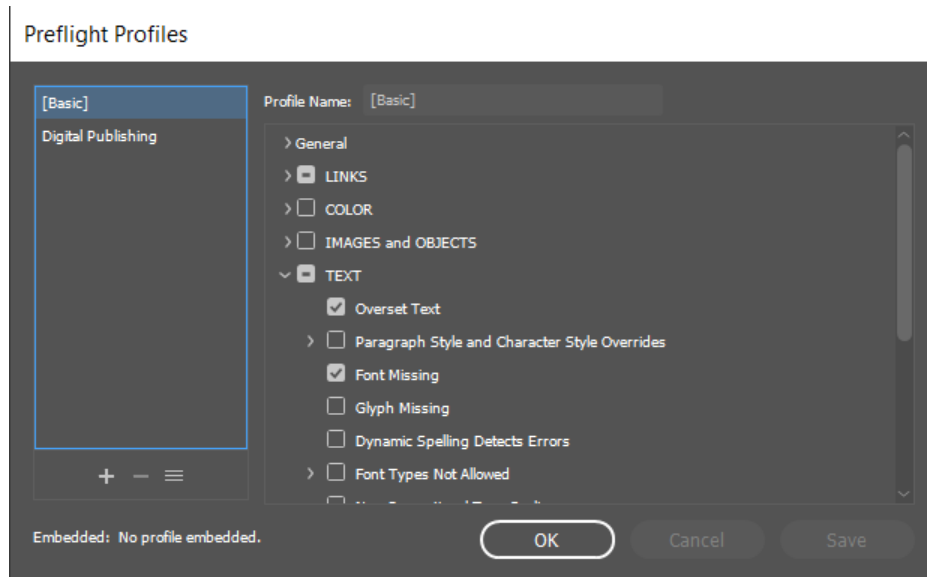
Click the + icon below the list of profiles on the left side to add a new Preflight Profile. Consider including some additional checks:

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

- (Overset Text - already enabled in the `[Basic]` profile)
- Glyph Missing.
- Tracked Changes — PA automatically enables track changes for new documents. Adding this check will identify changes in 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 prior to using Preflight.
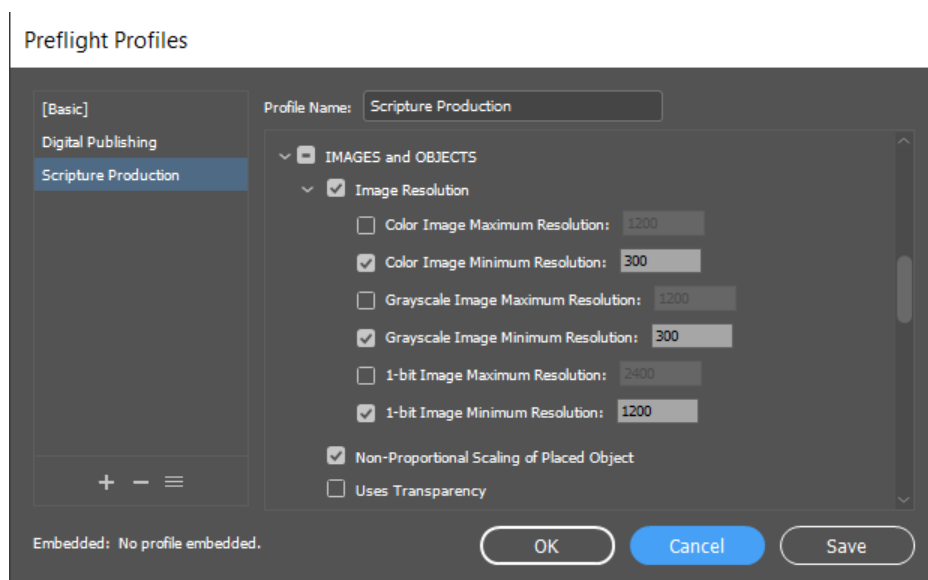
Live Preflight

By default, live preflight 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.
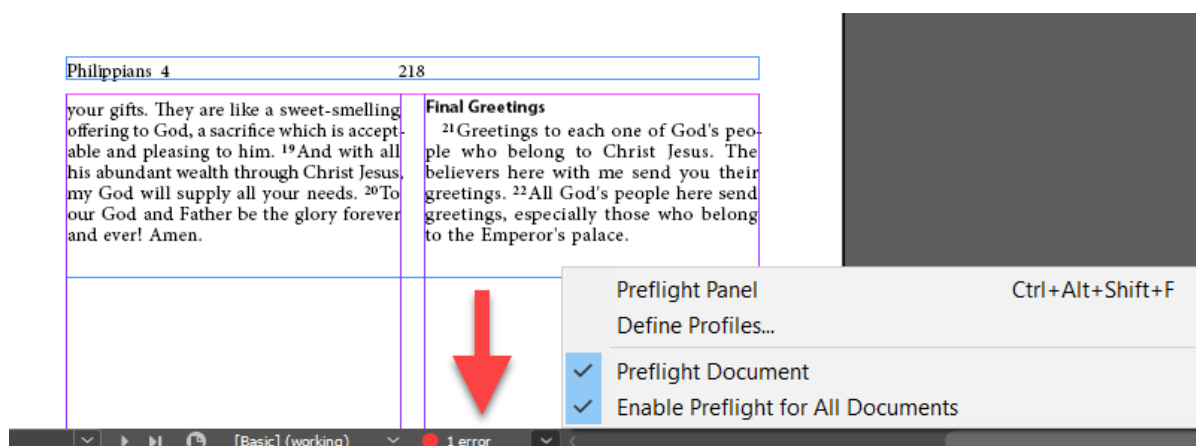
Preflighting a Publishing Assistant Job

Perform preflight on all documents in the current job:

- Select **Preflight Book** from **Book** panel menu. If multiple books are open, make sure that the correct book is active.
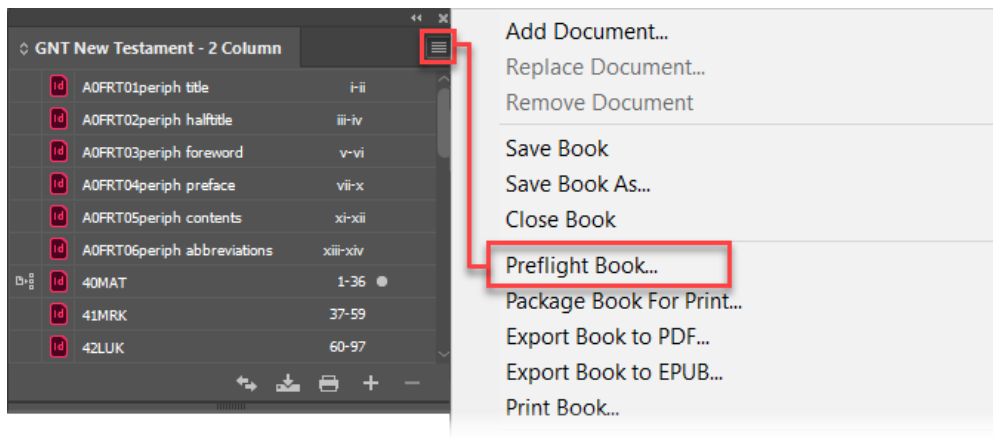
A 'Preflight Book Options' dialog will open. If one or more documents were already selected in the Book panel, select the **Scope** for preflight at the top of the dialog.

- Select **Entire Book** to check all documents in the job.
- Select the Preflight Profile you want to apply from the **Use Profile** menu.
- You can produce a PDF report of the preflight results by placing a tick in the checkbox beside **Generate Report**.
- Click **Preflight**.

