

# PagePlus 6.0

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1



# Welcome

## Introduction

Welcome to PagePlus 6.0—still the best value in a complete desktop publishing package for your home, school, church, or growing business. PagePlus 6.0 “does it all” more easily than ever! If you’re just starting out as a desktop publisher, we’ve got automated Wizards for just about every job. If you require professional-level features and total control, we can offer those as well!

From glossy corporate marketing materials and elegant Web sites to fun stuff like party invitations, PagePlus 6.0 can handle it... Ads, brochures, business stationery, cards, letterheads, compliment slips, invoices, flyers, forms, newsletters, notices, handouts, event programs, posters, banners, price lists, reports, announcements, invitations, greeting cards—not to mention Web sites and so much more. With just your PC, printer, and PagePlus, you can save time and money. No experience necessary!

## About the Companion

This *Companion* is your guide to getting started and getting results with PagePlus 6.0—from the basics to advanced professional printing.

- 1 Welcome.** Introduces you to key PagePlus features and gets you up and running in no time.
- 2 Getting Started.** Steps through a Page Wizard and introduces the new Studio, using a mini-tutorial approach.
- 3 Creating a Publication.** An overview of the planning, design, and creation of a publication, and a look at PagePlus options.
- 4 Designing for the World Wide Web.** Beyond the basics—tips and techniques for optimizing your Web site’s design and impact.
- 5 Production Issues.** How to get the best results using desktop printing, professional output, PostScript, color options, and more.
- 6 QuickRef Tutorial.** Follow the instructions to build your own illustrated Desktop Publishing reference, and grow your own skills at the same time.

PagePlus 6.0 is packed full of ease-of-use features and learning aids like context-sensitive help and informative QuickTours. Throughout this Companion we'll be referring you to this software-based help.

### More Information?

See QuickTour #, "QuickTour Name".

To access a QuickTour, select **Help/View a QuickTour...** then choose the QuickTour you require from the available list.

SEE HELP/CONTENTS/HOW TO...

### Step by Step: How To...

Complete a task in PagePlus.

To access the Step by Step help in PagePlus, select **Help/Contents/How To...** then select the relevant topic from the list.

### Help

### Index

What to search for in the index.

To search the PagePlus Help Index, select **Help/Index** then enter the suggested search text.

## What's new in PagePlus 6.0...

- ◆ **Integrated Wizard Technology for "Smart Documents"**  
Easier, more powerful publication startup interface! Preview multiple Page Wizard categories and document choices—revisit your color scheme and text selections at any time as you continue to work with a publication.
- ◆ **Multiple Document Interface**  
You asked for it... Now you can open more than one publication at a time—even tile your publications and drag-and-drop objects between them.
- ◆ **More Versatile Setup with Auto-Imposition**  
New functionality for greeting cards, business cards, folded brochures, and more. You see your publications the right way up on-screen—and let PagePlus take care of orienting and ordering the printed output for correctly assembled masters!
- ◆ **Intelligent Color Schemes**  
Choose from dozens of preset color schemes to change the overall appearance of your Page Wizard publications with a single click. You can customize the scheme colors, create brand new schemes, and apply any scheme to a "from-scratch" publication.
- ◆ **Drag-and-Drop Gallery Objects**  
Now PagePlus comes with built-in mastheads, logos, and lots of other page elements that you can simply drag onto your page, then customize to suit your needs!

- ◆ **Professional Print Wizard**  
Always been confused by how to get PostScript files to a bureau? Let the Wizard lead the way! (See the “Production Issues” chapter for enhanced coverage of professional printing topics.)
- ◆ **On-screen Studio Combines Convenience with Functionality**  
The Studio’s panels provide rapid visual access to commonly-used controls such as fonts, line settings, and the color table...plus the Portfolio, Color Schemes, and Gallery... all on one compact toolbar.
- ◆ **New Graphic and Text Frame Shapes**  
Break out of the boring box! We’ve added 27 new graphic shape tools—including stars, triangles, arrows, polygons, and callouts—to add new fun and meaning to your pages. And the Shaped Frame tool provides 18 additional molds for casting your text.
- ◆ **Improved Web Publishing Mode**  
PagePlus now supports HTML 4.0 for better WYSIWYG Web page design. More efficient HTML output eliminates duplicated graphics—and you can use PagePlus to add sound and video, as well as Java and HTML code, to your Web pages. As a bonus, you get hundreds of new GIF animations!
- ◆ **Instant Connection to VisualCities™**  
...Your one-stop Web source for clipart, photos, community chat, FREE Web space, FREE E-mail accounts, and tips on using visual communications products.
- ◆ **And Oh, By the Way...**  
PagePlus now also has a higher level of zoom... Prints larger page sizes... Includes revamped menus for improved ease-of-use... Stores basic user details for automatic reuse in Page Wizards... Lets you set page margin guides instantly based on your printer’s printable area... Supports variable transparent background colors... Can add shaded background boxes behind text... the list goes on!

If you’re a returning user, welcome back! You’ll find links to information about all the new features in the **Welcome** topic of online help. If it’s your first time using PagePlus, what’s new is only part of the story. We’ve built our reputation on...

## ...a legacy of powerful features

DTP revolutionized the graphic arts industry, and PagePlus revolutionized the DTP market, making high-impact design available to everyone—with features like these:

- ◆ **Web Publishing Mode**

Create your own Web site using Web Page Wizards (using the Design CD). Choose from professionally-designed site schemes, then customize to suit your needs. Or convert an existing PagePlus publication to a Web site! The Layout Checker helps you fine-tune your design for most efficient Web use. Even add animated GIFs and marquee effects to spice up your pages! Preview your site in a Web browser and publish it to a local folder or a remote server.

- ◆ **Professional Layout Tools**

Intelligent text fitting. Movable rulers and guides. Precision placement, rotation, and text wrap. Flip, crop, watermark, and recolor graphics. Text formatting with bullets, lists, slanting, kerning, hyphenation, drop caps, smart quotes, and named styles. Master pages, facing pages display, and much more!

- ◆ **Total Ease-of-use**

A collection of illustrated QuickTours to smooth the learning curve. Hideable toolbars for extra workspace area. Right-click menus. Tool Hints, HintLine, Wizards, and context-sensitive cursors make PagePlus as friendly as a puppy!

- ◆ **Page Wizards for Instant Publications**

With the Design CD, now choose from over 1200 Page Wizards (up from 300)! Pick the type of publication you want to produce and answer a few simple questions. PagePlus does the rest!

- ◆ **Word Processing Tools**

PagePlus includes WritePlus for integrated word processing with word count, search and replace, spell-checking, thesaurus, and proof reader. And you get over 400 TrueType fonts that let you express yourself with style and impact!

- ◆ **Integrated Text Effects and Table Editor**

LogoPlus is built in to make it easy for you to create attention-grabbing headlines and powerful logos with text along a curve or fitted to a shape. Use TablePlus to create colorful, sophisticated cell-based publication elements. Include formatted text and spreadsheet formulas; vary color and table style with a few mouse clicks!

◆ **Photo Optimizer**

If your publication includes color or grayscale photographs, use the Photo Optimizer to get the best results for each photo on your particular printer. Pick the best result from the thumbnail sheet—and PagePlus remembers the optimum settings for that image!

◆ **Index, Table of Contents, and Calendar Wizards**

Compile a professional index complete with headings, subheadings and page references... especially useful for longer publications. Automatically collect newsletter headlines (or any styled text you specify) into a table of contents list. Choose from a wide variety of sizes and design options, then just click and drag to fit your calendar to a column or a whole page.

◆ **Universal Portfolio**

A place to store your favorite designs for use in any publication! Just drag and drop designs in and out of the hideable Portfolio window. It's always available when you need it.

◆ **Versatile Printing and Mail Merge**

Impressive results on your dot-matrix, ink-jet, or laser printer in black and white or full color. Print your current publication multiple times, merging data from any character-delimited address list file.

◆ **Professional Output**

Use the high-end features of PagePlus to achieve the highest possible quality. Features the PANTONE® color library, color mapping of vector images, and full spot and process color separation with saveable printer schemes.

## Registration, upgrades, and support

If you see the Registration Wizard when you launch PagePlus, please take a moment to complete the registration process. Just call Serif toll-free and provide the installation number and code shown. We'll give you a personalized registration number in return. Remember, if you need technical support please contact us. We aim to provide fast, friendly service and knowledgeable help.

## Installation

### What you need to run PagePlus 6.0

PagePlus 6.0 runs with Windows 95 or later, so you'll need a PC setup that runs Windows 95 adequately. If you need help installing Windows, or setting up your printer, see Windows documentation and help.

- ◆ 486 IBM-compatible PC (Pentium recommended) with CD-ROM drive and mouse (or other Microsoft-compatible pointing device)
- ◆ Microsoft Windows® 95, 98, 2000 or Windows NT® operating system
- ◆ 16MB (Windows 95, 98), 32MB (Windows NT), or 64MB (Windows 2000) RAM
- ◆ 30MB (minimum install) free hard disk space
- ◆ SVGA (256-color display, 800x600 resolution) monitor; High Color (16-bit) or True Color (24-bit) display recommended

Optional:

- ◆ Windows 95-compatible printer
- ◆ TWAIN-compatible scanner and/or digital camera
- ◆ Internet account and connection required for use with Web Publishing features and Online Resources



## What you need to know

PagePlus is the easiest desktop publisher around. You don't need any printing or design experience, as the PagePlus Page Wizards can do virtually all the work for you!

However, if you're new to Windows computing, you will find it much easier if, before installing and using PagePlus, you spend a little time becoming familiar with the Windows operating environment.

- From the Windows desktop, click the **Start** button at the lower left and choose **Help**.
- As for word processing and graphics, Windows includes two useful accessories, WordPad and Paint. You can launch either from the Windows **Start** menu: click **Start** and select **Programs/Accessories**.

## First-time install

To install PagePlus 6.0, simply insert the Program CD-ROM into your CD-ROM drive. The AutoRun feature automatically starts the Setup process and all you need to do is select the PagePlus Install option and answer the on-screen questions. If the AutoRun does not start the install, use the manual install instructions below.

If you've also obtained the PagePlus 6.0 Design CD-ROM, install it now following the same procedure you used for the Program CD.

## Manual install/re-install

To re-install the software or to change any part of the installation at a later date, select **Settings/Control Panel** from the Windows **Start** menu and then click on the **Add/Remove Programs** icon. Make sure the correct CD-ROM is inserted into your CD-ROM drive, click the **Install...** button, and then simply follow the on-screen instructions. To install just one particular component (e.g. QuickTours) to your hard drive, choose the Custom option and check only that component.



**2**



# Getting Started

Once PagePlus has been installed, you'll be ready to start. Setup adds a **Serif PagePlus 6.0** item to the **Programs** submenu of the Windows **Start** menu.

- Use the Windows **Start** button to start PagePlus (or if PagePlus is already running, choose **New** from the **File** menu) to display the Startup Wizard (menu screen).

PagePlus launches, and you'll see the Startup Wizard.

## PagePlus Startup Wizard

Now you can see the normal starting screen. The Startup Wizard presents five choices:

- ◆ **Use a Page Wizard**, to create an instant document\*
- ◆ **Start from Scratch**, to get a blank page to work on
- ◆ **Open a Publication**, to edit your own PagePlus files
- ◆ **View a QuickTour**, to see the menu of introductory tutorials
- ◆ **Online Resources**, to access the Serif and VisualCities Web sites



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\*If you haven't installed the optional PagePlus 6.0 Design CD-ROM, the Page Wizard option will not be available. The Design CD includes over 1300 professionally designed Wizard documents for instantly creating brochures, business forms, calendars, stationery, notices, newsletters, Web sites, and much more. To find out more, see "How to Contact Serif" at the front of this book.

Whether you're an old hand, or just getting started with PagePlus 6.0, here's a recommended sequence:

- ❑ From the Startup Wizard, choose **View a QuickTour**. You'll see the menu of QuickTours (a screen from the online help system).
- ❑ Before proceeding with a QuickTour, take a moment to see what else is available in online help. Click the **Contents** button at the upper left. The menu points you to the extensive Visual Reference and How To sections, as well as to other more specialized pages.
- ❑ Click **Help on Help** for some tips on how to proceed, tailored to individual levels of expertise and experience. When you're done, you may want to branch out on your own—or you can tag along as the rest of us continue this tour...
- ❑ Click the **Back** button to retrace your steps to the QuickTours menu.
- ❑ Click the link for QuickTour 1, **Introducing PagePlus 6**, and wait a moment as PagePlus loads the program. (QuickTours will load more quickly if you've chosen the install option to load them to your hard disk; see "Re-install" above.) From the first screen, click the **Next** button to step forward. Use the **Previous** button to step back or the **Begin** button to return to the first screen. Click **Cancel** to close a QuickTour.



The QuickTours follow a suggested sequence, as shown on the menu screen. You can follow the sequence, branch to suggested help topics to learn more, or sample the information in any order you choose.

- ❑ If you're done watching QuickTours, and wish to continue with learning to use a Page Wizard, press **Esc** or click the **Close (X)** button to dismiss the online help window, and return to the Startup Wizard. (Depending how far you've navigated, you may need to choose **File/New** to return to the Startup Wizard.)

## Using a Page Wizard...

### Instant publications... It's easy!

Creating a finished publication that you can be proud of is simple with PagePlus. Most of the work is done by the automated Page Wizards, and this brief tutorial shows you how they work so that you can start publishing right now!

The steps that follow will assist you the very first time you run a Page Wizard. After that, you'll have no difficulty putting other Page Wizards to work for you. And when you're ready for a hands-on introduction to PagePlus tools and special effects, turn to the "QuickRef Tutorial" chapter.

Here's a popular starting point: a ready-made newsletter design.

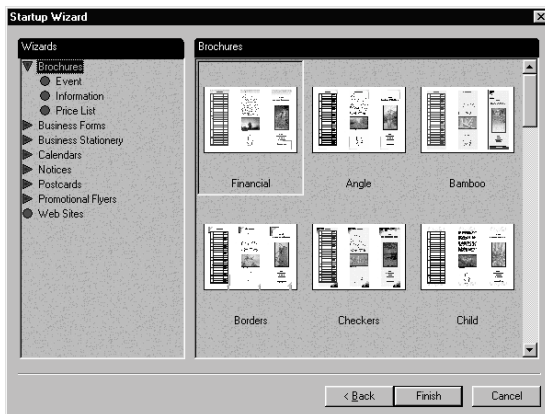
## Instant newsletter

Here's how to use a Page Wizard to create a basic newsletter you can customize and experiment with.



