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UNLIMITED DOWNLOADS: 50 Million+ Fonts & Design Assets Add a Top and Bottom Margin of 19 mm, set the Inside Margin to 21 mm and the Bottom Margin to 25 mm. Finally, add a 5 mm Bleed to all edges except the Inside edge, and click Create. Expand the Layers panel (Window > Layers). Double-click on Layer 1 and rename this Color. Create two more new layers – Photos, and Type. Expand the Swatches panel (Window > Color > Swatches). Choose New Color Swatch from the panel's drop-down menu (at top-right). With the Type set to Process and Mode to CMYK, set the levels below to C=96 M=82 Y=3 K=0. Click Add and Done. Create a second new swatch, C=0 M=86 Y=89 K=0. Choose New Gradient Swatch from the Swatches panel's menu. Name the swatch Gradient Swatch. Click on the left-hand stop on the Gradient Ramp, and choose your blue swatch, C=96 M=82 Y=3 K=0, from the Stop Color menu. For the right-hand stop choose your red swatch, C=0 M=86 Y=89 K=0. Click Add and Done. Double-click on the A-Master icon at the top of the Pages panel (Window > Pages) to bring up the master on your screen. Use the Type Tool (T) to create a text frame across the bottom of the left-hand page. Here you can place page numbers. With your type cursor in the frame, go to Type > Insert Special Character > Markers > Current Page Number. You can format the page number using the Swatches panel and Character and Paragraph panels (Window > Type & Tables > Character / Paragraph). Edit > Copy and Edit > Paste the text into the frame, moving this over to the right-hand page. Use the Rectangle tool to create a tall, narrow shape across the top of the spread, taking up the page. Set the Fill Color to this Gradient Swatch. Copy and paste, and then click OK. Right-Click > Transform > Flip Horizontal. Move this over into a mirrored position on the right-hand page. In the Pages panel, Right-Click on the A-Master icon, and choose Duplicate Master Spread "A-Master". On the new B-Master, select and delete the page number text frames. In the Pages panel, select the top [None] master page, and choose Apply Master to Pages from the panel's drop-down menu. We want to have no master applied to the front and back cover of our zine, which is on pages 1 and 10 of our document. So type in 1, 10 and click OK. Select the B-Master icon in the Pages panel, and, as before, choose Apply Master to Pages. You want to apply the B-Master to any pages which you don't want to have page numbers. In this case, I type 2, 6, before clicking OK. In this zine, I want to split the document into two sections, with page 1 beginning with what is currently page 3 of the document. To begin a new section, Right-Click on the page you want to start as page 1 (in this case page 3), and choose Numbering & Section Options. In the New Section window that opens, check Start Page Numbering at, and set this to 1. Then click OK. You'll get a warning message, but don't worry about that. Just click OK. On the first page of the document, Right-Click > Numbering & Section Options. As before make sure Start Page Numbering at is selected and set to 1. But this time choose a different Type for the Page Numbering, such as lowercase roman numerals. Then click OK. Working on the first page (i) of your document, and on the Color layer, use the Rectangle Tool (M) to create a shape across the whole page, extending the edge up to the bleed on the top, right and bottom sides. Set the Fill Color to Gradient Swatch. You can adjust the strength of the gradient from the Gradient panel (Window > Colors > Gradient). Here I want to make the gradient blend more abruptly in the center of the page. Copy and Edit > Paste in Place the rectangle shape, adjusting the Fill to your blue swatch, C=96 M=82 Y=3 K=0. With the blue shape selected go to Object > Effects > Transparency, and bring the Opacity down to 30%. Click on Inherit on the left-hand menu. With the Mode set to Normal, click on the colored square to adjust the Effect. Click on your red swatch, C=0 M=86 Y=89 K=0. Increase the Opacity to 100%. Set the Source to Content. Size to around 55 mm. Check to 50% and Noise to around 45%. Then click OK. Working on the Type layer, use the Type Tool (T) to add text to your cover, setting the Font to Cormorant and Font Color to [Paper]. Select both rectangle shapes set on the Color layer on the front cover, and Copy them. Scroll down to the first inside spread of your zine, and Paste the shapes, moving them over onto the left-hand page. Edit > Paste a second time, and with this copy selected, go to Object > Convert Shape > Ellipse. From the top Controls panel adjust the Width and Height of the circles to 108 mm. Then move these over the top of the left page, positioning them centrally. Shift the top circle slightly up and to the right to create a slightly blurry effect. You can add text to your zine using the Type Tool (T), and working on the Type layer. Here, I've added text set in Cormorant and a blue, C=96 M=82 Y=3 K=0, Font Color, to the right-hand page of the spread. Use the Rectangle Frame Tool (F) to create image frames on some of the pages of your zine. Go to File > Place to drop images into the frames. Use the swatches you've already created to format text, adding a touch of color to your typography. Here, I've also set the text to Align towards spine (which you can find in the top Controls panel with the Type Tool selected). Use elements you've already created, such as the colored rectangles and circles on the first spread, to create a quick and simple design for your back cover, on the final page of the document. Make sure to add your website to the back cover too. File > Save your artwork, then go to File > Export. Choose Adobe PDF (Print) from the Format menu, name your file, and then click Save. 