InDesign analyzes 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 errors, open the document and the Preflight panel to view the error list.
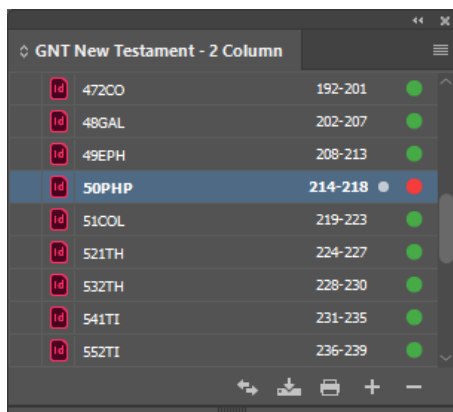
Exporting PDF Files

About Adobe PDF

Portable Document Format (PDF) is a compact, reliable, and widely recognized file format which accurately preserves the content and layout of your job's InDesign documents. Printing service providers can output PDF files directly, or process them further using tools for preflight checking, 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 problems found 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.
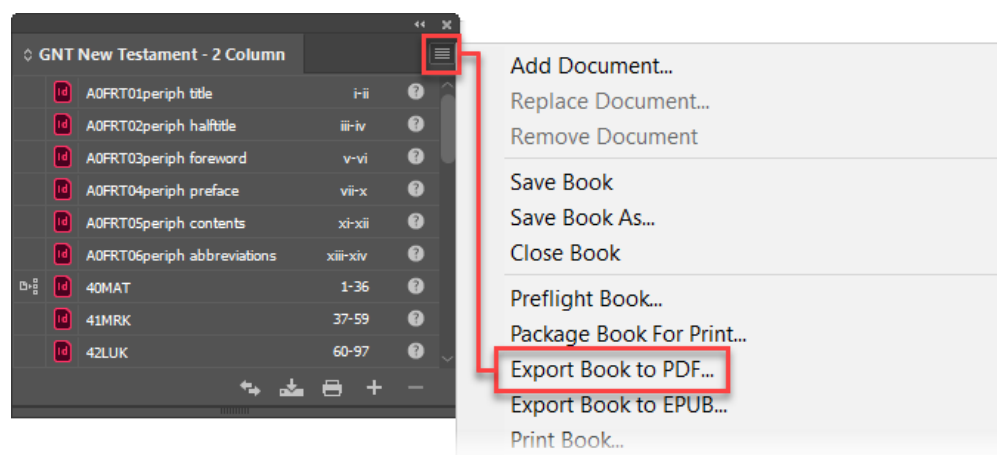
- In the Export dialog, enter a **name** for the PDF file, and then click **Save**.

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:
  - All fonts are embedded in the PDF file.

- o Colors must be grayscale, CMYK, or named spot colors.
- 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.
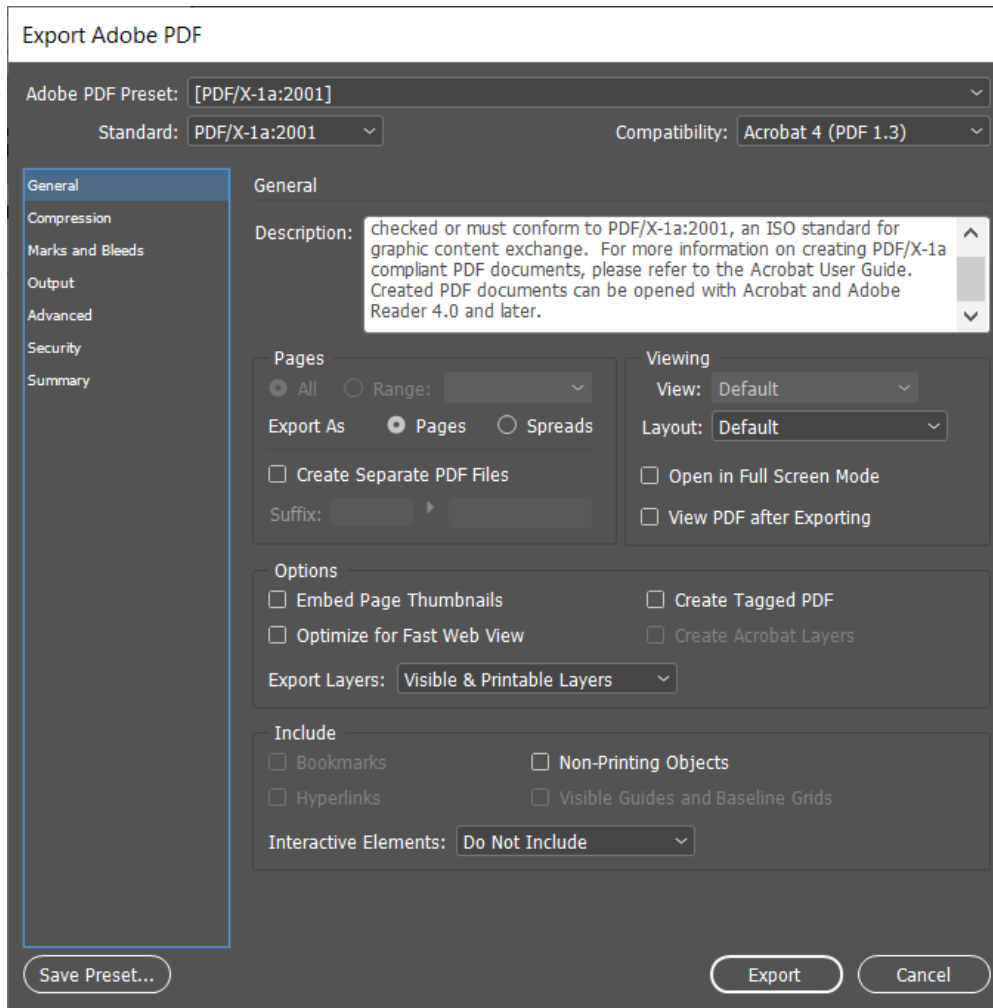
You may want to click **Save Preset** at the bottom left of this dialog in order to save this configuration for re-use.

- Click **Export**.

Creating and Using Templates

Publishing Assistant includes a powerful publication template facility. Templates are used for saving complete job configurations in a format that can be used by PA to apply the saved configuration to new jobs in the same project, or to new jobs in other projects.

Template files are stored in the folder `C:\My Paratext 8/9 Projects\_PA_StylesAndTemplates\PublishingAssistant70` and appear in the template list shown on the job specifications Stylesheet/Template tab. When a template is applied, Publishing Assistant updates the job specifications to reflect the configuration saved in the template file.

Template Types

There are two types of templates which can be created by Publishing Assistant:

- **Style Templates** `.isty` — Contains only job specification values and InDesign style customizations .
- **Template Bundles** `.tb` — Contains job specification values, InDesign style customzations, and may also include text changes configuration files and custom layout descriptions.

Simple Styles Templates

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 for fully specifying the layout for some jobs.

Simple Styles template files are named using the form `<template name>.isty`.

Template Bundles

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` - also 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**.
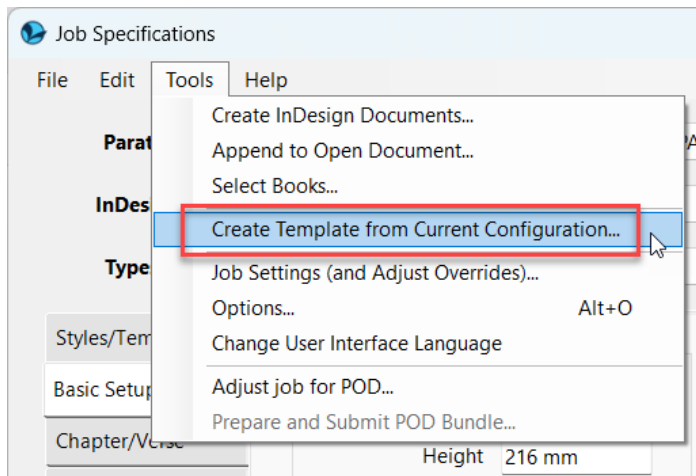
If any InDesign documents are open which belong to the current job, Publishing Assistant will prompt whether to include any style changes found in the open documents. If you select **Yes**, Publishing Assistant will create or update the job's saved InDesign styles.