If you haven't installed the PagePlus 6.0 Design CD, you won't be able to access Page Wizards from the Startup Wizard. However, you can still run the Page Wizard used in this example—just skip ahead to the next special note.

- Run the Startup Wizard (**File/New**), and choose **Use a Page Wizard**.



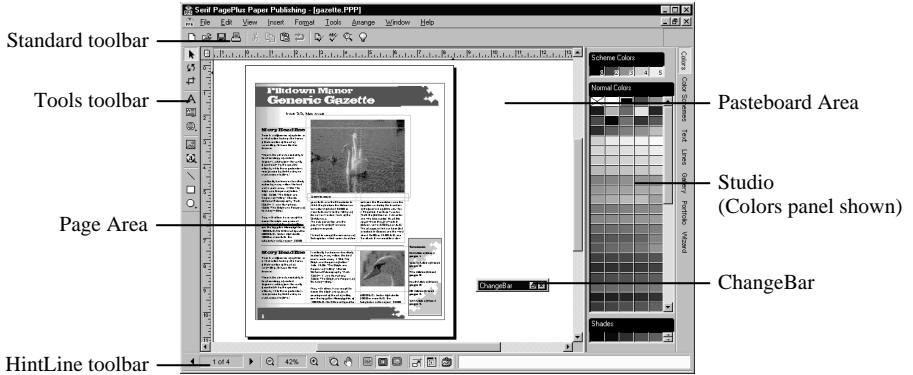
- On the Wizard choice screen, you'll see publication categories on the left and thumbnail samples on the right. You may wish to take a moment now to preview some of the many available choices.
- Click **Newsletters** in the category list, then scroll through the samples on the right and click **Jigsaw**. Then click **Finish**.



If you don't have the Design CD, choose **Open a Publication** and click the **Browse...** button. In the "Files of type" box, select **All Files**. In the PROGRAM FILES/SERIF/PP60/SAMPLES folder, open JIGSAW.PPX. Now continue with the instructions below.

PagePlus retrieves the Wizard and displays it in Wizard Preview mode. Here's where you can add your own information to the design.

- Following the prompts at the upper right, type into the fields to replace the sample text with your own. When you're done, click the **Next>** button at the lower right. To review a prior selection, click the **<Back** button.
- As you step through the selection screens, you'll see the publication preview update to reflect your choices. You can change as much or as little as you like at this point—it's always possible to revisit the choices later!
- Click **Finish** when you're done entering information, and the publication appears in the PagePlus edit window.



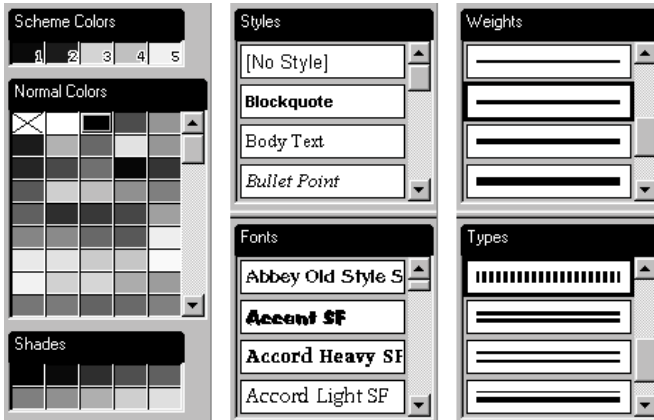
## Getting your bearings

Before doing anything further with our newsletter, let's take a quick look around the PagePlus environment. The illustration identifies the various toolbars arranged around the pasteboard and page regions.

- ❑ To begin learning about PagePlus tools and menus, just move the mouse pointer around the screen. Watch the **HintLine** window at the lower right for capsule descriptions of each feature.
- ❑ To access online help and resources, including QuickTours, use the Help menu. **Contents** takes you to the main help menu screen, and **Index** pops up the alphabetical list of help topics.
- ❑ Right-clicking any toolbar, object, or page region brings up a context menu of functions, and you can right-click just about any item in a dialog box for a popup explanation.

On the right side of the PagePlus window, you'll see the new **Studio**—actually a cluster of seven special-purpose panels. Let's preview them in sequence (click each panel's name to display it).

- ❑ The **Colors** panel (see next page) lets you apply color and/or shading to an object.
- ❑ The **Color Schemes** panel displays a list of available color schemes that let you instantly revise colors in a Page Wizard publication. You can extend a color scheme to new elements, customize scheme colors, or create entirely new schemes!
- ❑ The **Text** panel (see next page) provides a visual preview and lets you change the style and font of text objects.
- ❑ The **Lines** panel (see next page) lets you set the weight and type of lines and shapes.
- ❑ The **Gallery** includes a wide variety of predesigned elements—graphics that you can drag and drop, then customize or use as a starting point for your own designs.
- ❑ The **Portfolio** is a container for storing design objects (pictures, text blocks, and even unlinked text frames) you'd like to reuse in different publications.
- ❑ The **Wizard** panel lets you edit Gallery objects (see above) or revisit choices you made when creating a publication using a Page Wizard. And that's exactly what we'll do next...



The Studio's **Colors**, **Text**, and **Lines** panels

## Customizing Wizard elements

If you're following along, you'll have the Studio's Wizard panel displayed at this point. (Otherwise, click **Wizard** on the right.) Now, using the newsletter as an example, we'll see how easy it is to experiment with and modify a Page Wizard publication.

- ❑ The “Wizard Questions” group at the top of the Wizard panel lists the categories of information that you can customize. Notice that each category corresponds to one of the original Page Wizard steps. Initially, the “Company Details” item is selected. Click **Newsletter Details**.
- ❑ The lower portion of the panel provides boxes where you can review and/or re-enter the “answer text” corresponding to the Wizard questions. Try typing a different title for your newsletter, then click anywhere else to update the publication.
- ❑ Now click **Color Scheme** in the upper group. This presents you with a list of named schemes (actually the same list you'll find on the regular Colors Schemes panel). No specific directions here—just try clicking various scheme samples to see the publication instantly transformed!

Color schemes work like a paint-by-numbers system, using five numbers. Instead of assigning a specific color to an element, you mark it with a scheme color number. Suppose an object is marked with “Scheme Color 1”. That means it will take on whichever color has been defined as Scheme Color 1 in the current scheme.



- ❑ Click the “Meadow” color scheme and notice that the newsletter’s body text turns purple. Now click the “Mint” scheme and the text turns black. Look closely at the color samples for those two schemes, and you’ll see that in each case it’s the *first* of the five scheme colors that’s being applied to the text.

The body text takes on the first of the five scheme colors because the Page Wizard has marked it with Scheme Color 1.

- ❑ Keep clicking different color schemes. Which element(s) have been marked with Scheme Color 2? Scheme Color 3?
- ❑ When you’re done experimenting, you may wish to save this sample newsletter (right-click on the page and choose **Save**).

#### More Information?

See QuickTour  
“Colors and Color Schemes”.

Now that you’ve successfully created and customized a Page Wizard publication, you’re ready to proceed to the kinds of projects *you* have in mind.

## Moving Right Along...

#### More Information?

See QuickTour 2,  
“Finishing Your Publication”.

We’ve seen how a Page Wizard creates a nearly instant publication. Wizards can provide design inspiration or essentially complete frameworks for your own creative vehicles. For the more complex publication formats, however, what will still be missing is *content* that only you can provide.

Supplying content means substituting your own text and graphics for the sample stories and pictures that the Page Wizard has used. PagePlus makes these other tasks as painless as possible, too. For example, to substitute your own text into a frame, simply right-click a text block and choose **Insert Text File...** To replace a picture, double-click it to access the Import Picture Wizard.

Again, if you’re new to Desktop Publishing, the PagePlus QuickTour sequence is a “must”—it will lay provide you with the basic concepts you’ll need in order to master specific of tools and techniques.

Whether you continue using Wizards exclusively, or decide to start from scratch creating your own publications—or a bit of both—the information in the following chapters will be useful to you.

- ◆ **Creating a Publication** provides some general pointers on publication design and project management.
- ◆ **Designing for the World Wide Web** focuses on Web Publishing mode and its particular challenges.
- ◆ **Production Issues** looks at the finer points of producing a paper publication, whether you're using your own desktop printer or working with a commercial printer or service bureau.
- ◆ **QuickRef Tutorial** presents a learning sequence you can follow at your own pace, to create a useful reference document—and learn Desktop Publishing terms and techniques at the same time!



**3**



# Creating a Publication

# Introduction

SEE HELP/CONTENTS/HOW TO...

## **Step by Step: How To...**

**Start, Save, and Close  
Publications.**

Using the Page Wizards in PagePlus, you can quickly and easily produce a wide range of documents with the minimum of effort and experience. It's so easy that, especially if you only use PagePlus occasionally, you may not want to do anything else!

However, you may decide that you want to start designing your own documents. In that case, this chapter will help you. It outlines the planning, design, and creation of a publication and should be considered a helpful primer (rather than required reading).

Consult online help for detailed procedure descriptions.

## One Step at a Time...

The principal steps in the process of creating a publication are detailed below. These are offered as a guideline, and in practice you'll find that the steps are not clear-cut and tend to overlap. The real message is to adopt a consistent approach to producing your publications. As you gain experience, you'll develop your own style.

- ◆ Planning/Design
- ◆ Preparing Content
- ◆ Page Make-Up
- ◆ Fine Tuning
- ◆ Printing

## Planning/Design

Developing design skills is an ongoing process rather than an event, and you'll find that experience is the best teacher. Starting with simpler projects, and progressing to more complex work as you gain in confidence, is the way to go.

PagePlus is a simple and flexible desktop publishing (DTP) program. You'll find it easy to create a design on-screen, and quickly adjust it by dragging elements around the page. Because PagePlus uses a "pasteboard" (a scratch area around the page) you can leave objects there until you're ready to put them in position.

The most important aspect of design, of course, is its suitability to the job at hand. Whether you're working in Paper Publishing mode or Web Publishing mode, answering the following questions will help you.

- ◆ For whom is the publication intended? Customers, potential clients, students, friends, yourself... You need to tailor your design and content to appeal to your audience.
- ◆ What is your main message? It's always better if you focus on the "big picture" rather than the detail, as most successful designs utilize a single dominant element (a photo, illustration or headline) that's consistent with the main message.
- ◆ Where will it be seen? Again, this affects the style you should adopt. While you certainly don't want to be indistinguishable from other designs, you don't want your design to look completely out of place.

### **Cheat!**

Design is one of those areas where it's actually OK to cut corners a bit! There's no harm in deriving inspiration from other people's successful efforts, and picking up on new ideas and styles is part of looking contemporary. Obviously, copyrights exist to protect creators, and you cannot copy another's creative work literally, outright, or in its entirety. Still, the world of print and electronic publications is full of stylistic devices that can be adapted and repurposed.

One great thing about existing artwork (especially if you're lazy, like most of us) is that it acts as a reminder of what to include, without figuring it out for yourself. This means that when you want to produce a fancy business card, you can take a look at other cards to see exactly what should get included. For example, it's now customary to list lots of contact points, including e-mail, Web site, etc.

If you're truly dedicated, you'll start a folder or scrapbook (a "swipe file," as it's called) of different publications—ads, flyers, cards, Web pages, and so on—to use as a resource for content and design ideas.

## Design constraints

Consider the physical and design issues, cost and time scale. Will your publication use color? Will you be producing desktop originals? Photocopying? Special papers? Maybe even color separations? What pictures, fonts, or text files will you be using? At a minimum, decide roughly what text and graphics are going to go into your publication, the preferred size and number of pages, and how many copies you expect to produce.

For Web publications, be sure to review the advice in the following chapter, “Designing for the World Wide Web.”

## Designing your publication styles

### More Information?

See QuickTour 6,  
“Text Styles”.

Early in the creative process, you should establish the main text and graphic formatting to be used in your publication. PagePlus lets you save text formats as named “styles” for later use. The sooner you establish styles, the better, as they help give consistency to your publication, and save both time and effort when you need to apply and change formatting.

For each text style, the principal properties are font, size, line spacing (leading), color, and alignment. Once you’ve decided upon your basic styles, choose **Text Style Palette...** from the **Format** menu to create your named styles.

If you’re working in color, you’ll need to select a limited set of complementary colors to apply to the main elements in the publication. You can use the built-in PagePlus color schemes (see the previous chapter) as a starting point, or pick your own colors first. Of course, you don’t have to use color schemes at all—but if you’re planning to reuse a particular set of colors in several publications, you’ll save time by creating a custom color scheme from those colors. The colors will be right there on the Color Schemes panel when you need them.

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**Color schemes**

Take a look at any document created by a Page Wizard, and feel free to borrow its text and graphic treatments for your own work.

## Preparing Content

PagePlus lets you integrate text and images imported from a wide variety of sources. To work with content, you can choose to use either separate applications (such as your word processor for text, and your paint program for bitmap images) or work within PagePlus (using WritePlus for text, and LogoPlus for graphic effects). More likely still, you'll combine all these tools.

It's hard to beat Serif's line of graphic design software for cost-effectiveness and ease of use in preparing publication content. Before you look elsewhere, consider these products (all fully compatible with PagePlus):

- ◆ **Serif DrawPlus**, the companion drawing module for PagePlus, provides a powerful combination of paint-like effects in a vector-based illustration and animation package.
- ◆ **Serif 3DPlus** outputs cool, eye-catching designs ranging from automated, Wizard-based text effects to fully rendered 3D scenes.
- ◆ **Serif GraphicsPlus** specializes in instant information graphics like charts and diagrams that you can add to your publication or save as separate .GIF files.

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Serif applications

### Text

There are four main ways to prepare the text content of your publication:

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<b>Step by Step: How To...</b>
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Work with Text.

- ◆ Create text using your **existing word processor** (such as Microsoft Word or Windows WordPad) and then save it as a separate file. This can be imported into PagePlus using **Insert/Text File...**
- ◆ **Type text directly** on the page, either as **free text** or in a **frame**. Using the PagePlus Text tool to type the text in directly is the ideal way to create headlines, captions, pull-quotes, and other small amounts of text used as part of your design.