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IBM was a member of the Open Software Foundation, and participated with Digital Equipment Corp. on the OSF Research Institute's OSF/1 Mach kernel (OSFMK 7.3 kernel) microkernel design. That microkernel was derived from both the CMU CS Mach microkernel and the CMU CS Alpha real-time microkernel. Alpha's contributions were primarily application-specific scheduling algorithms and distributed threads. IBM Boca and Austin (VP Larry Loucks) decided to base the microkernel of Workplace OS for Power PC on that OSF microkernel. DEC had acquired most of the key Alpha designers, and was developing a real-time OS product based on MK7.3A. IBM contracted with the DEC Real-Time Business Unit to consult on the design and implementation of the WPOS/PPC microkernel. That collaboration included some key Alpha and MK7.3A designers at the OSF/RI. The IBM WPOS/PPC project was subsequently cancelled (as is documented herein), the OSF morphed into being the Object Management Group, dissolving the RI (its key MK7.3A designer went to Apple), and DEC's Real-Time Business Unit was terminated because of a lack of protected mode, this is not a joke 84.212.100.141 (talk) 14:58, 1 April 2023 (UTC)[reply] I am unsure as to what specifically your objection "during the mid 90s, os/2 was still under development and was a new thing, a coming soon thing," refers, but feel free to be more specific as to what sections or sentences you feel are incorrect or inappropriate. As to the 286 protected mode, all RS I have been able to find documents the ability of the 286 to enter protected mode, but it certainly seemed like it was very difficult to use in practice, and one of it's main criticisms was especially the fact that you could not escape protected mode without resetting the 286. This thread on stackexchange explains in detail how to put a 286 in protected mode, if you are interested. asuehd (talk) 10:36, 4 April 2023 (UTC)[reply] 286 did have a protected mode and it could be 'exited' (return to RM). I think the OP was trying to run 386 PM software on a 286 which isn't going to work for obvious reasons. 57.135.233.22 (talk) 15:37, 8 May 2024 (UTC)[reply] The commands list (OS/2#Commands) seems to break up the general flow and seems to provide excessive information considering the rest of the article. Seems out of place, placing {{summarize section}} tag until further input has been received on what should be done with this section. Vghfr (talk) 04:53, 8 January 2024 (UTC) [reply] This section heading seems fundamentally wrong - Windows 3.0 compatibility already shipped in 1992's OS/2 2.0, as the text of this section itself confirms. 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It can be used to create works such as posters, flyers, brochures, and magazines, newspapers, presentations, books and ebooks. InDesign can also publish content suitable for mobile devices in conjunction with Adobe Digital Publishing Suite. Graphic designers and production artists are the principal users. InDesign is the successor to Adobe PageMaker, which Adobe acquired by buying Aldus Corporation in late 1994. (Freehand, Aldus's competitor to Adobe Illustrator, was licensed from Altsys, the maker of Fontographer.) By 1998, PageMaker had lost much of the professional market to the comparatively feature-rich QuarkXPress version 3.3, released in 1992, and version 4.0, released in 1996. In 1999, Quark announced its offer to buy Adobe[3] and to divest the combined company of PageMaker to avoid problems under United States antitrust law. Adobe declined Quark's offer and continued to develop a new desktop publishing application. Aldus had begun developing a successor to PageMaker, code-named "Shuksan". Later, Adobe code-named the project "K2", and Adobe released InDesign 1.0 in 1999. InDesign exports documents in Adobe's Portable Document Format (PDF) and supports multiple languages. It was the first DTP application to support Unicode character sets, advanced typography with OpenType fonts, advanced transparency features, layout styles, optical margin alignment, and cross-platform scripting with JavaScript. Later versions of the software introduced new file formats. To support the new features, especially typography, introduced with InDesign CS, the program and its document format are not backward-compatible. Instead, InDesign CS2 introduced the INX (.inx) format, an XML-based document representation, to allow backward compatibility with future versions. InDesign CS3 versions updated with the 3.1 April 2005 update can read InDesign CS2-saved files exported to the .inx format. The InDesign Interchange format does not support versions earlier than InDesign CS. With InDesign CS4, Adobe replaced INX with InDesign Markup Language (IDML), another XML-based document representation [4] InDesign was the first native Mac OS X publishing software. With the third major version, InDesign