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.
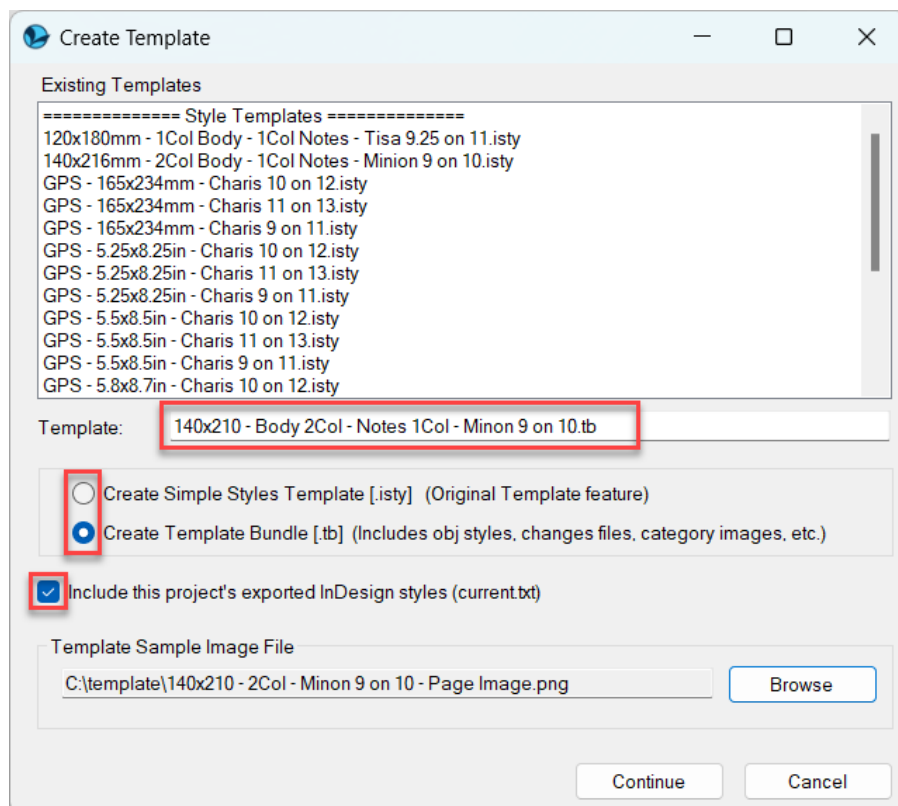
- Click **Continue** to create the template.
- The template will be saved in the template folder `C:\My Paratext 8/9 Projects\_PA_StylesAndTemplates\PublishingAssistant70`.

> **Automatic child template files:** If you selected the option to 'Include this project's exported InDesign styles (current.txt)', and the current job included style customizations for peripheral books or sections (e.g. `current_GLO.txt`), then these additional exported styles are automatically added as one or more child template files.

- Click the **Refresh List** button below the template list on the Stylesheet/Template specification tab. This causes Publishing Assistant to reload the list of available job templates. You should see the new template you created added to the list.

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 template is selected from the list on the Stylesheet/Template specification tab, the current job's specifications are updated for each of the values included in the template. Values for fields not included in

the template will remain unchanged from their current setting. This is useful for creating templates which only configure some key values such as page dimensions and margins.

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 used within `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.

Appendices

- PubAssist Generated Styles
- Job Specification Parameters

PubAssist Generated Styles

The following tables contain a list of all the paragraph, character, and object styles which are generated by Publishing Assistant. Publishing Assistant only includes styles in new InDesign documents which are required for formatting the current text.

Paragraph Styles

Paragraph styles include character and block formatting attributes for a paragraph of text.

Style	Source SFM	Description	Based on	Based on	Based on	Based on
b	\b	Blank line	default			
c1p	\c \p	Chapter, paragraph	p	default		
c1q1	\c \q	Chapter, quote/poetry	c1q	c1p	p	default
c1q	\c \q	Chapter, quote/poetry	c1p	p	default	
c2p	\c \p	Chapter, paragraph	p	default		
c2q1	\c \q	Chapter, quote/poetry	c2p	p	default	
c2q	\c \q	Chapter, quote/poetry	c2p	p	default	
c3p	\c \p	Chapter, paragraph	p	default		
c3q1	\c \q	Chapter, quote/poetry	c3p	p	default	
c3q	\c \q	Chapter, quote/poetry	c3p	p	default	
c	\c	Chapter	defaultHeadings	default		
caption	\fig	Illustrations, figures, maps	default			
cd	\cd	Chapter description	s	defaultHeadings	default	
cl	\cl	Chapter "label"	default			
cls	\cls	Closure of an epistle	default			
d	\d	In Scripture: descriptive title In concordance: keyword description	s2	defaultHeadings	default	
default		Default style for paragraphs; basis for other styles				
defaultHeadings		Default style for headings	default			

Style	Source SFM	Description	Based on	Based on	Based on	Based on
defaultNotes		Default style for notes	default			
enableColTopExtraSpace	\iot, \mt*, \s*, ?	Precedes titles & headings to preserve space above title/heading at top of column	default			
f	\f	Footnote	defaultNotes	default		
head	\h	Running header book, chapter(s), verse(s) reference text.	default			
ib	\ib	Introduction blank line	default			
iex	\iex	Introduction explanatory/bridge text	introDefault	default		
im	\im	Introduction flush-left (margin) paragraph	default			
imi	\imi	Indented introduction flush-left (margin) paragraph	introDefault	default		
imq	\imq	Introduction flush-left (margin) paragraph quote from text	introDefault	default		
imt1	\imt1	Introduction major title, level 1	ms	defaultHeadings	default	
imt2	\imt2	Introduction major title, level 2	s	defaultHeadings	default	
imt3	\imt3	Introduction major title, level 3	s2	defaultHeadings	default	
imt	\imt	Introduction major title	defaultHeadings	default		
imte	\imte	Introduction major title ending	ms	defaultHeadings	default	
intro rule	\c, \ie	Ruling line between intro and Scripture text				
introDefault		Default style for introduction paragraphs	default			
io1 last	\io1	Introduction outline entry, level 1, last item	io	default		
io1	\io1	Introduction outline entry, level 1	io	default		

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Style	Source SFM	Description	Based on	Based on	Based on	Based on
io2 last	\io2	Introduction outline entry, level 2, last item	io2	io	default	
io2	\io2	Introduction outline entry, level 2	io	default		
io3 last	\io3	Introduction outline entry, level 3, last item	io	default		
io3	\io3	Introduction outline entry, level 3	io	default		
io	\io	Introduction outline entry	default			
iot	\iot	Introduction outline title	defaultHeadings	default		
ip	\ip	Introduction paragraph	default			
ipi	\ipi	Indented introduction paragraph	introDefault	default		
ipq	\ipq	Introduction paragraph quote from text	introDefault	default		
ipr	\ipr	Introduction paragraph right-aligned	introDefault	default		
iq1	\iq1	Introduction poetry line, level 1	introDefault	default		
iq2	\iq2	Introduction poetry line, level 1	introDefault	default		
iq	\iq	Introduction poetry line	introDefault	default		
is1	\is1	Introduction section heading, level 1	s	defaultHeadings	default	
is2	\is2	Introduction section heading, level 2	s2	defaultHeadings	default	
is	\is	Introduction section heading	s	defaultHeadings	default	
li1	\li1	List item, level 1	li	default		
li1v	\li1v	List item, level 1 with verse number	liv	default		
li2	\li2	List item, level 2	li	default		
li2v	\li2v	List item, level 2 with verse number	li2	li	default	
li3	\li3	List item, level 3	li	default		
li3v	\li3v	List item, level 3 with verse number	liv	default		

Style	Source SFM	Description	Based on	Based on	Based on	Based on
li	\li	List item	default			
lit	\lit	Liturgical note/comment	default			
m	\m	Flush-left (margin) paragraph	default			
mi	\mi	Indented flush-left paragraph	default			
mr	\mr	Major section reference	defaultHeadings	default		
ms before mr	\ms \mr	Major section heading above Major section reference	ms	defaultHeadings	default	
ms before s	\ms \s	Major section heading above Section head	ms	defaultHeadings	default	
ms1	\ms1	Major section heading, level 1	ms	defaultHeadings	default	
ms2	\ms2	Major section heading, level 2	defaultHeadings	default		
ms	\ms	Major section heading	defaultHeadings	default		
mt space before	\mt*	Preserves space above Major title	defaultHeadings	default		
mt1	\mt1	Major title, level 1	mt	defaultHeadings	default	
mt2	\mt2	Major title, level 2	defaultHeadings	default		
mt3	\mt3	Major title, level 3	default			
mt	\mt	Major title	defaultHeadings	default		
mte1	\mte1	Major title at ending, level 1	mt	defaultHeadings	default	
mte	\mte	Major title at ending	mt	defaultHeadings	default	
nb	\nb	Paragraph-no break with previous paragraph (used at chapter breaks)	m	default		
note frame rule		Ruling line between body text and notes	default			
p	\p	Normal paragraph	default			
Page Num		Running header page number.	default			
pc	\pc	Centered paragraph	default			
ph1	\ph1	Indented paragraph with	li1	li	default	