**More Information?**

See QuickTour 5,  
"Using WritePlus".

- ◆ Create a story using **WritePlus**, the word processor included with PagePlus. In this way you can create and edit large amounts of text without keeping track of separate files. (WritePlus can also be used to edit text files that you've imported into PagePlus.) To launch WritePlus, double-click on any text block.
- ◆ Design highly artistic text using **LogoPlus**, a general-purpose graphic utility in PagePlus. LogoPlus gives you all kinds of manipulation, stretching, and twisting effects for text. (Or use the even more powerful effects available in Serif DrawPlus, our companion drawing application.)

## Graphics

The following five graphic types are generally used for emphasis and as decorative page elements:

SEE HELP/CONTENTS/HOW TO...

**Step by Step: How To...**

Draw Boxes, Lines  
and Shapes

- ◆ **Gallery objects** such as mastheads, logos, and other page elements that you simply drag from the Studio's Gallery panel.
- ◆ **Lines or rules** using the Line tool with different line types and colors. Typical uses include vertical lines between columns and horizontal lines above or below headlines. You can also set shaded background boxes behind, or horizontal rules above and/or below, any text block using **Format/Text Background....**
- ◆ **Boxes or other shapes** using the Box or Shape tools with different line styles, fills, colors and corners. Typical uses include shaded or black panels behind headlines or pull-quotes, and it's easy to modify shapes using the Studio's **Colors and Lines** panels.
- ◆ A **single text character** typed straight onto the page as a design element—usually from a "picture" font like Wingdings, often in a large size (72pt or more).
- ◆ **LogoPlus** shapes such as triangles, squares, polygons, and stars with different fills and shadows. (Again, Serif DrawPlus contains a wide range of graphics.)



## Pictures

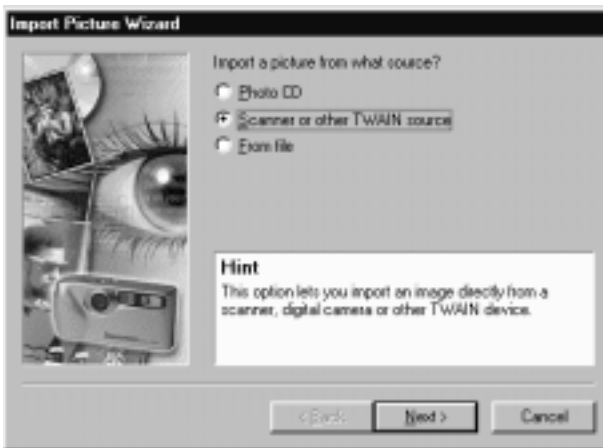
There are three main picture types. All these pictures can be manipulated by PagePlus in similar ways; all can be resized, rotated, and shaded (using a low intensity, e.g. for backgrounds).

SEE HELP/CONTENTS/HOW TO...

**Step by Step: How To...**

### Import Pictures and Objects.

- ◆ **Paint-type files** (“raster” images or “bitmaps”) are pictures built from a matrix of dots, or pixels, rather like a sheet of graph paper. Familiar formats include .BMP, .GIF, and .JPG. They are created by Serif PhotoPlus, Windows Paint, Adobe Photoshop, and similar programs, often from scanned photographs, and then saved as separate files. To import a picture file into PagePlus, click the **Import Picture** button or use **Insert/Picture...**



- ◆ **Draw-type files**, or “vector” images, are resolution-independent and contain drawing commands (“draw a line from A to B”) instead of pixels. The .WMF format, often used for clipart, is an example, as are files created by Serif DrawPlus, CorelDRAW!, and similar graphics products. Again, to import a draw-type file, click the **Import Picture** button or use **Insert/Picture...**
- ◆ **LogoPlus objects**, created by clicking on the LogoPlus button, are layered graphics that can contain artistic text as well as a variety of shapes to construct complex logos and art.

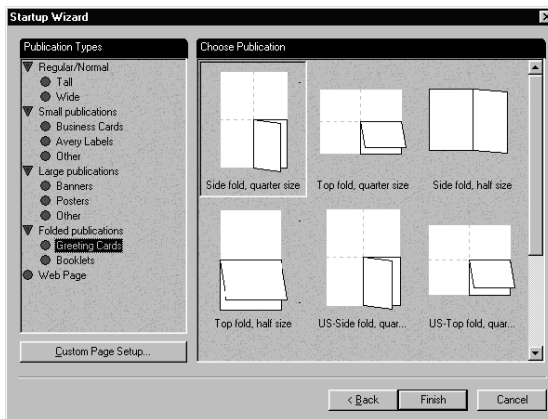
- ◆ Items from **other Windows applications** (such as an Excel Spreadsheet, or a CorelDRAW! illustration) can be transferred directly (without saving to a file first) to PagePlus via the Windows Clipboard/OLE using cut and paste.

## Page Make-up

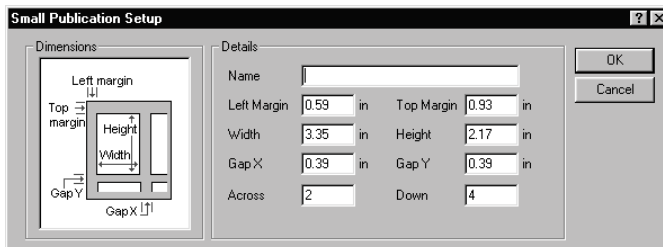
Once you've decided on your overall layout, and what text and graphics you'll be using, you're ready to start the actual page make-up stage. (The "QuickRef Tutorial" chapter provides hands-on instruction in many of these procedures.)

### Basic setup

Start with a new, blank page using **File/New...** and choose the **Start from Scratch** option. Select a publication type on the left and examine the samples on the right. Click the one that's closest to what you want.



If the predefined page sizes don't fit your needs, you can define a custom page size. Click the **Custom Page Setup...** button and use the dialogs that follow to select a publication and specify exact dimensions.



You can change this page size later, if necessary, using **File/Page Setup....** All subsequent page layout work will build on this page setup.

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### Step by Step: How To...

Set Up Pages and  
Backgrounds.

As you begin working on a new publication, it's also a good idea to set the visible guide lines that indicate where page margins and columns (if any) are to be placed. To create or change these guides, choose **Page Margins & Columns...** from the File menu. The dialog includes a **From Printer** button that can match the margin guide lines to your current printer settings.

## Page view: Facing or Single?

### More Information?

See QuickTour 3,  
"Master Pages".

In Paper Publishing mode, you can set up your publication using **File/Page Setup...** so that the PagePlus window displays either one page at a time (which provides more pasteboard area), or two facing pages side by side. You'll need Facing Page mode if you're creating a publication with double-page spreads, where a headline or other element needs to spread from the left-hand page to the right-hand page. Facing Page mode can also be useful when working on any document where you need to see both the left- and right-hand pages, even if no elements need to span both pages.

You can set either one or two **master pages**. Choose two if you want the margins to be mirrored, i.e. one setting for "inside" and one for "outside" margins.

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### Step by Step: How To...

View and Turn Pages.

It's best to choose between Facing and Single Page view early in the design process. Later on, when there are more pages and objects in your publication, it will take longer to convert from one mode to the other.

In Web Publishing mode, your publication will have a single master page, which can be useful for repeating elements just as in Paper Publishing mode. However (for obvious reasons), Web documents don't use facing pages.

## Background

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### Headers and footers

In Paper Publishing mode, you can add repeating text at the top or bottom of the page using **Insert/Headers & Footers.....** To create more complex background elements, work directly on the master page: choose **View/Go to Master Page** (or click on the **Current Page** box at the lower left).



In Web Publishing mode, the page background is just one of several attributes called **Web colors** that you can set behind the scenes, and which make a real difference in the appearance of your site. (The others are for body text and hyperlinks.) For a background, you can choose either a solid color or a bitmap, which is then tiled (repeated) over the page area. The built-in PagePlus 6.0 color schemes all incorporate selections for these Web colors. Perhaps the easiest way to see them in action (if you have the PagePlus Design CD) is to run through one of the Web Page Wizards, which will quickly generate a “practice” Web publication for you. Then use the Studio to experiment with different color scheme choices.

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### Web sites, Web site colors

To modify any of the colors (including Web colors) in a particular scheme, or create a new scheme, right-click a sample in the Color Schemes list and choose **Color Manager...**

## The layout grid

Once you've defined the publication's basic setup, you can go ahead and create a *layout grid* consisting of columns, guides, and text frames. The grid is very important as it defines how your page will look and ensures page-to-page consistency.

- ◆ **Columns.** The main aspects of the grid are the number of columns and the column gap ("gutter"). As noted earlier, page margin and column guides are useful as visual background aids. For example, layouts may be referred to as a "three-column grid" or "five-column grid." Set these values using **File/Page Margins & Columns...**
- ◆ **Text frames.** Decide where you want to place the main blocks of text (or stories) on the page and create text frames to mark these areas. Create the frames using one of the the Frame tools. Set the margins, number of columns, and column gutter for each frame by answering the questions in the Frame Wizard (or using **Format/Frame Setup...**). Fill the frames with text (by choosing to import a text file or using WritePlus) or leave them empty until later.
- ◆ **Ruler guides.** These are straight, red lines on the page (not the background) that aid in placing elements such as a headline, picture, or coupon. To add a guide, just click any point on a ruler. Guides aren't necessarily part of the initial setup; you can add them whenever they're needed.

## Snapping and the Dot Grid

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Snapping objects to dot grids or guides

This layout grid of page margin and column guides, frame margins and columns, and horizontal and vertical ruler guides helps to ensure that objects will be aligned. When the Snapping feature is turned on, objects you create, move, or resize will jump to align with the nearest visible guide line. There are times when you'll want Snapping on, and other times when (for precise positioning) it may be a hindrance. To turn Snapping on and off, click the **Snapping** button on the HintLine toolbar.

- ◆ **Dot Grid.** PagePlus also features a Dot Grid—a matrix of dots, based on ruler increments, covering the page and pasteboard areas. The dot spacing varies according to the current zoom percentage. To set the dot interval (based on ruler marks), double-click the **Snapping** button.

To determine which guide elements are snapped-to, use the View menu or the right-click **Display>** flyout to show or hide (check or uncheck) specific elements.

## Adding, copying, or deleting pages

If you know how many pages there will be in your publication, you may want to create them now—or you can add new pages as you go along.

You can also insert one or more copies of any page, at any point in the publication. This is useful if more than one page needs certain elements in the same position. Set up the initial page layout, then (making sure it's final) duplicate as needed.

To add, copy, or delete pages, double-click the **Current Page** box at the lower left or right-click on the page and choose **Page Manager...**

## Placing content

### More Information?

See QuickTour 4,  
"Linking Text Frames".

Now you have your grid, here's a suggested approach to page make-up with PagePlus:

### Fill all frames

SEE HELP/CONTENTS/HOW TO...

#### Step by Step: How To...

Work with Text.

Create, import, or edit the text for all the frames in your publication.

Use **Insert/Text File...** or double-click on a frame's Link button to bring in text you've created in your word processor using the Import Text Wizard.

Alternatively, double-click with the Text or Pointer tool on the frame to use WritePlus to create your text.

These stories flow into the linked sequences of text frames until either all the text is used up (less text than frames), or all the frames are full (more text than frames).

At this point, you may want to adjust the graphic properties of the frame. You can treat a text frame just like a box and apply line styles, fills, and colors.

### Add headlines

Now add major text elements like headlines, captions, and banners using the text tool to create free text blocks. Apply text formatting commands (using the Studio's **Text** panel, the Format menu (and right-click) commands, or the ChangeBar) to get the text looking the way you want it. Adjust the font, size, width, and color. Rotate the text for greater impact.

Alternatively, use LogoPlus to create even more unusual text styles. Drag out the area for the logo, and then type the text inside LogoPlus. Apply formatting commands in LogoPlus, including baseline choices and envelope effects.

### Import and place pictures and objects

#### More Information?

See QuickTour 13,  
"Positioning Objects".

Add your image files using the **Import Picture** button. Click the **Insert** button for a flyout that lets you introduce colorful, layered graphics using LogoPlus and sophisticated tables and calendars—all using modules built right into PagePlus. (Buttons also appear on the Insert flyout for any other Serif design applications you've installed.)



And of course you can paste objects from other applications via the Windows Clipboard. Place and size each picture or object. You can also crop, rotate, and flip. Apply line style, fill, or background color as for frames and graphics.

If you're working with a file created by a Page Wizard, it's easy to change any pictures or LogoPlus objects created by the Wizard. Just double-click on them.

#### More Information?

See QuickTour 7,  
"Wrapping Text".

Check that all the text on your page wraps around your picture elements as desired. Pictures can be set to force text to wrap around them and you can adjust the wrap shape. To control how text overlaps use **Arrange/Wrap Settings...** Adjust the object's visible wrap outline using the Pointer tool. In Paper Publishing mode, you can even adjust the wrap to crop (mask) parts of objects so they won't appear on the printout.

## Add page embellishments

Finally, add decorative touches like clipart backgrounds or borders, lines and boxes, and special text characters. The Studio's Gallery is a great source of inspiration: be sure to explore the various categories and try customizing the prebuilt designs.

## Fine-tuning

### More Information?

See **Quick Tour 2**,  
"Finishing Your Publication".

Make any final adjustments to size, position, or formatting of your page objects. Click the **Print Preview** button on the HintLine toolbar to view a preview of your work without the distractions of frames, guides, rulers, and other screen items.

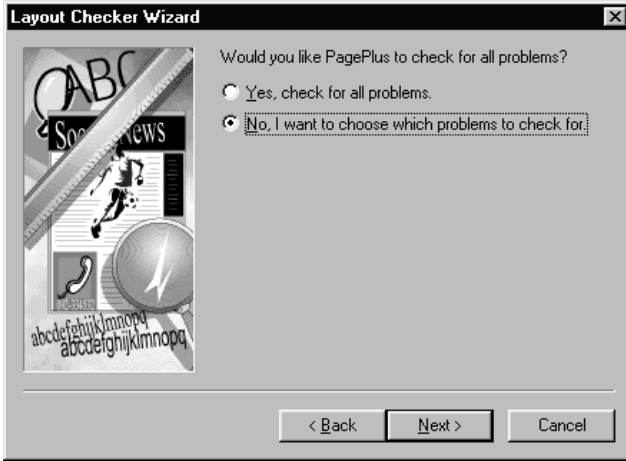
SEE HELP/CONTENTS/HOW TO...