CS, Adobe increased InDesign's disribution by bundling it with Adobe Photoshop, Adobe Illustrator, and Adobe Acrobat in Adobe Creative Suite. Adobe developed InDesign CS3 (and Creative Suite 3) as universal binary software compatible with native Intel and PowerPC Macs in 2007, two years after the announced 2005 schedule, inconveniencing early adopters of Intel-based Macs. Adobe CEO Bruce Chizen said, "Adobe will be first with a complete line of universal applications." [5] InDesign document filename extension .inddInternet media type application/x-indesignOpen format?noWebsite The MIME type is not official File Open formats: indd, indd, inld, indb, inx, idml, pmd, xpr New File formats: indd, inld, indb File Save As formats: indd, indd Save file format for InCopy: icma (Assignment file) icml (Content file, Exported file) icap (Package for InCopy) idp (Package for InDesign) File Export formats: pdf, idml, icml, eps, jpg, txt, XML, rtf[6] Newer versions can, as a rule, open files created by older versions, but the reverse is not true. Current versions file save the InDesign file as an IDML file (InDesign Markup Language), which can be opened by InDesign versions from CS4 upwards; older versions from CS4 down can export to an INX file (InDesign Interchange format).[7][8] Adobe InDesign Server In October 2005, Adobe released InDesign Server CS2, a modified version of InDesign (without a user interface) for Windows and Macintosh server platforms. It does not provide any editing client; rather, it is for use by developers in creating client-server solutions with the InDesign plug-in technology.[9][10] In March 2007 Adobe officially announced Adobe InDesign CS3 Server as part of the Adobe InDesign family. Paragraph styles are an essential tool for designers when working with text in Adobe InDesign.[11] Despite their menacing appearance, they are straightforward to operate. Other features that make InDesign a good tool for working with text and paragraphs include: Creating frames and shapes[12] Aligning objects with grids and guides[12] Manipulating objects[12] Organizing objects[13] Importing text[13] Formatting text[13] Spell checking[13] Importing images[12] Parent pages [14] (formerly master pages[12]) Paragraph styles[12] InDesign Middle Eastern editions have unique settings for laying out Arabic or Hebrew text. They feature: Text settings: Special settings for laying out Arabic or Hebrew text, such as: Ability to use Arabic, Persian or Hindi digits; Use kashidas for letter spacing and full justification; Ligature options; Adjust the position of diacritics, such as vowels of the Arabic script; Justify text in three possible ways: Standard, Arabic, and Naskh[Further explanation needed] Option to insert special characters, including Geresh, Gershayim, Maqaf for Hebrew and Kashida for Arabic texts; Apply standard, Arabic, or Hebrew styles for page, paragraph, and footnote numbering; Bi-directional text flow: Right-to-left behavior applies to several objects. Story, paragraph, character, and table. It allows mixing right-to-left and left-to-right words, paragraphs, and stories in a document. Changing the direction of neutral characters (e.g., or ?) is possible according to the user's keyboard language.[15] Table of contents: Provides a table of contents titles, one for each supported language. This table is sorted according to the chosen language. InDesign CS4 Middle Eastern versions allow users to select the language of the index title and cross-references. Indices: This allows the creation of a simple keyword index or a somewhat more detailed index of the information in the text using embedded indexing codes. Unlike more sophisticated programs, InDesign cannot insert character style information as part of an index entry (e.g., when indexing book, journal, or movie titles). Indices are limited to four levels (the top level and three sub-levels). Like tables of contents, indices can be sorted according to the selected language. Importing and exporting: Can import QuarkXPress files up to version 4.1 (1999), even using Arabic XT, Arabic Phoenix, or Hebrew XPressWay fonts, retaining the layout and content. Includes 50 import/export filters, including a Microsoft Word 97-98-2000 import filter and a plain text import filter. Exports IDML files can be read by QuarkXPress 2017. Reverse layout: Include a reverse layout feature to reverse the layout of a document when converting a left-to-right document to a right-to-left one or vice versa. Complex script rendering: InDesign supports Unicode character encoding, and Middle Eastern editions support complex text layouts for Arabic and Hebrew complex scripts. The underlying Arabic and Hebrew support is present in the Western editions of InDesign CS4, CS5, CS5.5, and CS6, but the user interface is not exposed, making it difficult to access. Comparison of desktop publishing software Lextrat, Vincent (January 2010). "The Programming Languages Beacon, v10.0". Retrieved March 14, 2010.[Julianus - discuss] ↪ "Language versions | Adobe InDesign CS5". Adobe.com. Retrieved December 4, 2010. ↪ Marsh, Ann (May 31, 1999). "Pride goeth before destruction". Forbes. Archived from the original on August 29, 2017. Retrieved February 5, 2013. ↪ "InDesign developer documentation". Adobe Developer Connection. Adobe Systems. 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