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Style	Source SFM	Description	Based on	Based on	Based on	Based on
		hanging indent, level 1.				
ph2	\ph2	Indented paragraph with hanging indent, level 2.	li2	li	default	
ph3	\ph3	Indented paragraph with hanging indent, level 3.	li3	li	default	
ph	\ph	Indented paragraph with hanging indent.	li	default		
pi1	\pi1	Indented paragraph, level 1.	default			
pi2	\pi2	Indented paragraph, level 2.	default			
pi3	\pi3	Indented paragraph, level 3.	default			
pi	\pi	Indented paragraph.	default			
pm	\pm	Embedded text paragraph.	default			
pmc	\pmc	Embedded text closing.	default			
pmo	\pmo	Embedded text opening.	default			
pmr	\pmr	Embedded text refrain.	default			
pr	\pr	Right-aligned paragraph.	pmr	default		
ps	\ps	(removed from USFM) paragraph spanning chapter boundary.	p	default		
q1	\q1	Poetry line, level 1.	q	default		
q1v	\q1 \v	Poetry line, level 1 with verse number.	qv	default		
q2	\q2	Poetry line, level 2.	q	default		
q2v	\q2 \v	Poetry line, level 2 with verse number.	qv	default		
q3	\q3	Poetry line, level 3.	q	default		
q3v	\q3 \v	Poetry line, level 3 with verse number.	qv	default		
q	\q	Poetry line.	default			
qa	\qa	Poetry line, acrostic heading.	default			

Style	Source SFM	Description	Based on	Based on	Based on	Based on
qc	\qc	Poetry line, centered.	default			
qm1	\qm1	Embedded text poetry line, level 1.	q1	q	default	
qm2	\qm2	Embedded text poetry line, level 2.	q2	q	default	
qm	\qm	Embedded text poetry line.	q	default		
qr	\qr	Poetry line, right-aligned.	default			
qv	\q \v	Poetry line with verse number.	default			
r2	\r2	Parallel passage reference, level 2.	defaultHeadings	default		
r	\r	Parallel passage reference.	defaultHeadings	default		
s	\s	Section heading.	defaultHeadings	default		
s after c	\c \s	Section heading following centered chapter number (e.g., in Psalms).	s	defaultHeadings	default	
s1 after c	\c \s1	Section heading, level 1, following centered chapter number (e.g., in Psalms).	s after c	s	defaultHeadings	default
s1	\s1	Section heading.	s	defaultHeadings	default	
s2 after c	\c \s2	Section heading, level 2, following centered chapter number (e.g., in Psalms).	s2	defaultHeadings	default	
s2	\s2	Section heading, level 2.	defaultHeadings	default		
sp	\sp	Speaker identification (Job & Song of Solomon).	defaultHeadings	default		
sp before s	\sp \s	Speaker identification (Job & Song of Solomon) preceding section head.	sp	defaultHeadings	default	
sp after s	\s \sp	Speaker identification (Job & Song of Solomon) following section head.	sp	defaultHeadings	default	

Style	Source SFM	Description	Based on	Based on	Based on	Based on
tc	\tc	Table cell data.	default			
tcr	\tcr	Table cell data, right-aligned.	default			
th space after		Table column heading with space after.	default			
th	\th	Table column heading.	default			
thr	\thr	Table column heading, right-aligned.	default			
toc1	\toc1	Table of Contents.	default			
x	\x	Beginning of cross reference.	defaultNotes	default		

Character Styles

A character style is a collection of formatting attributes that can be applied to a selection of text within a single paragraph.

Style	Source SFM	Description	Based on
add	\add	Additional material (translator's addition).	
bd	\bd…\bd*	Bold text.	
bdit	\bdit…\bdit*	Bold italic text.	
bk	\bk	Quoted book title.	
callee	\f, \x	Footnote/cross reference callee (marker) at bottom of page.	
calleeSpace	\f, \x	Space following footnote/cross reference callee (marker) at bottom of page.	
cnum	\c	Chapter number.	
cnumEndSpace	\c	Space following chapter number.	
crossReferenceCaller	\x	cross reference caller.	
em	\em	Emphasis.	
fig	\fig	Illustrations, figures, maps.	
fk	\fk	Study note keyword.	
fm	\fm	Footnote mark.	
fq	\fq	Study note translation quotation or alternate rendering.	
fqa	\fqa	Study note translation alternate rendering.	
fr	\fr	Footnote reference.	
ft	\ft	Study note text.	
fv	\fv	Study note embedded verse number.	
hiddenChapter	\c	Chapter-verse reference info for page head.	
hiddenNumber	\c		
ior	\ior	Introduction outline references range.	
it	\it	Italic text.	

Style	Source SFM	Description	Based on
mr	\mr	Major section reference.	
nd	\nd	Name of Deity.	
no	\no	Normal text.	
noteCaller	\f	Footnote caller.	
noteCallerSpace	\f	Space following a footnote caller.	
noteEndSpace	\f	Space following a note. Applied to separate notes when they are started one after another without beginning each one on a new line.	
noteId	\f	Footnote ID.	
noteText	\f	Footnote text.	
ord	\ord	Ordinal number ending.	
pn	\pn	Proper name.	
qac	\qac	Poetry text, acrostic markup of the first character of a line of acrostic poetry.	
qs	\qs	Poetry text, Selah.	
qt	\qt	Quoted text.	
r	\r	Parallel passage reference.	
sc	\sc	Small caps.	
sig	\sig	Signature of the author of an epistle.	
sls	\sls	Passage of text based on a secondary language or alternate text source.	
tl	\tl	Transliterated text.	
unknown		Created when a character style SFM not defined in the Paratext style sheet is encountered.	
v	\v	Verse number.	
v1	\v	Verse number at the beginning of a paragraph.	v
vsp	\v	Space following a verse number.	
v1sp	\v	Space following a verse number at the beginning of a paragraph.	
xdc	\xdc	cross reference to Deuterocanonical text.	
xk	\xk	cross reference keyword.	
xo	\xo	cross reference origin reference.	
xq	\xq	Quotation from the Scripture text in a cross reference.	
xt	\xt	Target references for a cross reference.	

Object Styles

Just as paragraph and character styles are used to quickly format text, object styles are used to quickly format graphics and frames. Object styles include settings for stroke, color, transparency, drop shadows, paragraph styles, text wrap, and more.

Style	Related SFM	Description	Based on
Body Frame		Text frame used for the main body text.	[None]
GutterRule		Vertical rule used in the column gutter.	[None]

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Style	Related SFM	Description	Based on
Image	\fig...\fig*	Frame which holds an illustration/figure.	[None]
ImageCaption	\fig...\fig*	Text frame used for an illustration caption (part of ImageGroup). Formatting of the caption text is controlled by the "caption" paragraph style.	[None]
ImageEmptyCaption	\fig...\fig*	Text frame used for an empty image caption (caption not defined in \fig...\fig* markup)	[None]
ImageGroup	\fig...\fig*	A group of objects which make up the components needed for placing an illustration and caption on the page. This object style defines the necessary text wrap and boundary properties.	[None]
ImageGroupAtBottomOfColumn	\fig...\fig*	The typesetter can choose to apply this style to illustration/caption objects group if it has been dragged to the bottom of the column. In this situation the space underneath the caption is no longer required (and can interfere with a note frame).	[None]
ImageRectangle	\fig...\fig*	Frame which surrounds/contains the illustration/figure. Used for cropping. The illustration/figure itself is displayed through the Image frame (see Image, above).	[None]
IntroFrame	\i?	Text frame used for the introduction text.	[None]
NoteFrame	\f? \x?	Text frame used for footnote and cross reference text.	[None]
PageNumberFrame		Text frame used for the page number.	[None]
ReferenceHeaderFrame	\h \c \v	Text frame used for the page references (book, chapter(s), verse(s)).	[None]

Job Specification Parameters

The following specification parameters are recognized by Publishing Assistant, and can be used in publication template configurations. Links connect to the documentation for the job specifications UI where the parameter is used, and where more detailed information about the parameter may be found.