### Step by Step: How To...

Check Your Work.

Use **Tools/Layout Checker...** to help you find and correct common layout problems. You'll want to print it out too, as it's often easier to spot mistakes on paper than on screen. Now is the time to check, and double-check, your work. If you can, get someone else to proof it for you, too. If you're printing a lot of copies, mistakes can be embarrassing and costly!





## Save your work

Finally, save your file as a publication using **File/Save As...** (although good practice says that you should also do this regularly while you're working).

## Printing

SEE HELP/CONTENTS/HOW TO...

**Step by Step: How To...**

Print Your Publication.

This final stage in Paper Publishing mode is a breeze. Use the Windows Control Panel or the **Properties...** button in the Print dialog to make sure your printer is correctly configured., and check that you have blank paper (or the appropriate PaperDirect® sheets) loaded.

**Help**      **Index**

Printing, basics  
and options

PagePlus has options for printing and collating multiple copies or printing just specific pages. The **Options...** button from the Print dialog lets you access advanced choices including scaling (to size pages to a specific paper size), tiling (for printing multiple page posters & banners) and thumbnails (printing mini-previews of multiple pages on a single sheet).

When you're ready, choose **File/Print...** to print your page(s).

You can also use advanced PagePlus print options to create PostScript output and/or spot and process color separations. The built-in **Professional Print Wizard** (on the File menu) guides you through the setup steps necessary if you need to submit your output to a professional printer or service bureau. See the “Production Issues” chapter for background and details.

In Web Publishing mode, you may want to print your pages for reference, but the final stage here is of course “publishing” or converting the PagePlus publication to a Web site. You can choose to publish to a local disk folder or directly to the World Wide Web. See online help for complete coverage of the basic steps involved. The next chapter, “Designing for the World Wide Web,” picks up the discussion on a slightly higher level, with tips and insights especially for those transitioning from traditional DTP to Web publishing.

SEE HELP/CONTENTS/HOW TO...

**Step by Step: How To...**

**Prepare a Publication for  
the World Wide Web.**



4



# Designing for the World Wide Web

## Designing for a New Medium

### **More Information?**

See **Quick Tour 17**,  
"Creating a Web Site".

Congratulations! You've chosen PagePlus to do your Web site authoring. Let others lose sleep trying to turn HTML dross into WWW gold... You, on the other hand, will rapidly gain ground as you translate your existing design and content skills into Web pages. Use familiar layout tools to compose your publication, then click to turn it into a Web site. To revise a Web page, simply go back to the .PPP file, make your changes, and publish the page again.

Designing a Web site is no more difficult than designing a newsletter—but be prepared to learn some new tricks. When you build your first Web site, you're entering the realm of hypermedia and interface design. This chapter won't focus on the mechanics of turning out a basic Web site; these steps are covered in PagePlus online help. It will, however, share some important lessons from people who've "been there, done that." Starting out, you have one key advantage over those hypertext pioneers: plenty of examples to learn from!

## You'd Better Shop Around

The Web is the place to go looking for examples—the high, the low, and the in-between. The more you surf, the more keenly you'll be able to judge the variety and value of what's out there. Inspect what your colleagues (or competitors) have created. What works, and what doesn't? What's impressive, and what's frustratingly bad? Explore our Suggested Links. Create a bookmark/favorites list of the best examples you find. And resolve to rise above the ordinary.

## Designing the Site

[SEE HELP/CONTENTS/HOW TO...](#)

### **Step by Step: How To...**

**Prepare a Publication for  
the World Wide Web.**

The advice in this chapter comes from some of the gurus who have set up Web sites to disseminate their particular design credos, as well as from first-hand experience developing user-friendly online environments. Almost all agree that good design begins not with the designer but with the user. Know the user; put yourself in his or her place. Learn from your own experience as a consumer of online information.

Notice immediately that we're not speaking of "readers" here. In the online realm, the people who point their Web browsers to your site are "users" or "visitors," not merely readers. Even if the material you're presenting there comes from a print publication, when displayed online it won't be perceived in quite the same way.

Still, it's worthwhile trying to conceptualize your site as if it were a more traditional form. Is it a "billboard in the sky"? Is it basically a greeting card, a photo album? An Open Letter or editorial? People's past experience with print and pictures shapes their expectations for new forms, and a familiar concept or metaphor can help to draw users into your web, as it were.

To begin with, don't set out to overwhelm or overdesign. The simplest site may work best. What will succeed is the result of understanding who's in your audience, and what they bring to what you have to offer.

### **Who's it for?**

Family, friends, neighbors, colleagues, co-workers, kids, adults, clients, prospective clients, prospective employers, fellow worm-farming enthusiasts—or "the world at large"? Chances are you already know at least a few of the folks you'd like to reach. Perhaps you're already publishing print pieces that connect you to that audience. Part of the excitement in creating a Web site is knowing you'll likely be reaching a great many folks you couldn't reach before.

Use yourself, and your own experience on the Web, as a starting point. But be prepared to be surprised that many users don't share your assumptions. Ideally, a Web site should constitute a dialog between creator and audience, more like a (very slow) theater event than a TV broadcast. If the dialog begins while the site is in its formative stage, so much the better. Do a bit of research among people (even just one person) representative of those you'll be trying to reach. Poll your clients or newsletter subscribers.

- ◆ Ask them what *they* like and dislike about Web sites.
- ◆ What's their level of expertise?
- ◆ What kind of hardware, software, and Internet connection are they using?
- ◆ Use the Web itself to tap into surveys on Internet usage.
- ◆ What characteristics make your audience unique—different from the so-called average user?

Each point you can clarify will serve as a reality check on your initial concepts. And as time goes on (see "Maintaining Your Site"), user feedback will help you develop your site in a way that keeps the visitors coming back for more.

## What have you got?

That is, not just what do you *want* to say, but why should anyone listen? What have you got that users actually want? What are you starting out with as content, and what kinds of transformations will it need to go through to succeed on the Web? These are complex questions, but essential to address at the start of this kind of project. The answers will help you tailor your content to your intended audience in this new medium.

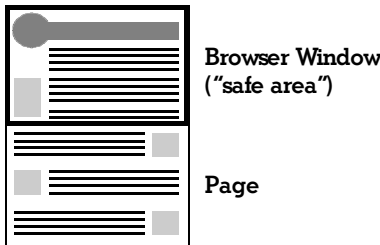
Don't assume that your existing content is going to satisfy Web visitors before it's been enhanced in various ways. Quite often, traditional content needs to be "massaged" in order to translate successfully to the computer screen. It's a lot like adding motivational bells and whistles to an instructional program for reluctant learners. In the early days of the Internet, text and hypertext links were sufficient to keep scientist-users entertained and enlightened. While one can certainly still design elegant screens to display text-only material, one can't turn back the clock. Today, users expect to see pictures (or at least graphic elements), touches of color, and other interface attributes. They certainly don't want to become bored or get lost. Your goal should be to minimize any

negative first reactions to your site, while maximizing the rewards for each user.

## Site structure



Most of the preceding advice on adapting content to a targeted audience could apply just as well to, say, developing a suitable newsletter format for a subscriber or client base. But as soon as you begin to think about the structure of your site—as you might envision a print publication’s overall layout—you realize that *this medium is different*. The typical computer monitor simply can’t display a full newsletter page; you realize this each time you adjust the zoom view in PagePlus. The screen is a like a cutout rectangle in a piece of cardboard, through which users must peer. Information disappears off the bottom of the screen. Will users be inclined to scroll down and retrieve it? Reading skills like scanning headlines or skimming stories become irrelevant when content is segmented into separate screenfuls. And even the most computer-literate first-time visitor to your Home page will have no idea how many pages there are or how the pages are organized.

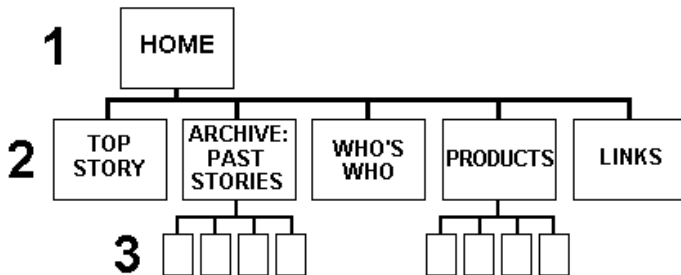


To complicate matters, setting up your site’s structure is like building a house. Once you’ve set up the rooms, doors, and hallways, it becomes problematic to go revising the layout. With a computer, of course, it’s easy enough to rearrange things; but if you’ve already invited people in, you’re likely to get some complaints from second-time visitors who bump their heads trying to get through a kitchen door that no longer exists.

So it seems you’ve got your work cut out for you!

As you draw up the blueprints for your site-to-be, here’s one useful approach to mapping the content you plan to put on the site to the physical pages that will contain and display it. It’s called the **section/level model**.

- ◆ A **section** is a category, like “Company News,” “Products,” “People,” or “Links.” The various sections are typically listed on the site’s Home page. Each page on the site belongs to a particular section. And unless there’s only one page in a given section, the section has its own menu page.
- ◆ The **level** is the number of steps (i.e. jumps) a given page is removed from the Home page. Considering the Home page as Level 1, then, section menu pages are Level 2. Pages one step “below” the section menu are Level 3.



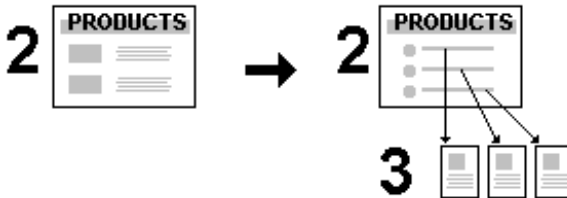
This is basically a “hierarchical” or “tree” model, based on the concept of one Home page as a root or point of entry, with other pages branching away from it. (Of course, nothing prevents you from also installing sideways links, as opposed to just up-down links between levels.)

Not only is the section/level model well-suited to most kinds of content likely to end up on the Web, but it particularly lends itself to graphical reinforcement (see “Navigation”). So there’s an excellent chance that you, as the site designer, will be able to organize your content and provide appropriate visual cues to prevent users from getting lost. Remember, each screen should provide cues as to which section the user is “in.”

The menu and submenu pages—the Home page and the various section menu pages—are the key nodes in this structure. As a rule of thumb, keep the number of menu items per page between four and eight. When in doubt, increase the number of menu choices before you create a new submenu page (i.e. a new level). Studies have shown that users prefer a few dense screens of choices over many layers of simplified menus.



No matter how simple your initial site concept, it needs to be clear to *you* before you can make it clear to your users. Sketch out a diagram of how you envision the various sections and levels. If you use one of the Page Wizards, you'll begin with one Home Page linking to half a dozen Level 2 (section) pages; make sure these sections are named according to the content you'll be offering.



Over time, you'll be adding content. The section pages will probably evolve into menu pages, with content migrating to newly-added Level 3 pages. You'll be prepared for this growth if you've started out with a clear model of your site's structure.

## Designing Pages

If good site design means structuring your content in a way that makes sense—both to you and to someone trying to explore the cavern one screen at a time—good page design means providing, each step of the way, all the necessary signage and illumination to ensure your visitors don't get lost or bump their heads.

**Consider this.** Chances are you can tell the difference between one and two sheets of paper held between your fingers. You apply that tactile sense to the act of reading a magazine. At each moment, your eyes and hands tell you exactly where you are in the publication you're holding. If you happen to drop the issue, you can find your place again in no time.

Now consider a Web site. Where's the tactile or kinesthetic feedback? Despite the hype and the easy analogies to "surfing," the Web experience is not really spatial or physical; it's strictly linear and intellectual. One word, one picture, one screen at a time—and without the positional cues afforded by holding a book or magazine. Hypertext jumps may be cool and convenient, but they're basically disorienting.

Unless you're intentionally trying to attract people who like to lose themselves inside Web sites (and yes, there are probably a few of those), we suggest you discard any fanciful notion of turning your site into a “museum” or a “landscape,” or even a “zone.” Focus instead on what you can do to avoid losing or alienating your first-time visitors.

## **Old principles...**

While many Web sites aspire to become multimedia experiences, the reality is that most home users' Internet connections and hardware can barely deliver even the throughput of a floppy disk drive. A vast majority of Web pages will continue to be primarily text-based for some time to come. Recognizing this, cutting-edge Web designers are keenly interested in electronic text and typography, and in bringing to the Web the kind of design principles that have prevailed in traditional print publishing.

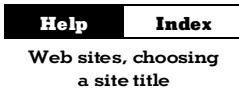
In effect, what's old is new. As long as people are *reading* Web pages, as opposed to watching them or listening to them, everything you've been taught about editorial style and text organization has relevance. (Don't throw away that Style Manual!) Readers respond to writing that's presented clearly and concisely. They'll respect the fact that you understand the proper way to present a story: the relation of headlines to body text, the use of subheads, and so on. And, within reason, they'll admire any compositional tricks you can introduce that don't detract from legibility.

## **...New practices**

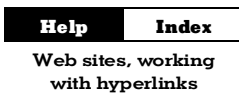
At the same time, respecting the unique challenges of navigating through a Web site, as opposed to reading a book or a magazine, needs to become part of your design approach. For example, suppose a visitor is particularly interested in one page within your site (perhaps it's your Links page, a feature story, or a cool picture). They may bookmark that one page and return to it later—or tell a friend. In effect, since every page on your site has its own unique URL (address), the site has as many “side doors” as it has pages. Each page needs to provide cues that a visitor can use to become oriented to the new “space” they've entered.

One basic aspect of looking at a Web page is that the viewer initially sees only what's displayed in the browser window (the **safe area**, after the television concept of a "safe title" area), leaving unseen an indeterminate portion of the page below that. At VGA resolution of 640x480, the safe area may be around 300 vertical pixels high; at 800x600, around 400. Content in this region may be all the visitor sees for several seconds as various graphics load onto the page. Studies show that many Web users are not in the habit of scrolling pages before deciding to move on, so that leaves a fairly narrow strip and a short interval in which to grab their attention!

- ◆ **Content.** The safe area should convey essential information about the site and entice the visitor to scroll for more.
- ◆ **Composition.** Think of the safe area as a mini-page, and make sure that the elements within it work as a group.



In general, Web page headers and footers need to contain more information than those in a conventional publication. The Web site **title**, which appears immediately in the browser's title bar as the first page loads, should convey your site's identity accurately, and even with a touch of wit. The **top matter** should include a logo or other identifying motif, as well as a page title (so users know they've come to the right place). **Visual cues** as to section and level can also be part of the top matter.



The bottom of the page is a good place to include elements that help the page stand on its own as a self-contained unit. For example, it's good practice to include a **date stamp** so users know how current the contents are (use **Insert/Information/Date or Time...** and uncheck **Update Automatically**). If you don't have a separate "Reply" or "Feedback" page, consider placing a **return hyperlink** with your own e-mail address at the bottom of each page. It's not a bad idea to spell out the page's **URL** as well. That way, if a visitor saves a page as a text file, or prints it out, they'll have a record of where the page originated. A **copyright notice** isn't out of the question, either.

## Page layout

The above advice on top and bottom matter applies equally to your Home page, section menu pages, or any other pages. It will help you build in a page-to-page consistency that respects the way people view Web sites.

In general, consistency is good: if you choose a graphic theme, by all means use it throughout your site. But too much of this good thing can lead to blandness, and you should also work on differentiating the various levels of your site from each other. In other words, the Home page should appear unique, and section menu pages should resemble each other, while looking distinct from pages at other levels. Besides adding interest, these variations also serve as navigational cues.

### More Information?

See **QuickTour 3**,  
"Master Pages".

In using PagePlus to design the publication, take advantage of the **master page/page** distinction. Think of the background as a sheet of preprinted stationery with its own elements. For example, you can design a colorful background header—perhaps incorporating a main logo—on the master page, which will then repeat on each Web page. Individual pages can add “local” information such as a section name or page title, which will be visually merged with the background when the page is published. (See the tips in the “Graphics” section on combining foreground and background elements.)

The HTML 4.0 output available in PagePlus 6.0 largely frees you from some of the constraints that plagued PagePlus 5 users—and will still affect you if you’ve chosen to stick with HTML 3.2 for whatever reason. It’s worth mentioning why those constraints might arise. In HTML 3.2 mode, when converting your page layout to a Web document, PagePlus does its best to provide WYSIWYG output by turning the arrangement of elements into one large, complex **HTML** table per page. Each element occupies its own cell. Overlapping objects pose a special problem because PagePlus needs to place them into a single table cell, and has to convert them into a single graphic first. In the conversion process, visual quality often suffers.

As noted in online help, PagePlus uses “redlining” to signal layout problems. In HTML 3.2 mode, red boxes abound if objects overlap, and you’ll need to remember that all your page elements will eventually get plugged into a table. In the default HTML 4.0 mode, based on absolute positioning rather than tables, it’s OK for objects to overlap. The red boxes largely disappear, and your compositions can be (almost dangerously) free-form!

PagePlus includes two default Web **page sizes**: Standard for VGA monitors, Wide for SVGA. To accommodate most users, choose the Standard size. It’s better to have the layout appear a bit tight at 800x600 than to have text and graphics spill beyond the edges of a 640x480 display.

The bottom of the PagePlus page is fixed, too, but a Web browser will only display as far as the bottom object on each page. If there’s a chance you’ll be including pages with a lot of text, requiring users to scroll down, increase the **height** value for the page (to the maximum of about 4000 pixels), to give yourself some extra room. You don’t have to fill all the space, and it’s much easier to change the value at the outset than after you’ve developed the site.

One of the simplest things you can do to improve your site’s appearance is to set rather wide **left and right margins**. Although page margin guides aren’t available in Web mode, it’s the placement of your main frame that matters. Extra space on both left and right helps to set off your content from the edge of the browser window, and gives an uncluttered appearance just as it would on a printed page. It’s also easier to view: studies show that at normal reading distances, the eye’s span of movement is only about 8 cm (3 inches) wide; longer lines of text require extra effort. So spend some time experimenting with different placements of the main frame on your very first page, previewing in your browser until you find your own preferences. Then duplicate the first page to create the other pages, so the layout will be consistent on the other pages in the site.

## Your Home page

On the Home page, you can break a few rules. For example, although you’re generally trying to reduce the time it takes each page to load, it’s OK to include larger or more numerous graphics on the Home page. Most visitors’ attention span will stretch a bit in anticipation of seeing what your site has to offer, and they’ll make allowances. In addition, they’ll only have to wait the first time they visit the page, as the graphics will be cached and instantly available next time.

On the other hand, all the guidelines mentioned above work to your advantage. The Home page, and particularly its safe area, are your only chance to make a first impression (unless someone enters through one of the “side doors” we alluded to). Decide what kind of impression you want to make—“cool,” “hot,” “intriguing,” “professional,” or all of the above—and go for it.

Make the safe area interesting enough to hold the visitor’s attention while the rest of the page loads. Text loads first, then graphics. A composition of free text blocks will load quickly and, with the right choice of text and background colors, can be stunningly effective. A pithy quotation or unusual symbol will serve to engage the mind’s eye and arrest the web-surfer’s impulse to “click and get on with it.”

The Home page can be a cross between a greeting card, a magazine cover, an advertisement, and a main menu for the rest of your site. There’s no question that well-rendered graphics add interest, but don’t feel obligated to illustrate every single section link with its own GIF. Remember that quite a few users still turn off graphic loading when browsing web sites, in order to speed up access to textual info. These users will never see your pictures; make sure your text hooks them. For these as well as other visitors, make sure you provide **alternate text** captions for each graphic (using the **Format/Picture/Properties...** dialog); these will hold attention as the graphics load, and convey the essence of the image for the text-only user. Blind users with special software can hear the alternate text (via synthesized speech), and so will not completely miss the pictorial content.

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**Web Picture  
Properties Wizard**

Large graphics have their place, particularly if they double as hypergraphics (see below), but you certainly don’t want more than a couple of 50K graphics per page. And anything that’s going to take a minute or two to load had better be worth it!

### Navigation

Earlier (see “Site Structure”) we introduced some of the differences between Web sites and paper publications that make navigation tricky. (When was the last time you even thought of “navigating” through a book?) The section/level model we’ve been using provides a suitable framework—assuming it works with your content—because the basic form of a “tree” is about as intuitive as any path system is likely to get. But with users coming in through side doors, or traversing hyperlinks that leapfrog from one part of the site to another, it’s up to you to ensure the tree doesn’t turn into a maze.

Unless your site is extremely simple, don’t expect sequential page numbering to serve a visitor’s needs. In fact, the only person who should have to contend with page numbers is you—because PagePlus requires you to supply a page number each time you define a page-to-page hyperlink. That means you’ll need to maintain a separate listing of your site’s page numbers (corresponding to pages in the original publication).

Rather than page numbers, what’s needed are visual cues on each page that convey: Which section am I in now? and Where am I in relation to the section menu?

Text can help. It’s common sense to use page titles or headlines that identify what’s on the page. By using somewhat larger headline text for Level 2 (section menu) page titles, smaller subheads for Level 3, and so on, you can reinforce the user’s sense of how far removed they are from the Home page.

For communicating section identity, you can use a variety of techniques, preferably in combination. Sections can use color-coding, applied to headlines and/or graphic elements. You can incorporate the section name into the composition by placing it as free text on the page, aligned with background elements.

But the most effective approach, and one that deserves as much attention as the design of your Home page, involves designing a **navigation bar** or **button bar** that will serve as:

- ◆ An element of the site’s page composition;
- ◆ A visual reminder of where the user is;
- ◆ A functional tool to enable jumps between sections of the site.

Wherever it's placed—across the top, down the left or right side, or elsewhere—the “nav bar” needs to be considered a fixture of the page layout. It must never disappear or wander off to another corner. A typical nav bar provides buttons linked to the Home page and the various section menu pages:



The nav bar's appearance can vary in a meaningful way. For example, on pages within a particular section, that section's button could appear highlighted (using a different color, font style, etc.). As the user enters each new section, the otherwise fixed nav bar will appear to change state, signaling the transition.



It's not difficult to create navigation bars using only text, and in fact pages created with the PagePlus Wizards use these to good effect. But a well-designed graphical nav bar will reward your efforts and set your site a notch above the others. For further tips, consult the “Links” section below.

If you're not using a navigation bar, at least make sure that each page has a minimum of one or two hyperlinks, leading to the Home page and/or related pages. Dead ends force users to rely on their browser's “Back” button to retrace steps, and that can all too quickly lead them away from your site.

The advantage of using a navigation bar is that links to key nodes in your site structure are built in, and you don't have to worry so much about users getting lost. You can devote more of your time to adding hypertext links (see below) that enhance both your content and the user's experience.

## Designing Elements

In this section, we'll look more closely at tools and techniques you can use to construct a site that works, both aesthetically and functionally. The difference is in the details.

### Links

**Help**      **Index**

Web sites, working  
with hyperlinks



PagePlus gives you three basic ways of linking, all discussed in online help:

- (1) For **standard hypertext links**, you can attach a **hyperlink** to text; such links appear underlined and use the link color.
- (2) For a **simple hypergraphic**, you can attach a hyperlink to a graphic or other object, which makes the entire object “hot” (clickable) but doesn’t otherwise change its appearance.
- (3) For more **complex hypergraphics**, you can draw **hotspots** over any part of the page and customize their outlines.

The World Wide Web has finally popularized the concept of hypertext, which has been around for at least a decade. Formerly limited pretty much to clicking our way through CD-ROMs, we’re now accustomed to clicking ’round the world in a matter of seconds! Yet the skill of authoring effective hypertext documents is still in its infancy. Here are several style tips for linking:

- ◆ Use links in text sparingly: quality, not quantity, matters. If you want readers to finish reading your paragraph, don’t fill it full of invitations to jump elsewhere.
- ◆ Don’t let links in text disrupt the flow of your writing. Avoid sentences like: “**Click here** to learn more about placing links in text.” An improvement would be: “Web links are powerful, but may cause **problems** if overused.”
- ◆ If you have more than a couple of links to related material, consider listing them separately (like a See Also list), perhaps with a bit of graphic embellishment.
- ◆ If your site has a group of interrelated topics, it may be more efficient to cluster them into a section or sub-section, with its own menu page, rather than creating lots of sideways links between the topics themselves.
- ◆ For sequential material, you can create a **browse sequence** (see below).

### Navigation buttons

We’ve already noted the value of a “button bar” as a basic layout element. Generally, buttons are hypergraphics: graphics with hyperlinks or hotspots applied. What should the graphics consist of, and how best to construct them?

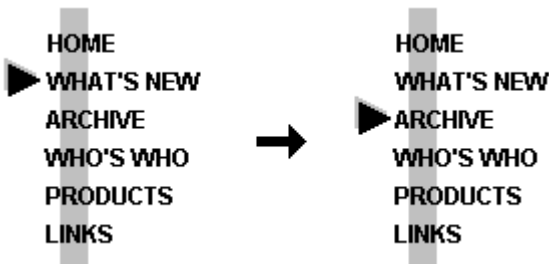
If your site adheres to the basic section/level model, then you'll want to provide links to the Home page as well as to the various section menu pages. If you're just starting to develop your site, make sure the overall structure is clear before you design a navigation bar. Decide what your sections will be, then choose a concise button label for each section. Sketch some designs on paper. If there's a chance you may add more sections in the future, allow room for the nav bar to accommodate a new button or two.

Resist the temptation to design individual icons for the various buttons. You might purloin some decent clip art, but developing a set of original, decipherable icons is a fine art in itself, and a supreme time-waster.

As for the buttons themselves, they needn't look like lozenges, rectangular and beveled. Remember that whenever the browser's mouse pointer rolls over a hyperlink, it will change to a hand. If the assemblage looks anything like a navigation bar, users will find it and know what to do with it. You can accentuate button labels by separating them from each other (e.g. with lines or borders); adding bullets or triangles; using a special effect on the text, such as a drop shadow or emboss; even adding JavaScript rollover buttons (with some custom scripting). And of course, if you like, you can create more traditional buttons using graphic objects such as boxes or ovals.

As we've mentioned, users should perceive the navigation bar as a fixed component of the page background throughout the site. The simplest solution is to position the bar on the master page so it appears on every page.

To aid navigation, you can vary the bar's appearance from section to section, with the button for the current section appearing emphasized or highlighted in some way. Perhaps the most economical solution combines a basic set of buttons on the master page with a bullet or pointer graphic on the page level to denote the current section. This approach works especially well with a vertical list, e.g. section names:



Placing a pointer-type graphic on each page entails a lot of pasting, but it's worth the effort. Make sure pointer alignment is consistent from page to page.

To achieve a highlighting effect, you can use a paint program to customize the navigation bar graphic for the various sections of the site.

- ❑ Begin with a graphic that includes a full set of neutral (unhighlighted) buttons.
- ❑ Make as many copies of the graphic as there are buttons.
- ❑ Modify one button in each copy, applying a highlighting effect such as a different color or font style. Keep the rest of the graphic the same.

This gives you a unique button graphic for each section.

- ❑ Paste each graphic onto all pages of the appropriate section, in the same position. (Work at high magnification and use the ChangeBar to view the selected object's pixel position. Better yet, place a couple of ruler guides and turn Snapping on.)

The effect will be that of a single navigation bar with highlighting that changes from section to section. By the way, an advantage of using the page level (rather than the master page) for your button bar is that you can include a duplicate bar at the foot of each page as an added convenience to the user. Since your pages are likely to vary in length (that is, distance to the bottom object), you can vary the placement of the bottom bar as needed. If it were on the master page, its position would have to remain static.

The navigation bar is tremendously useful, but the structure of your site may call for other kinds of navigational links. For example, suppose several pages comprise a natural sequence. Perhaps a long story or report has been broken into several sections, or directory listings are arranged alphabetically. In such situations, create a **browse sequence** using a mini-navigation bar that lets the user step forward or backward through the series. One way is to provide Previous and Next buttons, using fairly standard arrow graphics:



The problem with Previous/Next buttons is that you'll have to custom-link each button to a specific target page, with a different pair of links on every page in the series. A more economical (and functional) browse sequence bar looks like this...