Job

- ppJobType — `Standard`, `CJKGrid`, `CustomLayoutStandard`, `CustomLayoutExtended`

Basic Setup

Page

- ppPageWidth — Page width. (default units: mm)
- ppPageHeight — Page height. (default units: mm)

Columns

- ppNumberOfColumns — `1` or `2` columns for the body text layout. Not used if the job is a Custom Layout job.
- ppColumnGutter — If 2 body text columns, specify the amount of space between the columns. (default units: mm)
- ppColumnGutterRule — `Yes` to generate a vertical rule in the gutter between body text columns.
- ppColumnGutterRuleTopOffset — 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)
- ppColumnGutterRuleBottomOffset — Amount to offset the bottom of the vertical gutter rule. A negative value raises the bottom of the rule and a positive value lowers it. (default units: mm)

Margins

- ppMarginTop — Top margin. In PA7, the top margin is the distance between the top of the page and the top of the running header text. It is the empty space above all text. (default units: mm)
- ppMarginBottom — Bottom margin. (default units: mm)
- ppMarginInside — Inside margin. (default units: mm)
- ppMarginOutside — Outside margin. (default units: mm)

- ppGridStartingPoint*(addition to Margins area for 'CJK Grid' layouts)* — Specify a 'starting point' for the text grid: `Top/Outside`, `Top/Inside`, `Bottom/Outside`, `Bottom/Inside`, `Center Vertically`, `Center Horizontally`, `Center Completely`. The opposite corner margins must be calculated based on the number of characters and lines in the grid, plus any line or character aki amounts.

Text

Header

- ppFontRunningHeaderName — Font family to use for running headers.
- ppFontRunningHeaderStyle — Font style to use for running headers.
- ppFontRunningHeaderSize — Size of the font to use for running headers. (default units: pt)
- ppSpacingInterlineHeader — Amount of space required for the height of the running header text, which is the distance measured from the text baseline to top of the text's ascenders. This field accepts units of 'em' (based on the running header font size). Leave blank to use a default of '0.7 em'. (default units: em)

- **ppRunningHeaderSpaceBelow** — Amount of space between the bottom of the running header and the top of the body text frame. Use units of a fraction (e.g. 3/4), 'line', or '%' (based on body text leading), or a specific amount of 'mm' or 'pt'. This value also sets the amount of space between the bottom of the body text frame and footer text (if enabled). Leave blank to use a default of '1 line'. (default units: line)

Body

- **ppFontName** — Font family to use for body text.
- **ppFontStyle** — Font style to use for body text.
- **ppFontSize** — Size of the font to use for body text. (default units: pt)
- **ppSpacingInterline** — Amount of leading (line spacing) to use for body text. (default units: pt)
- **ppMinSpaceBetweenBodyAndNotes** — Minimum amount of space between the body text and the notes text. Use units of a fraction (e.g. 3/4), 'line', or '%' (based on body text leading), or a specific amount of 'mm' or 'pt'. Leave blank to use a default of '3/4'. (default units: fraction)

Notes

- **ppFontNoteName** — Font family to use for notes and cross reference text.
- **ppFontNoteStyle** — Font style to use for notes and cross reference text.
- **ppFontSizeNotes** — Size of the font to use for notes and cross-reference text. Use units of a fraction (e.g. 3/4), or '%' (based on the body text font size), or a specific amount in points ('pt'). (default units: pt)
- **ppSpacingInterlineNotes** — Amount of leading (line spacing) to use for notes and cross references. Use units of a fraction (e.g. 3/4), 'em', 'line', or '%' (based on body text leading), or a specific amount in 'pt'. Leave blank to use a default of '3/4'. (default units: fraction)
  - 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.
- **ppDescenderPadding** — Amount of space required for character descenders to fit within the body text area, above the bottom margin. This field only accepts units of 'em' (based on body text font size). Leave blank to use a default of '0.3 em' (0.3 of the body text pt size). (default units: em)
- **ppNoteFrameBottomOffset** — Amount of additional offset to apply to the bottom of the note text frame, so that the bottom notes text baseline is adjusted higher or lower than the bottom body text baseline. By default, Publishing Assistant calculates and applies an offset to the bottom of the notes frame in order to align the bottom notes and body text baselines. A negative value here can be used to lower the bottom notes text baseline, however a negative offset cannot exceed the amount of the default calculated offset. Leave blank to use a default of '0 mm'. (default units: mm)

Footer

- **ppHasFooter** — `Yes` if the layout includes footer text. (The amount of space between the bottom of the body text frame and footer is equal to the 'Space Between Header and Body'.)

Text Grid

(additions to Text area for 'CJK Grid' layouts)

- **ppChineseJapaneseLayout** — Direction for the text layout: `Horizontal` results in a layout where lines of text flow top-to-bottom within each column, and characters flow left-to-right within each line. `Vertical` results in a layout where lines of text flow right-to-left within each column, and characters flow top-to-bottom within each line.
- **ppHeaderLocation** — Position for the running header in a vertical layout: `Top` to set the running header in horizontal row of text at the top of the page, inside the top margin. `Outside` to set the running header in a vertical column of text at the outside edge of the page, inside the outside margin.
- **ppLineAki** — Amount of space to add between lines of body text. (default units: pt)
- **ppCharacterAki** — Amount of space to add between each character within a line of body text. (default units: pt)

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- ppGridCharacters — Number of characters which should be set within each line of text.
- ppGridLines — Number of lines of text which should be set within each column.
- ppLineAkiNotes — Amount of space to add between lines of notes text. (default units: pt)
- ppCharacterAkiNotes — Amount of space to add between each character within a line of notes text. (default units: pt)

Chapter/Verse

Chapter Numbers

- ppChapterNumber — `Drop Cap` to format chapter numbers as a two-line drop cap. `Heading` to format as headings. `Inline` to include the chapter number inline with the text at the beginning of the first chapter paragraph.
- ppChapterString — This option applies to all books except Psalms. If you selected Heading for the chapter format, provide the string to add before the chapter number in a chapter heading, for example: 'Chapter', 'Chapitre', 'Capítulo'. Leave blank to show only the chapter number in the heading.
- ppSingleChapterBookHideChapterNum — `Yes` to hide the chapter number for books which have only one chapter.
- ppVerseFirstInChapterDisplay — `Yes` to show the first verse number in each chapter. In single chapter books, the first verse number is always shown.
- ppChapterNumberScriptName — Script/numbering system to be used for chapter numbers, from the following list:
  - `European (Western Arabic)`, `Arabic (Eastern Arabic)`, `Arabic (Perso-Arabic)`, `Arabic (Pukhto variant)`, `Bengali`, `Burmese`, `Chinese Traditional Long`, `Chinese Traditional Short`, `Chinese Traditional Very Short`, `Devanagari`, `Ethiopic`, `European (literal -- missing digits workaround)`, `Gujarati`, `Gurmukhi`, `Hebrew`, `Kannada`, `Khmer`, `Lao`, `Limbu`, `Malayalam`, `Mongolian`, `Oriya`, `Tai Tham Tham`, `Telugu`, `Thai`, `Tibetan`

Psalms

- ppPsalmsChapterNumber — `Drop Cap` to format Psalm numbers as a two-line drop cap. `Heading` to format as headings. `Inline` to include the Psalm number inline with the text at the beginning of the first line of the Psalm.
- ppPsalmString — If you selected Heading for the Psalm format, enter the string to add before the Psalm number in the heading, for example: 'Psalm', 'Psaume', 'Salmo'. Leave blank to show only the Psalm number in the heading.
- ppPsalmsVerseFirstInChapterDisplay — `Yes` to show the first verse number in each Psalm.