...where the five dots represent a five-page sequence. The square center shows the current page. To get to any one of the five pages, the user simply clicks the corresponding dot. If you use a set of five hotspots “hard-wired” to the correct pages, you can duplicate the hotspot set on all five pages, and simply place a different graphic on each page.

Finally, while we don’t encourage long pages that force the user to scroll on and on, it’s handy to know that a hyperlink to the current page will force the browser to *redisplay the top of the page*. So in situations that seem to call for it, you can include a **TOP** button (typically with a small up-arrow) at the bottom of your page, linked to the current page. After all, the user worked hard to get to the bottom—why make them climb all the way back up?

## Hypergraphics

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Web sites, working  
with hyperlinks

Hypergraphics in PagePlus come in two flavors: graphic objects to which a hyperlink has been attached (using **Insert/Hyperlink...**) and those with one or more hotspots superimposed (using the **Hotspot tool**). The choice is usually obvious. If you’re creating a button bar using separate box graphics for buttons, use individual links for each graphic. If your bar consists of a single graphic, use hotspots.

Hotspots, which are themselves graphic elements, are not recommended for use over text blocks. They cause the text to be converted to a graphic when the page is published, which aliases and often distorts the characters. On the other hand, hotspots over a picture don’t trigger conversion. So if you want clean lettering as part of your hypergraphic, create it in your paint program. (In general, use the .GIF format for all non-photographic images you create for PagePlus Web publications, and work in 256-color mode. See the tips further on under “Graphics.”)

The five-dot browse sequence bar depicted above is a good example of a simple, useful hypergraphic. The hotspots themselves comprise a group that can be copied and pasted to various pages, while the underlying graphic changes.

Hypergraphics give you an alternative to using hyperlinked text, which is best reserved for use within body text. For example, if you had a set of pages arranged alphabetically, you might like to create an alphabet users could click on to jump to a particular page. This *could* be done with a string of 26 hyperlinked text characters, but a creative alphabet graphic with hotspots over each letter would undoubtedly end up looking better.

You can use hypergraphics to create fanciful pictorial menus, visual indexes, maps, diagrams, and other clickable previews of the content on your site. In short, they're fun. Use them!

### Text

Tips about text usage abound in this chapter: writing style, varying text size as a navigational cue, when to use or not use links in text, etc. Rather than recap what's been said, we'll just make a few new points.

- ◆ Hardly anyone actually prefers reading computer text over traditional print. Try to make your text inviting, at least. As a rule, users should be able to view each text block in the browser window without scrolling. Use short, newspaper-style paragraphs, not flowing, book-length ones. The “inverted pyramid” style of writing found in journalism works well on Web pages, too: use a strong lead-in and place essential information up front.
- ◆ Headlines and subheadlines are useful devices to facilitate scanning (scrolling) and to break up the monotony of longer stories. Use left aligned rather than centered heads. Avoid headline text larger than 24pt, which looks amateurish, and all-uppercase headlines, which can be hard to read. For variety, you can color the heads and subheads differently from body text—just don't overdo it!
- ◆ In general, it's not a good idea to use more than one column for story text, as you might in a newsletter. No one wants to scroll to the bottom of one column and then back to the top of the next. You may see sophisticated Web pages that use tables and frames to demarcate different kinds of content, and you may be able to emulate these effects, but they work best with short text blocks and menu pages, rarely for the presentation of longer material.

## Graphics

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Web sites, efficient  
text and graphics

You can obtain pictorial content in lots of ways: scanning, grabbing screen images, using clip art, creating from scratch. No matter where you get an image, you'll need to modify it in some way: cropping or enhancing it, adding text, applying a special effect, combining it with another image. For these tasks, you don't have to be a great artist, but you do need to know your way around a paint program like Serif PhotoPlus, PaintShop Pro, or Adobe Photoshop. Make sure you've got a package that can save to the .GIF format (Microsoft Paint does not). Whichever program you're using, the information and advice in this section will help you use it effectively with PagePlus.

## Appearance

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Web sites, choosing  
a color scheme

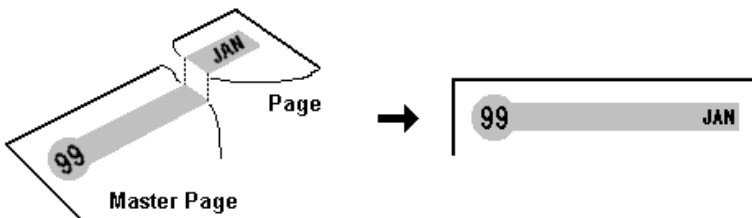
Before moving on to some more technical aspects of enhancing Web graphics, let's review a few visual design precepts with special relevance for Web pages in general. As in other sections of this chapter, we're interested in respecting the way people actually experience Web pages.

- ◆ If you're using graphics as page elements, not just as background, then use small, significant elements throughout the page, not just at the top and bottom. As users scroll, the page should preserve a balance of text, graphics, and white (background) space.
- ◆ At the same time, avoid insignificant adornments like rules, bullets, and icons unless they're part of an overall scheme.
- ◆ Don't use too many colors on the page or background. Half a dozen per page, including background, body text, links, and graphics, is about right to lend your site a professional appearance. (Plain white or light backgrounds are favored.) Pick no more than two dominant colors per page; the further any other color is from these "dominants," the less space it should occupy.
- ◆ Elements with similar form or function (for example, all section heads or horizontal rules) should share the same color.

- ◆ Try varying the artistic forms you use. Throw in a photograph or two—even if they have no special relevance to your site, they’ll enhance its visual appeal on a decorative level as long as they blend into a compositional scheme. Think about using a clip art photo as a background for a logo, text head, or navigation map. Don’t get stuck on using just one type of graphic.
- ◆ Avoid blocky, rectangular shapes, which tend to make the page look closed, static, and amateurish. Rounder and softer-edged images tend to open up the page.
- ◆ Include graphic effects that combine hard-edge and soft-edge; drop shadows are a good example.

The soft-edge effect known as **anti-aliasing** is one of the basic tricks of the computer graphics artist. The effect gets rid of “jaggies” along edges by subtly applying intermediate colors. To the human eye, anti-aliased text on-screen (especially at larger point sizes) appears of higher quality than text without the effect. In general, *always use anti-aliasing* for your graphics and headline text, unless the image contains only straight lines, edges, and outlines.

As shown in the illustration below, your design can include page elements that blend with master page elements. These might include portions of a logo, header, navigation bar, and so on. If you’re using HTML 4.0, you can overlay one object on top of another and not have to worry about overlap. Even with HTML 3.2, you can achieve a **kiss fit** between two objects by zooming in very closely, then moving one of the objects a pixel at a time until the red line (indicating overlap) just disappears.



You'll need to know a few things about **color palettes** and **image formats** to ensure the best possible results in your published Web site. As mentioned in online help, it's advisable to *set your monitor to use 256 colors* (rather than thousands or millions) when working in Web Publishing mode—or at least when previewing your pages. This is because the .GIF image format, the standard for Web graphics, supports a maximum of 256 colors, as do many of the monitors in current use. By working at this setting you'll be able to use colors in a way that won't present problems when displayed on average systems.

**Note:** The points raised here apply to the majority of Web design situations. But it's technically feasible to design a Web site using more colors. For example, if you were primarily displaying photographic images and were fairly sure that most of your users could display more than 256 colors, you could output your images in the .JPG format.

Another constraint imposed by 256-color systems is that not all systems use the same 256 colors. The operating system reserves a certain number of palette slots for “system colors,” and system palettes differ, for example, between Windows and Macintosh computers. Applications, including Web browsers, declare their own palettes and use **dithering** to approximate colors outside that palette. This means, for example, alternating pixels of red and blue (from within the palette) to approximate a purple color outside the palette.

If you're not careful, dithering can ruin your best efforts. Let's say you've created a graphic with some solid color areas, but the user's browser can't display one of those colors. So the browser dithers the color, resulting in a mottled and degraded image. If the solid color happened to include text, the text becomes less legible.

Fortunately for Web designers, both Netscape and Microsoft browsers use the same **safe palette** of 216 colors to display images. PagePlus incorporates these colors into its own palette, which includes the basic PagePlus colors shown on the ColorBar. As long as you choose colors from within this safe palette, they won't dither in most Web browsers. If a given color looks solid on the PagePlus screen, it should be browser-safe. If it dithers in PagePlus, it's not safe—choose again!



When defining new colors for Web graphics, use RGB values that match those in the safe palette. The rule is quite simple: just *choose values that are either 0 or divisible by 51*. [The safe palette is actually a 6x6x6 RGB “color cube” using evenly-spaced Red, Green, and Blue values from 0 to 255 along its axes. 51 happens to be the interval in the series of values (0, 51, 102, 153, 204, 255).] So, for example, the RGB definition “0,102,51” would be a safe color, while “0,102,52” would not.

More conveniently, use the WEBSAFE1.GIF or WEBSAFE2.GIF swatch panels included in the /PP60/SAMPLES folder. You can paste either one into your “canvas” area and pick colors from it (e.g. with the program’s eye dropper tool). If your paint program allows, you can load the supplied WEBSAFE.PAL palette so it’s used in the color selection table. It’s especially important when anti-aliasing graphics to ensure that the edge colors the program applies come from the safe palette.

Now some advice on importing non-photographic images. Here, it’s not just a matter of how an image looks in PagePlus, but what will happen to it on the way to becoming part of a Web page. By default, PagePlus exports any line graphics and graphic boxes, as well as overlapping objects, as GIFs. It selects the .JPG format for imported bitmap pictures (presumed to be photographs with more than 256 colors). You can override these defaults using the **Save Picture As** option in **Format/Picture/Properties...**

- ◆ Whenever possible, save bitmap images created in your paint program in the .GIF format using the safe palette (see above). Avoid using a unique palette per image. If you have multiple GIFs per Web page, palettes may clash and all images will suffer.
- ◆ Use the **Import Picture** button (or **Insert/Picture...** command) to bring them into PagePlus. Images imported in this way will undergo no further transformation when the page contents are published.
- ◆ Importing GIFs is better than pasting them via the Clipboard. If you do use the Clipboard, paste as a metafile, not a bitmap.
- ◆ If you must import a **non-photographic** .BMP file (one containing solid colors or text), set the **Save Picture As** option for that particular image to .GIF; otherwise it will be exported as a JPG, and some artifacting will occur.
- ◆ For **photographic** images, .JPG rather than .GIF is the preferred format.

## Performance

“Performance” may seem like an odd aspect of graphic design, but it’s actually one of the key factors in how users will judge your Web site. Technically, performance means load time: how long it takes for your whole page, including text and graphics, to display completely in a Web browser. In practice, it’s hard to measure, and subjective factors intrude. Connection bandwidth, server speed, and modem rating all play a part. As discussed earlier, it’s always wise to design the safe area of each page to give visitors something to look at, read, and/or think about, and thus offset the perception of delay while the rest of the page loads.

Load time is a function of the total size of all the page objects that need to load; and graphics usually take up the lion’s share. That’s why we can talk about the “performance” of your page as a function of the total file size of its graphics.

As a rule of thumb, *use 60K bytes per page as a maximum*. Assuming (optimistically) that the home user’s 28.8 modem can download around 3K bytes per second, that’s a load time of 20 seconds. Any longer than that is asking for trouble.

- ❑ You can determine the actual size of your files by publishing one page at a time to a local folder (using **File/Publish Site/to Disk Folder...**), then using Windows Explorer to examine the contents of the folder. View the files by date and Shift-select the most recent batch, then right-click and choose Properties to see the aggregate byte count. Obviously, the lower the better.

Is there anything you can do to reduce the total size of your graphics, aside from using fewer graphics? An obvious suggestion is to make them no larger than they need to be to get your point across. Since file size increases as the square of each dimension, shrinking both height and width by 50% reduces the file size by 75%.

If you heed our advice and save graphics as GIFs, you can also take advantage of the fact that GIFs, unlike most other 256-color (8-bits-per-pixel “bit depth”) formats, don’t insist on using 8-bit pixels. If the number of colors in the image is 128, GIFs will encode using 7 bits; with 64 colors, 6 bits, and so on. As an experiment, we tried starting with a small image (some anti-aliased text) that only used 14 colors. With the paint program set for 256 colors, we saved as a .GIF, yielding a file size of 1204 bytes. After reducing the number of colors displayed in the paint program to 16—still sufficient to display all those in the image—we saved again, and the file size went down to 420. If you’ve got a dozen or more small GIFs per page, those little savings can really add up!

Paint programs handle color reduction in various ways. Some let you set the image to either 16 or 256 colors, but not to 64 or 128; that’s still a help if your images require 16 or fewer. Ideally, you can save with an arbitrary number of colors, and the program will attempt to optimize the image using that value. So you can pick any intermediate bit depth, and find the one that works best for the specific image. To sum up:

- ❑ To reduce file size, reduce the number of colors in each image, and save as a .GIF file using the lowest acceptable bit depth your paint program will allow.

If all this talk about image formats and bit depth has landed somewhere slightly over your head, we have two suggestions:

- (1) Spend some time with a good paint program and experiment with the techniques introduced here.
- (2) Point your Web browser to the Suggested Links listed below. You’ll find a wealth of advice and examples to draw upon.

## Multimedia

Considering all the cautionary advice here about reducing file sizes to achieve acceptable load time on home-based Web browsers, a foray into multimedia is clearly not for the faint of heart! Although PagePlus 6.0 now allows you to insert both audio and video files—and will even embed the files in the original publication to facilitate your efforts—from a design standpoint this feature should be regarded as rather experimental.

For one thing, you're pretty much stuck with the basic Windows media formats of .WAV (for audio) and .AVI (for video). The main barrier, of as with graphics, is file size. Typically, a .WAV file for speech content consumes about 10K per second, and a compressed .AVI file for a postage-stamp-sized, 10 frame-per-second movie video *without sound* uses at least 35K per second. If you want an audio track along with your movie, add the two numbers together. While these rates are paltry when the source is a local hard disk, over a standard modem (using our earlier estimate of 3K per second, and we'll let you do the math) your Web visitors will have a painfully long wait before that five-second video clip knocks their socks off. And unless you opt for streaming media, which entails technical issues well beyond this chapter, there's just no other choice.