Heading Format

- ppFontTitleHeadingChapterName — Font family to use for chapter or Psalm headings.
- ppFontTitleHeadingChapterStyle — Font style to use for chapter or Psalm headings.
- ppFontTitleHeadingChapterSize — Size of the font to use for chapter or Psalm headings. Leave blank to use a default of the body text font size. (default units: pt)
- ppSpacingTitleHeadingChapterInterline — Amount of leading (line spacing) to use for chapter or Psalm headings. Use units of a fraction (e.g. 3/4), 'em', 'line', or '%' (based on body text leading), or a specific amount in 'pt'. Leave blank to use a default of the body text leading. (default units: pt)
- ppCenteredChapterHeading — `Yes` to align chapter or Psalm headings centered within the body column.
- ppSpacingTitleHeadingChapterMarginTop — Amount of space to add before chapter or Psalm headings. Use units of a fraction (e.g. 3/4), 'em', 'line', or '%' (based on body text leading), or a specific amount in mm or 'pt'. Leave blank to use a calculated amount based on the body text leading. (default units: pt)

- **ppSpacingTitleHeadingChapterMarginBottom** — Amount of space to add after chapter or Psalm headings. Use units of a fraction (e.g. 3/4), 'em', 'line', or '%' (based on body text leading), or a specific amount in mm or 'pt'. Leave blank to use a calculated amount based on the body text leading. (default units: pt)

Verse Numbers

- **ppVerseFontStyle** — Font style to use for verse numbers.
- **ppVerseFormatRaised** — `Yes` to format verse numbers in smaller text, with a positive baseline shift.
- **ppVerseNumberScriptName** — Script/numbering system to be used for verse numbers, from the following list:
  - `European (Western Arabic)`, `Arabic (Eastern Arabic)`, `Arabic (Perso-Arabic)`, `Arabic (Pukhto variant)`, `Bengali`, `Burmese`, `Chinese Traditional Long`, `Chinese Traditional Short`, `Chinese Traditional Very Short`, `Devanagari`, `Ethiopic`, `European (literal -- missing digits workaround)`, `Gujarati`, `Gurmukhi`, `Hebrew`, `Kannada`, `Khmer`, `Lao`, `Limbu`, `Malayalam`, `Mongolian`, `Oriya`, `Tai Tham Tham`, `Telugu`, `Thai`, `Tibetan`

Marginal Verses

- **ppMarginalVerses** — `Yes` to show verse numbers in the margin.
- **ppMarginalVersesLocation** — Where marginal verse numbers should appear in relation to the body column(s): `Show To Left`, `Show To Right`, `Show Outside`, `Show Inside`.
- **ppMarginalVersesOffset** — Amount of space between the verse number and the edge of the body column. (default units: mm)
- **ppMarginalVersesToShow** — Which verse numbers to show in the margins: `All Verses`, `Only those in the Middle of Paragraph`.
- **ppMarginalVersesHideInBody** — `Yes` to hide the verse numbers in the body.
- **ppMarginalVersesTextMarker** — If you hide verse numbers in the body, you may want to show a marker in their place. Specify the marker here. The marker will not be displayed when a paragraph begins with a verse number.
- **ppMarginalVersesPoetryMarkers** — If you are showing markers, specify how these are handled within poetry: `Show markers for all verses in poetry`, `Show markers only in middle of poetic paragraph/line`.

Headings

- **ppTitleMainFontName** — Font family to use for main titles.
- **ppTitleMainStyle** — Font style to use for main titles.
- **ppTitleMainSize** — Size of the font to use for main titles. Leave blank to use a default based on the body text font size. (default units: pt)

Major Section Headings (\ms1)

- **ppFontTitleMajorSectionFontName** — Font family to use for major section headings.
- **ppFontTitleMajorSectionStyle** — Font style to use for major section headings.
- **ppAlignTitleMajorSection** — `Yes` to align major section headings centered within the body column.
- **ppFontTitleMajorSectionSize** — Size of the font to use for major section headings. Leave blank to use a default based on the body text font size. (default units: pt)
- **ppSpacingTitleMajorSectionInterline** — Amount of leading (line spacing) to use for major section headings. Use units of a fraction (e.g. 3/4), 'em', 'line', or '%' (based on body text leading), or a specific amount in 'pt'. Leave blank to use a default of the body text leading. (default units: pt)
- **ppSpacingTitleMajorSectionMarginTop** — Amount of space to add before major section headings. Leave blank to use a calculated amount based on the body text leading. (default units: pt)

- **ppSpacingTitleMajorSectionMarginBottom** — Amount of space to add after major section headings. Leave blank to use a calculated amount based on the body text leading. (default units: pt)
- **ppFontTitleMajorSectionReferenceStyle** — Font style to use for major section scope references.
- **ppFontTitleMajorSectionReferenceSize** — Size of the font to use for major section headings. Leave blank to use a default based on the body text font size. (default units: pt)

Section Headings (\s1)

- **ppFontTitleSectionFontName** — Font family to use for section headings.
- **ppFontTitleSectionStyle** — Font style to use for section headings.
- **ppAlignTitleSection** — `Yes` to align section headings centered within the body column.
- **ppFontTitleSectionSize** — Size of the font to use for section headings. Leave blank to use a default based on the body text font size. (default units: pt)
- **ppSpacingTitleSectionInterline** — Amount of leading (line spacing) to use for section headings. Use units of a fraction (e.g. 3/4), 'em', 'line', or '%' (based on body text leading), or a specific amount in 'pt'. Leave blank to use a default of the body text leading. (default units: pt)
- **ppSpacingTitleSectionMarginTop** — Amount of space to add before section headings. Leave blank to use a calculated amount based on the body text leading. (default units: pt)
- **ppSpacingTitleSectionMarginBottom** — Amount of space to add after section headings. Leave blank to use a calculated amount based on the body text leading. (default units: pt)
- **ppFontTitleSectionReferenceStyle** — Font style to use for section scope or parallel references.
- **ppFontTitleSectionReferenceSize** — Size of the font to use for section headings. Leave blank to use a default based on the body text font size. (default units: pt)

Minor Section Headings (\s2)

- **ppFontTitleSubSectionFontName** — Font family to use for minor section headings.
- **ppFontTitleSubSectionStyle** — Font style to use for minor section headings.
- **ppAlignTitleSubSection** — `Yes` to align minor section headings centered within the body column.
- **ppFontTitleSubSectionSize** — Size of the font to use for minor section headings. Leave blank to use a default based on the body text font size. (default units: pt)
- **ppSpacingTitleSubSectionInterline** — Amount of leading (line spacing) to use for minor section headings. Use units of a fraction (e.g. 3/4), 'em', 'line', or '%' (based on body text leading), or a specific amount in 'pt'. Leave blank to use a default of the body text leading. (default units: pt)
- **ppSpacingTitleSubSectionMarginTop** — Amount of space to add before minor section headings. Leave blank to use a calculated amount based on the body text leading. (default units: pt)
- **ppSpacingTitleSubSectionMarginBottom** — Amount of space to add after minor section headings. Leave blank to use a calculated amount based on the body text leading. (default units: pt)
- **ppFontTitleSubSectionReferenceStyle** — Font style to use for minor section scope or parallel references.
- **ppFontTitleSubSectionReferenceSize** — Size of the font to use for minor section headings. Leave blank to use a default based on the body text font size. (default units: pt)
- **ppPreserveSpaceBefore** — `Yes` to preserve the space before headings even when the a heading occurs at the top of a column.

Notes/XRefs

Footnotes

- **ppTypesetFNotes** — `Yes` to include footnotes in the layout.
- **ppFNoteCallerSequence** — Sequence of callers to be used for footnotes, separated by spaces.
- **ppFNoteNumbering** — Specify whether footnote callers are visible in the text and when the caller sequence should restart:

- o `Default` - Use the caller configuration specified in the source USFM text
- o `Restart by Book` - Display callers. Restart at the beginning of each book, and within a book at the end of the sequence
- o `Restart by Chapter` - Display callers. Restart by book, and at each new chapter.
- o `Restart by Page` - Display callers. Restart by book, and at each new page.
- o `Hide Callers` - Callers are not displayed.
- **ppFNoteCallerFontStyle** — Font style to use for footnote callers.
- **ppHideFNoteCallee** — `Yes` to hide footnote 'callees' in the note frame.
- **ppFNoteIncludeReference** — `Yes` to display the origin reference at the beginning of each footnote (after the caller).
- **ppNoteOnNewline** — `Yes` to begin each footnote on a new line.
- **ppCJKNoteStyle***(additions to Footnotes area for 'CJK Grid' layouts)* — `Inline` typesets footnotes inline within the body text using two half-height lines. `Bottom` typesets footnotes at the bottom of the page.