Another obvious barrier to using audio or video is obtaining or producing the content. PagePlus, of course, doesn't handle either format "natively"—it cannot edit or play them back—so unless you rely on borrowed or clip media, you'll have to master a media editing application or know someone who can. (Any teenagers in the family?)

The **good news** is that just because multimedia capabilities are "experimental" in PagePlus doesn't mean you can't have a lot of fun experimenting! If you (and/or your Web visitors) are on a local network or have extremely fast Internet access, the fact that audio and video are basically file downloads should not be a barrier. The limited support that PagePlus offers may be exactly what you need to include that special bit of digitized home movie footage, or some background theme music that loops while visitors peruse your home page.

And while video on the Web may be "not quite ready for prime time," don't overlook the possibilities of creative audio. You can add entertainment value and interest with well-selected, short audio clips like single words or phrases, themes, sound effects, and the like. For longer clips, we suggest you use the "inline" option, which provides a small on-screen player. Visitors who don't care for the audio will appreciate being able to click the stop button!

In sum, while we wouldn't recommend making non-streaming audio a centerpiece of your Web site, it's certainly another way of introducing welcome variety to your pages. The constraints are real at this stage—but let your creativity rise to the challenge.

## Maintaining Your Site

Using PagePlus, it's fairly easy to keep track of the pages on your Web site. All the originals are right there in your publication! As a reference, keep a list showing the page numbers and the contents of each page. You can store the list on the pasteboard, or (for printing out) on the last page of your publication, which is easy to access by double-clicking the Next (right-arrow) button. (You can still publish the whole site; users won't be able to access the last page as long as there are no links to it.)

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**Web sites, previewing  
in Web Browser**

As you're developing Web pages, you'll probably need to carry out some housekeeping tasks on your local hard drive. Note that each time you publish one or more pages to a folder, a new set of image files is generated (although duplicate .HTML file names are overwritten). If you're previewing pages this way, rather than using **File/Preview Site in Browser...** (which overwrites all files), these .GIF and .JPG files can proliferate; it's a good idea to weed out the old ones periodically. You can sort your Explorer or My Computer window contents by date, then use the "Modified" attribute to determine which files to keep (i.e., the set most recently published). For thorough cleanup, periodically publish the whole site to a new folder and delete the old one.

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**Web sites, publishing to  
World Wide Web**

A similar issue arises when publishing to a Web server. Because the publishing process only lets you *write* files to a remote server, you'll need to use another utility (either a tool offered by your service provider or a shareware FTP utility such as WS\_FTP) to delete old image files from your Web site. Just how soon this becomes an issue depends on how much server space you've been allocated, the size of your pages, and how frequently you update them.

The question of how frequently to update gets to the heart of “site maintenance.” Having spent hours (or days or weeks) designing and then publishing an attractive site with intuitive navigation and palatable content, you’ve only just begun. The cycle is completed when visitors start arriving, and their feedback is critical. Be direct about asking for comments, and make sure you’ve included an e-mail return link. Challenge your users to respond! Give them some specific choices to make (“Would you rather see A, B, or C on this page?”). Let them feel they’re contributing. For you, there will be an enormous difference between operating in a void and receiving even one or two responses.

Think of your site as more than an electronic business card—think of it as a newsletter with publication deadlines. As a rule of thumb, don’t let more than two weeks go by without making visible changes. The changes don’t have to be dramatic; the main thing is to reinforce the perception that your site is dynamic, not static. The Home page should change most often: add new links, or replace old graphics with new ones. Add a new page or two, expanding the original sections. (Be sure to post notice of the **NEW!** features on the Home page.) Revise the design of any pages that aren’t working the way you expected.

As a rule, keep the background and section organization intact so as not to confuse repeat visitors. Sections that began as a single page will require a section menu as soon as a few new pages have been added. If you’ve got a navigation bar with a button already linked to the original page, turn that target page into the menu page to keep the link intact. It’s usually easier to migrate content to a new page than to rewire existing links. (You can see the content, but you can’t easily see the links.)

Finally, feel free to break the above rules and overhaul your site if it becomes clear your users are getting lost or frustrated, or if you’ve discovered a better way to organize your content. In this fledgling medium, it’s not at all uncommon for sites to undergo metamorphosis. On the World Wide Web, change is a constant—and now, you’re part of it.

## A Few Suggested Resources

### Print

- ❑ Laurel, B., ed. 1990. The art of human-computer interface design. Reading, MA: Addison-Wesley. Useful collection of articles with minimal jargon.
- ❑ Siegel, D. 1997. Creating killer web sites, 2nd ed. Opinionated but technically rich.
- ❑ Strunk, W., and E. B. White. 1979. The elements of style, 3rd ed. New York: Macmillan. Classic writer's handbook.
- ❑ Tufte, E.R. 1990. Envisioning information. Cheshire, CT: Graphics Press. Superb textbook on visual literacy.
- ❑ University of Chicago Press. 1993. The Chicago manual of style. 14th ed. Chicago: University of Chicago Press. Definitive reference source.
- ❑ Weinman, L. 1996. Designing Web Graphics.3, 3rd ed. Indianapolis, IN: New Riders Publishing. Excellent examples and details of Web graphic issues.
- ❑ Zinsser, W. K. 1998. On writing well., 6th ed. New York: Harper Collins. Tips for nonfiction writers.

### Links

- ❑ [info.med.yale.edu/caim/manual/index.html](http://info.med.yale.edu/caim/manual/index.html) Yale CAIM Style Guide, by Patrick Lynch and Sarah Horton of Yale's Center for Advanced Instructional Media. Illustrated, annotated dissertation on all facets of Web interface design. Downloadable as Adobe Acrobat files.
- ❑ [www.desktopPublishing.com](http://www.desktopPublishing.com) Thousands of pages, including sections on Design, Graphic Sites, Web Designer's Paradise. Extensive links to DTP resources.
- ❑ [www.ippa.org/index.shtml](http://www.ippa.org/index.shtml) Internet Professional Publisher's Association site, "saluting the finest examples of design for commercial applications through the Internet." Elegant example of site design, with interesting Essays section.
- ❑ [www.killersites.com](http://www.killersites.com) The "third generation book site" for David Siegel's bestselling book (now in its 2nd edition, see above). Lots of useful tips and examples.

- ❑ [www.microsoft.com/workshop/design/default.asp](http://www.microsoft.com/workshop/design/default.asp) Design section of Microsoft's Site Builder Workshop.
- ❑ [www.stars.com](http://www.stars.com) Web Developer's Virtual Library (WDVL). Supersite contains dozens of sections for both novices and experts, including [/authoring/graphics/](#), [/multimedia/](#), and [/authoring/design/](#).
- ❑ [www.studioarchetype.com](http://www.studioarchetype.com) Leading Web site design firm, with examples of their work.
- ❑ [www.sun.com/styleguide](http://www.sun.com/styleguide) Sun Guide to Web Style. Valuable style guide based on Sun's design experience.
- ❑ [www.visualcities.com](http://www.visualcities.com) Member-based portal to extensive visual communications resources and references.
- ❑ [www.webpagethatsuck.com](http://www.webpagethatsuck.com) Guided tour through examples of, ah, poor design. There's also a book of this name (by Vincent Flanders).
- ❑ [www.webreference.com](http://www.webreference.com) Comprehensive developer's site, includes Developer's Corner with how-to articles, sections on Graphics and Design. Table of Contents at [/index2.html](#).
- ❑ [www.webreference.com/dlab](http://www.webreference.com/dlab) Dmitry Kirsanov's monthly "Design Lab" column, with two years of archived articles. Advice you can use. Also see [www.design.ru/ttt](http://www.design.ru/ttt) DK's Top 10 Web Design Tips (somewhat dated by now).
- ❑ [www.webreference.com/graphics](http://www.webreference.com/graphics) Giordan on Graphics, another WebReference feature.





**5**



# Production Issues

# Introduction

SEE HELP/CONTENTS/HOW TO...

**Step by Step: How To...**

Work with Color.

In this chapter we'll take a closer look at printing using your desktop printer, and provide an overview of commercial printing where you use outside services for longer runs, higher quality, and/or color.

For high-volume, full-color printed pieces—such as ads, mailings, sophisticated marketing materials, and product packaging—you'll need to use commercial print services. But outside printing can also include asking your local quick printer to give you 100 photocopies of your laser-printed document, or doing a short-run color job at a service bureau.

If you're thinking of getting involved in outside printing for the first time, browse this chapter to get an idea of the principles and jargon. Try a simple job first; don't make your first project a complex, full-color catalog!

## Desktop printing vs. commercial reproduction

Do you want desktop printing, or do you need commercial reproduction? That is the question. The answer depends on the following principal issues:

- ◆ **Quantity.** For small quantities (100 copies or so), you usually will use your desktop printer to produce every copy. For somewhat larger runs, it's advisable to produce just **one** original (known as camera-ready artwork) and then use that for reproduction by photocopying. For medium to long runs (500 or so and up), it's best to use commercial printing.
- ◆ **Quality.** For many purposes, the quality produced by your desktop printer may be entirely acceptable (especially the latest 600+ dpi laser printers). For higher quality, you'll need to consider using a service bureau to output a high-resolution version of your PagePlus publication. And you'll need commercial printing rather than photocopying.

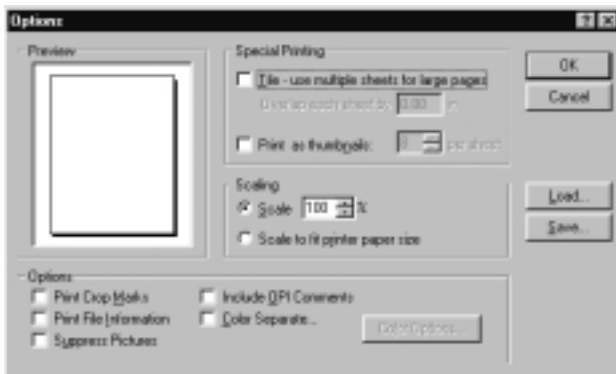
- ◆ **Color.** Color ink-jets, and other desktop color printers, produce vibrant color pieces direct from your PC. Again, for very short runs for your presentations and so on, the output is fine. And you can use color photocopying for slightly longer runs, although this is still relatively expensive per copy. In general, whether you have a black-and-white or color printer, for color work you'll end up using the PagePlus options for producing spot- and process-color output. Now, for most pieces, you're moving into the realm of commercial printing and high-resolution bureau output.

If you decide that you need to use commercial printing, then you'll need to find:

- ◆ **Commercial printer.** A company that you can work with to print your catalog, brochure, or mailing. Consult with them sooner, rather than later.
- ◆ **Service bureau.** If you've decided to produce high-resolution output, you'll need a service bureau. The bureau will be able to advise you about producing the output, and will be able to highlight any areas which need special attention. Again, consult with them early.

### PagePlus print options

To display the Print Options dialog, used to specify general print options, click the **Options** button in the Print dialog.



**Special printing options** include **tiling** and **thumbnails**. Selecting Thumbnails lets you print several pages at a reduced size on each printed sheet. Specify the number of thumbnails per sheet in the value box. PagePlus will print each page of the publication at a reduced size, with the specified number of small pages or “thumbnails” neatly positioned on each printed sheet.

Selecting “Tile” lets you print oversize artwork on several sheets of paper. Each section or tile is printed on a single sheet of paper; the sheets can then be joined to form the complete page. This option is used for printing at larger sizes than the maximum paper size of your printer (e.g. for posters). To simplify arrangement of the tiles and to allow for printer margins, an overlap value can be specified.

The group of checkboxes at the bottom of the dialog lets you select **general print options**, as well as **color-separated output** (which is discussed in detail later in the chapter). Checking “Print Crop Marks” prints right-angled “crop marks” showing the artwork page dimensions. For crop marks to be printed, the actual paper size must be at least 1 inch (25.4 mm) larger all around than the artwork (the PagePlus page size). For PostScript® printing, the Windows printer driver normally has some “Extra” type page sizes that can be used when using standard artwork paper sizes. If the paper is not actually big enough for the crop marks to print, a warning message appears.

Checking “Suppress Pictures” means that pictures won’t be printed, but their position will be shown by place holder boxes. This speeds up printing when doing quick proofs, and the key lines are useful when pictures are added by hand (“stripped in”) later in production.

If you check the “Print File Information” box, the time, date, and publication name are printed next to the crop marks. Again, the actual paper size must be at least 1 inch larger all round than the artwork.

The “Include OPI Comments” option only applies to the production of Postscript® print files for use with an OPI server. It is greyed out unless printing to an OPI output device.

To **scale** your work to be printed at a larger size, specify a larger value and to scale down, specify a smaller value. To enter a custom scaling percentage, just enter it in the percent field. The default here is 100% or normal size. If the “Scale to fit” option button is selected, artwork is automatically adjusted in size, if necessary, to fit neatly on the printer page.

## Desktop Printing

Do-it-yourself output comes down to two basic choices: photocopying or printing multiple copies on a printer linked to the PC. For small numbers of finished items, say up to 500 items, photocopying may well be the most cost-effective method of production. Photocopying masters designed with PagePlus can be printed on a laser or inkjet printer.

### Printer types

Small business or home PagePlus users probably have one or more of these types of printer available:

- ◆ Dot Matrix printer
- ◆ Inkjet printer
- ◆ Laser printer

**Dot matrix printers** should not be used for anything but drafting if at all possible. They are much slower, not to mention noisier, than the other types of printer, and do not really produce good enough output to make photocopy masters. Their “impact printing” method inevitably damages the paper slightly, and as more copies are made they get grayer because the ink is literally squeezed out of the ribbon. If you have absolutely no alternative, make sure that you use a new ribbon and set the Windows printer driver to make the printer print at its highest resolution.

**Inkjet printers** represent an intermediate stage. They give good resolution output (and at the very highest resolution settings on the manufacturer’s own high-gloss paper, photographic images are virtually indistinguishable from original photographs) for a low to mid-level purchase price. Color inkjets are the cheapest way of getting standard-page-sized, full-color output. They can also print overhead projector transparencies. Inkjet printers can give good results, and can be used to make photocopying masters.