Cross References

- **ppTypesetXRefs** — `Yes` to include cross references in the layout.
- **ppXRefUseFNoteSequence** — `Yes` to apply the caller sequence defined for footnotes, also to cross references. This setting has no effect if callers are not indicated in the USFM text for cross references (and a Restart override option has not been selected for the cross reference Caller Display).
- **ppXRefCallerSequence** — Sequence of callers to be used for cross references, separated by spaces.
- **ppXRefNumbering** — Specify whether cross reference callers are visible in the text and when the caller sequence should restart:
  - o `Default` - Use the caller configuration specified in the source USFM text
  - o `Restart by Book` - Display callers. Restart at the beginning of each book, and within a book at the end of the sequence
  - o `Restart by Chapter` - Display callers. Restart by book, and at each new chapter.
  - o `Restart by Page` - Display callers. Restart by book, and at each new page.
  - o `Hide Callers` - Callers are not displayed.
- **ppXRefCallerFontStyle** — Font style to use for cross reference callers.
- **ppHideXRefCallee** — `Yes` to hide cross reference 'callees' in the note frame.
- **ppXRefOnNewline** — `Yes` to begin each cross reference on a new line.
- **ppMergeFNotesAndXRefs** — `Yes` to merge the footnotes and cross references into one collection, mixed together in the order that they occur in the body text.

Notes Frame

- **ppNoteFrameStyle** — Specify the column layout for the footnote and cross reference texts: `1 Column - Page Wide`, `2 Columns - Page Wide`, `1 Column - Left`, `1 Column - Right`, `1 Column - Inside`, `1 Column - Outside`.
- **ppNoteFrameGutterWidth** — If you selected a note frame layout with 2 columns, specify the amount of space between the columns. (default units: mm)
- **ppNoteGutterRule** — `Yes` to generate a vertical rule in the gutter between note text columns.
- **ppNoteRule** — `Yes` to draw a horizontal separation line between the body text and the notes.
- **ppSpaceBetweenFNoteAndXRef** — `Yes` to add one full empty line between footnotes and cross references.

Glossary Words

- **ppGlossaryCaller** — Specify a character to display before marked glossary words.
- **ppGlossaryCallerAfter** — Specify a character to display after marked glossary words.

- ppGlossaryCallerFontStyle — Font style to use for glossary callers.

Extended Notes

- ppEFNoteCallerSequence — Sequence of callers to be used for extended footnotes, separated by spaces.
- ppEFNoteNumbering — Specify whether footnote callers are visible in the text and when the caller sequence should restart:
  - `Default` - Use the caller configuration specified in the source USFM text
  - `Restart by Book` - Display callers. Restart at the beginning of each book, and within a book at the end of the sequence
  - `Restart by Chapter` - Display callers. Restart by book, and at each new chapter.
  - `Restart by Page` - Display callers. Restart by book, and at each new page.
  - `Hide Callers` - Callers are not displayed.
- ppEFNoteCallerFontStyle — Font style to use for extended footnote callers.
- ppHideEFNoteCallee — `Yes` to hide extended footnote 'callees' in the note frame.
- ppEFNoteIncludeReference — `Yes` to display the origin reference at the beginning of each footnote (after the caller).

Text Format

Word and Letter Spacing

- ppSpacingWordSquash — 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 ppSpacingWordBasic. (default: 90%)
- ppSpacingWordBasic — Preferred size for the space between words, specified as a percentage of the regular size of a space within the selected font. (default: 100%)
- ppSpacingWordStretch — 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 ppSpacingWordBasic. (default: 125%)
- ppSpacingLetterSquash — 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 ppSpacingLetterBasic. (default: -5%)
- ppSpacingLetterBasic — Preferred size for the distance between letters within words, specified as a percentage of a space. (default: 0%)
- ppSpacingLetterStretch — 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 ppSpacingLetterBasic. (default: 5%)
- ppSpacingGlyphScaleSquash — Minimum size for the width of glyphs, specified as a percentage. This must be less than or equal to ppSpacingGlyphScaleBasic. (default: 97%)
- ppSpacingGlyphScaleBasic — Preferred size for the width of glyphs, specified as a percentage of the normal width of a glyph. (default: 100%)
- ppSpacingGlyphScaleStretch — Maximum size for the width of glyphs, specified as a percentage. This must be more than or equal to Desired. (default: 103%)
- ppKern — `Optical` to allow InDesign to adjust character kerning based on an analysis of their shapes. `Metrics` to apply the kerning pair instructions defined in the font.
- ppParJustify — `Yes` for justified paragraphs. Some paragraph elements are never justified (e.g. headings, poetic lines).

Hyphenation

- ppHyphenation — Specify the method to use for hyphenation:

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- o `No hyphenation`
- o `InDesign - selected language hyphenation` - enables hyphenation for relevant paragraph styles, using the hyphenation support provided by InDesign for the selected language.
- o `Paratext - hyphenatedWords.txt` - uses the word breaking locations and break character defined in hyphenatedWords.txt to insert acceptable break locations throughout the text.
- ppHyphenateWordsWithAtLeast — Minimum number of characters in a word before it will be considered for hyphenation.
- ppHyphenateAfterFirst — Minimum number of characters which must occur at the beginning of a word before it can be broken by a hyphen.
- ppHyphenateBeforeLast — Minimum number of characters which must occur at the end of a word before it can be broken by a hyphen.
- ppHyphenLimit — Maximum number of hyphens that can appear on consecutive lines. Zero means unlimited hyphens.
- ppHyphenationZone — Amount of white space which can occur at the end of a line of non-justified text before hyphenation is allowed (applies only when using the Single-line Composer with non-justified text).
- ppHyphenateCapitalizedWords — `Yes` to allow capitalized words to be hyphenated (enabling this option has no effect when using hyphenatedWords.txt).
- ppHyphenateLastWord — `Yes` to allow the last word in a paragraph to be hyphenated (discouraged for most texts).
- ppHyphenateAcrossColumns — `Yes` to allow words to be hyphenated across a column, frame, or page boundary (discouraged for most texts).
- ppIgnoreUnapprovedHyphenation — `Yes` to only add optional break characters into the text at locations specified by words with approved hyphenation (enabling this option only works when using Paratext - hyphenatedWords.txt).

Paragraph Composition Options

- ppLanguage — Specify the language to enable support for in InDesign (see the list in the PA specifications UI).
- ppNRComposer — `Adobe Paragraph Composer` to use the standard multi-line composer shipped with Adobe InDesign. `Adobe Single-line Composer` to use a composer where line breaks and text spacing amounts are considered only once, one line at a time. `Adobe World-Ready Paragraph Composer` or `Adobe World-Ready Single-line Composer` if your project used a complex writing system or when typesetting languages using Latin script which have multiple levels of stacked diacritics.
- ppHarfBuzz — `Yes` to enable HarfBuzz in InDesign for this job. This option has effect only if one of the World Ready Composers is specified.
- ppOMA — `Yes` to enable Optical Margin Alignment.
- ppDisable1stParaIndent — `Yes` to disable the 1st line indent in paragraphs immediately following section headings.

InDesign Middle East

- ppPageBinding — Specify the overall orientation of the book: `Right to Left` or `Left to Right` page binding.
- ppCharacterDirection — `Default` (recommended) to let InDesign handle bi-directional text, automatically switching direction as required by the type of text encountered. `Left to Right` or `Right to Left` to explicitly define the direction for non-Arabic/Hebrew text.
- ppParagraphJustification — Method to use for paragraph justification: `Naskh` to apply Naskh justification style rules. `Arabic` to use a legacy InDesign algorithm. `Standard` to use the current word and letter spacing parameters for creating justified paragraphs (with no kashida insertion).
- ppKashidas — `Yes` to allow application of kashidas when justifying lines of Arabic script text.

- ppDiacriticPositioning — Specify how vowels and diacritics should be positioned: `Loose`, `Normal`, `Tight`, or `None` to disable diacritic positioning.
- ppHindiDigits — Specify a numbering system to be used for displaying digits in the text: `Default` indicates that InDesign will use numbers for the same script and language as that of the context in which the numbers occur. `Arabic` refers to 'European (Western Arabic)' digits. `Hindi` refers to 'Arabic-Indic' or 'Eastern Arabic'. `Farsi` refers to 'Perso-Arabic'. (Support for alternate numbering systems is also implemented by Publishing Assistant for chapter, verse, and page numbers. Either method for supporting an alternate numbering system can work, but they should not be used together.)

Headers and Footers

Header

- ppHeaderOutsideLP — Header content for the left page outside position. Customize the header content further by entering text and content codes.
  - `None` - No content
  - `PageNumber` - Page Number
  - `ChapterRefRange` - Chapter Reference - Entire range on page
  - `ChapterRefFirst` - Chapter Reference - First reference on page
  - `ChapterRefLast` - Chapter Reference - Last reference on page
  - `ChapterVerseRefRange` - Chapter/Verse Reference - Entire range on page
  - `ChapterVerseRefFirst` - Chapter/Verse Reference - First reference on page
  - `ChapterVerseRefLast` - Chapter/Verse Reference - Last reference on page
- ppHeaderCenterLP — Header content for the left page center position (options as above).
- ppHeaderInsideLP — Header content for the left page inside position (options as above).
- ppHeaderInsideRP — Header content for the right page inside position (options as above).
- ppHeaderCenterRP — Header content for the right page center position (options as above).
- ppHeaderOutsideRP — Header content for the right page outside position (options as above).

Footer

- ppFooterInside — Footer content for the inside position. Customize the footer content further by entering text and content codes.
  - `None` - No content
  - `PageNumber` - Page Number
- ppFooterCenter — Footer content for the center position (options as above).
- ppFooterOutside — Footer content for the outside position (options as above).

Reference Settings

- ppRunningHeaderChapterVerseSeparator — Separator to be used between chapter and verse in header references.
- ppRunningHeaderConsecutiveSeparator — Separator to be used between consecutive references.
- ppRunningHeaderNonConsecutiveSeparator — Separator to be used between non-consecutive references that include a chapter range. Eg. MAT 3—4 or MAT 3.23—4.16: `emdash`, `endash`, `figurespace`, or the actual character you want to use.
- ppRunningHeaderNonConsecutiveSeparatorVerseOnly — Separator to be used between non-consecutive references that do not include a chapter range. Eg. MAT 3.5-23: `emdash`, `endash`, `figurespace`, or the actual character you want to use.

- **ppHeaderReferenceHandling** — 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: `PartialVerseYes` - Header contains the reference for the partial verse, `PartialVerseNo` - Header contains the first reference on the page.
- **ppPageNumberScriptName** — Script/numbering system to be used for page numbers, from the following list:
    - `European (Western Arabic)`, `Arabic (Eastern Arabic)`, `Arabic (Perso-Arabic)`, `Arabic (Pukhto variant)`, `Bengali`, `Burmese`, `Chinese Traditional Long`, `Chinese Traditional Short`, `Chinese Traditional Very Short`, `Devanagari`, `Ethiopic`, `European (literal -- missing digits workaround)`, `Gujarati`, `Gurmukhi`, `Hebrew`, `Kannada`, `Khmer`, `Lao`, `Limbu`, `Malayalam`, `Mongolian`, `Oriya`, `Tai Tham Tham`, `Telugu`, `Thai`, `Tibetan`
- **ppShowPageNumberFirstPage** — `Yes` to show the page number at the bottom of the first page of each book.

Other

Font Styles

Body

Font family and font style to use whenever a generic 'Italic', 'Bold', or 'Bold Italic' style is specified in various InDesign styles used in body text.

- **ppItalicFontName** — Font family to use whenever a generic 'Italic' style is specified in other job specifications or InDesign styles for body text.
- **ppItalicFaceName** — Font style to use for 'Italic' body text.
- **ppItalicFakeBase** — Font style to use as the base to which weight or skew are applied when generating the fake Italic font style.
- **ppItalicFakeWeight** — Weight of the outline stroke to apply to the Character Color setting for generating the fake font style, specified as a fraction of 1000 (‰) of the font size. Leave blank to use a default of '0 ‰' for this Italic style.
- **ppItalicFakeSkew** — Amount of skew to apply to the Advanced Character Formats > Skew setting for generating the fake font style, specified in degrees (°). Leave blank to use a default of '10°' for this Italic style.
- **ppBoldFontName** — Font family to use whenever a generic 'Bold' style is specified in other job specifications or InDesign styles for body text.
- **ppBoldFaceName** — Font style to use for 'Bold' body text.
- **ppBoldFakeBase** — Font style to use as the base to which weight or skew are applied when generating the fake Bold font style.
- **ppBoldFakeWeight** — Weight of the outline stroke to apply to the Character Color setting for generating the fake font style, specified as a fraction of 1000 (‰) of the font size. Leave blank to use a default of '10 ‰' for this Bold style.
- **ppBoldFakeSkew** — Amount of skew to apply to the Advanced Character Formats > Skew setting for generating the fake font style, specified in degrees (°). Leave blank to use a default of '0°' for this Bold style.
- **ppBoldItalicFontName** — Font family to use whenever a generic 'Bold Italic' style is specified in other job specifications or InDesign styles for body text.
- **ppBoldItalicFaceName** — Font style to use for 'Bold Italic' body text.
- **ppBoldItalicFakeBase** — Font style to use as the base to which weight or skew are applied when generating the fake Bold Italic font style.
- **ppBoldItalicFakeWeight** — Weight of the outline stroke to apply to the Character Color setting for generating the fake font style, specified as a fraction of 1000 (‰) of the font size. Leave blank to use a default of '10 ‰' for this Bold Italic style.

- **ppBoldItalicFakeSkew** — Amount of skew to apply to the Advanced Character Formats > Skew setting for generating the fake font style, specified in degrees (°). Leave blank to use a default of '10°' for this Bold Italic style.

Notes

Font family and font style to use whenever a generic 'Italic', or 'Bold' style is specified in various InDesign styles used in notes text.

- **ppItalicFontNameNotes** — Font family to use whenever a generic 'Italic' style is specified in other job specifications or InDesign styles for notes text.
- **ppItalicFaceNameNotes** — Font style to use for 'Italic' notes text.
- **ppItalicFakeBaseNotes** — Font style to use as the base to which weight or skew are applied when generating the fake Italic font style.
- **ppItalicFakeWeightNotes** — Weight of the outline stroke to apply to the Character Color setting for generating the fake font style, specified as a fraction of 1000 (‰) of the font size. Leave blank to use a default of '0 ‰' for this Italic style.
- **ppItalicFakeSkewNotes** — Amount of skew to apply to the Advanced Character Formats > Skew setting for generating the fake font style, specified in degrees (°). Leave blank to use a default of '10°' for this Italic style.
- **ppBoldFontNameNotes** — Font family to use whenever a generic 'Bold' style is specified in other job specifications or InDesign styles for notes text.
- **ppBoldFaceNameNotes** — Font style to use for 'Bold' notes text.
- **ppBoldFakeBaseNotes** — Font style to use as the base to which weight or skew are applied when generating the fake Bold font style.
- **ppBoldFakeWeightNotes** — Weight of the outline stroke to apply to the Character Color setting for generating the fake font style, specified as a fraction of 1000 (‰) of the font size. Leave blank to use a default of '10 ‰' for this Bold style.
- **ppBoldFakeSkewNotes** — Amount of skew to apply to the Advanced Character Formats > Skew setting for generating the fake font style, specified in degrees (°). Leave blank to use a default of '0°' for this Bold style.

Illustrations

- **ppHideCaptions** — `Yes` to hide illustration captions.
- **ppImageToCaptionSpace** — Amount of space to add between an illustration and its caption. Leave blank to use a default of one line. (default units: pt)
- **ppShowFigReference** — `Yes` to show illustration references. This will only have an effect if the reference exists in the '\\fig ...\\fig*' marker properties in the project text.

Tables

- **ppHeaderLabelsFontStyle** — Font style to use for table column header text.
- **ppTableSpaceBefore** — Amount of space to add before tables. Leave blank to use a default of 1/2 of the body text leading. (default units: pt)
- **ppTableSpaceAfter** — Amount of space to add after tables. Leave blank to use a default of 1/2 of the body text leading. (default units: pt)

Concordance Builder / Names Index Builder

- **ppConcordance** — `Yes` if you are typesetting the project's CNC or NDX books, and these books contain the output from the Concordance Builder or Names Index Builder tools.
- **ppConcNumberOfColumns** — `1` to `5` columns.
- **ppConcContinueKeyword** — `Yes` to to repeat the current heading text at the top of a new column.
- **ppConcContinuationChar** — Character(s) to be used to indicate a heading continuation.

- ppConcContinuationCharLoc — Location for the continuation character. `Before` to add the continuation character before the continued heading text. `After` to add the continuation character after the heading text.