Models from different manufacturers work in slightly different ways, but basically they all spray liquid ink at the paper from a special print head. Because of this, large areas of solid black or color may emerge wet from the printer and be prone to smudging. The ink can also bleed into the fibers of cheaper papers (such as copier paper) resulting in the edges of letters and shapes looking ragged.

On the down side, because the print head and ink reservoir are usually a single throwaway unit, the running cost per page can be higher than that for a laser printer. At the top end of the market, however, the color reproduction may be good enough to earn Pantone® certification. Because inkjet printers build up the image on the paper one row of dots at a time, it can take a long time to print a full page—up to 20 minutes for a page with complex color bitmaps!

**Laser printers** are the highest specification output devices available to most small business or home users. In a process related to photocopying, laser printers use a laser beam reflected off a spinning mirror to electrostatically charge a light-sensitive photoconductor drum or belt with an image of the page. The charge is transferred from the drum to the surface of the paper, and as the paper passes above the toner cartridge, particles of toner (powdered ink) are attracted to the charged areas of the paper. The powder is then sealed to the paper by a heating process just before it leaves the printer.

Most laser printers print at a resolution of 300 or 600 dpi (dots per inch). Some laser printers reach 1200 dpi, but these are very expensive. Laser printer output is perfectly adequate for photocopying masters, but it may in fact be cheaper to laser print 100 originals than to make 100 photocopies.

There are two main standards for laser printer control: PCL and PostScript. **PCL** (Printer Control Language) was developed by Hewlett Packard. Printers which use PCL are often referred to as LaserJet compatible. **PostScript®** was developed by Adobe Systems. It is a page description language—if you wanted to, you could write a PostScript program to draw a circle. PostScript printers are more expensive, but as PostScript is also used to control imagesetters, a PostScript laser can be a good proofing device.

The speed at which the finished pages are delivered depends on the exact model of printer—the page per minute (ppm) rating is a nominal figure and is not wholly reliable. **GDI** (Graphical Display Interface) printers use Windows system resources to build up the virtual page on the PC, not the printer, and so their speed is much more dependent on the power of your PC.

## Optimizing photographs

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### Photo Optimizer Wizard

Until now, it's been difficult (if not impossible) to obtain predictable, satisfactory results when using a desktop printer to reproduce photographs. Because each photo is different, each requires individual adjustments to contrast, gamma, color values, and so on. Not only that; each desktop printer has different characteristics!

The Photo Optimizer in PagePlus gets round these difficulties by printing out a single image 24 ways on a single test sheet. Each "thumbnail" uses a different internal setting; all you need to do is tell PagePlus which one you think looks best. PagePlus remembers the settings. Repeat the process to fine-tune the settings, if you like. If you're using photos in a desktop-printed publication, you'll definitely want to take the time to print a few test pages using the Photo Optimizer.

## Adding a touch of color

You can jazz up the output from your desktop printer simply by using colored paper or card. You can use plain paper in a wide variety of colors for minimal extra cost, or you can use specialty preprinted papers (for example, from PaperDirect) in a wide variety of colors and designs. You can even get preprinted cards, certificates, brochures, and letterheads!

## Special formats

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### Special formats, printing

Using the PagePlus scaling and tiling options, you can use your desktop printer to produce poster-sized output for event notices, calendars, and so on. These print options allow you to increase the size of your on-screen page, and print it out using several sheets of paper. You can then assemble the sheets to make one large poster.

PagePlus 6.0 features **auto-imposition** of publication formats like newsletters, brochures, greeting cards, and booklets. This means that you don't have to reorder your pages, as PagePlus will put the correct pairs together (for an eight-page booklet, page 1 is automatically printed next to page 8, page 2 next to page 7, and so on).

## Hints for desktop printing

- ◆ Carefully proof your publication on screen (using the Layout Checker and Spell Checker options) until you're confident everything is OK. Print the PagePlus test page (PRINTTEST.PPP, located in the Samples folder) before starting to make your publication.
- ◆ Use the correct driver for your printer. Some printers will work with more than one driver, but will only have the best capabilities with the driver optimized for them. If there is a driver specifically for your printer, use it. New and updated printer drivers may be available on-line from the manufacturer's Web site.
- ◆ Set the printer driver which you will use for final output as your Windows default printer. Set the printer driver to use the highest possible resolution. Higher resolution = more dots per inch = sharper image.
- ◆ If using a color thermal wax or color inkjet printer, use the manufacturer's recommended special paper. It will be more expensive, but you will get better results.
- ◆ Use a good quality white paper to get maximum contrast when preparing photocopying masters. If preparing photocopying masters using an inkjet printer, consider using one of the special coated papers which minimize ink bleed.
- ◆ If you can, print outsize master copies and then use a reducing photocopier to reduce the size slightly, thus increasing apparent print density and sharpness. For example, with business cards, you can use the scaling options to print at 200% and then photo-reduce back to original size.
- ◆ Photocopiers do not cope well with gray scales. Set the picture color of scanned photographs or shaded clipart to be a medium gray, rather than Black or Original. If you are using a PostScript laser printer, then set the Line Screen to a coarse value like 55 rather than leaving it set to the printer's default.
- ◆ Carefully check your output, and handle the artwork with care. Don't fold it, don't get finger prints on it, and make sure that anyone else handling the artwork is equally careful.
- ◆ After you've printed your pages, you may want to consider various DTP accessories for laminating or binding your publication for presentation purposes.



## Outside Print Services

Depending on what you print, there are several types of outside services you may need to use. Some companies provide all these services. Often, smaller companies have working relationships with others, and can recommend the appropriate people for you to talk to. You should talk to several firms about what you want to do before deciding whether you should be using one company or several.

The different service types are:

- ◆ Service Bureau
- ◆ Quick Printing and Copying
- ◆ Commercial Printing

If you are getting involved in commercial printing for the first time, shop around. Try to find reputable and friendly companies. Naturally, you should also compare their prices!

### Service bureau

You'll need a **service bureau** (the modern-day equivalent of the typesetter) if you want to have someone output your PagePlus (or separated PostScript) files to high-resolution paper or film.

If the bureau specializes in color work, you'll also be able to get the following services:

- ◆ Production of a color proof (such as a Cromalin or Matchprint). This is an essential step allowing you to check your film separations for errors, and color matching, before you go ahead with a print run.
- ◆ Extra copies of your films. You can get multiple copies of film made from the one set of separations (if you need to send ad film to different magazines, for example).
- ◆ Traditional stripping-in of photographs. The bureau produces high-resolution commercial scans of your photographs from film, print, or disk, separates them, and strips them into your separated films.

## Quick printing and copying

You can produce photocopies in-house, or your local quick printer will do them for you. Photocopying is quick and inexpensive for shorter runs. Color photocopies of your color output are significantly more expensive, but may still be more cost-effective than commercial printing for short runs.

**Photocopying** may not reproduce all of your page exactly as you expect. For example, tint areas (a shade of black, rather than a solid color) may become muddy. Very fine lines (in text or graphics) may disappear. For color work, the photocopy may differ slightly from your printout, which may in turn differ from your on-screen colors. If this is important to you, make a test photocopy and/or discuss your pages with the printer.

**Quick printing** is done using heavy-duty desktop printers, black-and-white and color photocopiers, and small printing presses that can print medium-quality, short runs, direct from a desktop-printed original. Quick printing is typically low-cost, convenient, and provides fast turnaround of short, medium-quality print runs of, say, 300–3,000 copies.

As discussed in the “Desktop Printing” section, you can use your desktop printer to produce artwork originals for reproduction. Quick print shops normally accept such copies as artwork and take it from there. Some offer direct PC-to-color laser service. Choosing between photocopying and printing is simply a matter of cost.

## Commercial printing

Traditional printing presses are used for longer print runs of several thousand or more (which is when using a large press is almost certainly cheaper than any of the forms of quick-printing), and for short-run, high-quality color work (e.g. a brochure). We’ll have much more to say about this option in the following section, “Professional Printing.”

With the advent of direct-to-plate printing, for example using an Indigo system, short-run color (in runs of 500 or so) has become an affordable option offered by both printers and service bureaus. The results are superior to color photocopying.

Your commercial printer will take your artwork (created either on your desktop printer, or using a service bureau) or disk, and print your work. Make sure you’ve first established a working relationship and discussed your job’s requirements.

## Costs

The costs of your print run will be based on a variety of factors. These include:

- ◆ How the artwork is delivered.  
Desktop-printed output is camera-ready and film needs to be made from it. Service bureau output is already final film.
- ◆ Color use.  
Single color (black, or another color).  
Spot color (how many colors, which colors).  
Full (process) color.
- ◆ Quantity.
- ◆ Stock.  
Type (paper, card, art paper, etc.), coated/uncoated, gloss/matte, weight, color.
- ◆ Finish.  
None, varnish, lamination.

## Artwork specification

If you're producing artwork for commercial printing, you really should discuss your requirements early with your printer, who will specify how the artwork needs to be produced, and will advise about your desktop printer output. If you're using a service bureau, the printer will advise whether to deliver film or paper, positive or negative and so on. You'll also learn about the screen angles and frequencies required if you're producing full-color separations. We'll provide details on these options later in the chapter.

Just as with photocopying, printing from your desktop originals may have unexpected results if you're a novice, and you should be aware that small objects, fine lines, and tints may cause problems. Experimentation and the advice of your printer will be very helpful. The "Hints for desktop printing" above apply to artwork as well as full publication output.

## Photographs

Your printer can also discuss your requirements for including high-quality photographic images in your publication. For many people, it's quicker and easier to strip-in photographs in the traditional way than to include them in the publication file (for single-color work, or separations).

## Inexpensive color options

Your commercial printer will also be able to show you samples of colored and textured stock which you may want to use instead of plain white. Ask about appropriate weight and any subsequent finishing (laminating, varnish, binding, and so on).

It's easy and relatively inexpensive to print in colored ink (instead of black) and/or use an additional **spot color** for various page elements. Spot color is a quick and easy way to add a little color to your page. Using the PagePlus spot-color separations option, all the "blue" items can print out on one sheet, and all the "black" items on another.

PagePlus will produce one black-and-white sheet (separation) for each of the named colors used on every page in your publication. Usually you'll keep the number of different colors to less than four. For more information on spot color, see the "Color Printing" section of this chapter.

## Professional Printing

Once you need more than about 500 copies, the economic advantages of photocopying or quick printing begin to dwindle. The fixed cost for stepping up to professional (offset) printing is the same whether the printer needs to be set up for 200 or 20,000 copies, to the cost per sheet drops fairly rapidly with increased volume.

Besides economics, there may be other reasons why you need professional printing. For example:

- ◆ If you need full color (also known as process color)
- ◆ If you need a precise color, such as a PANTONE® reference color
- ◆ If you need to use a special paper or heavy card
- ◆ If you need a special finish on the paper (e.g. a spray coating)
- ◆ For large print runs

## The offset printing process

An offset printing press transfers ink to the paper by indirect ("offset") contact. A plastic or metal plate containing the image to be printed transfers ink to a coated cylinder called a **blanket**, which in turn transfers the image to the paper sheet. Printing plates are made from film negatives, which can be either:

- ◆ Shot using a large camera (from **camera ready copy** which might have been output from a high quality laser printer); or
- ◆ Output from an imagesetter connected to a computer, which usually processes a PostScript file supplied by the client. The PagePlus Professional Print Wizard will help you generate a PostScript file that meets your printer's needs.

One plate must be made for each color. For full color, this usually means four plates (Cyan, Yellow, Magenta and Black).

Usually, camera-ready copy is produced on heavy, glossy paper (called "repro paper," "RC paper," or "bromide") by a special printer called an imagesetter—although you may be able to get away with using a good laser printout, especially if the artwork is being reduced in size at the camera stage. Some companies produce special polyester compound plates which can be fed through a laser printer and then used directly on the press. These don't always produce acceptable results.

Imagesetters usually produce output at between 1200 dpi and 2400 dpi (compared to a typical laser printer resolution of 300 or 600 dpi). They are very expensive and the usual way to gain access to one is via a service bureau. Imagesetters can also produce films directly, but this is more expensive and removes some flexibility—you can't add in a photograph or illustration at the camera stage, as you can with camera-ready copy approach. Some imagesetters can also make paper or plastic plates straight from disk, which is cheaper, but does not allow any corrections to be made.

Imagesetters are essential for quality printing work, but are too expensive for most people. A service bureau simply charges you to output your publication to their printer. The output is high-quality paper or film which (just like the artwork produced by your desktop printer) you give to your commercial printer as master artwork for the printing process. (Sometimes your printer has both bureau and printing facilities in-house, so you only need to deal with one organization.)

### Pre-planning

Make the decision to use a service bureau (or not) *before* you start designing or making up any pages. For example, you may need bleed elements (objects which print right up to the edge of the paper). For color work and high-quality projects you should use a service bureau.

When choosing a service bureau, you really need one that uses PCs, and preferably is familiar with producing output from CorelDRAW!-type programs (Discussion of Adobe PageMaker and Quark XPress can be confusing as these products are available on both PC and Mac.) If in doubt, ask directly: “Can you handle a PostScript file on a PC disk, as created by a Windows application?”. Be on your guard if the answer is anything other than a simple yes or no!

You may feel more comfortable with a local company, but many excellent organizations accept files by mail (on disk) and via modem.

## Color considerations

If you want to do color work, you can use the PagePlus print separation options to generate color-separated PostScript files. You can produce either spot-color separations or process-color separations (for details, see the “Color Printing” section).

If you’re printing spot- or process-color separations, check that you have the appropriate options selected in the Print Options dialog. You’ll need crop marks (which also produce registration marks), and it’s a good idea to print file information as well. For spot-color separations just choose the colors to output. For process color you must choose your paper type, and check your options for trapping and overprinting.

If you’re doing full-color (process-color seps) work, you should *always* get a **full-color proof** (such as a Cromalin or Matchprint) produced. It won’t match your final printed page exactly, but it’s as close as you can get before going on the press. It is your responsibility to ensure that you’re happy with the colors in the color proof before you authorize the print run. The colors produced by the printing process will rarely match those displayed on your screen.

If you want to include any photographs in your page, we recommend that you have your printer “strip” them in. This means that you provide artwork for your page without photos (but with keylines to show where the photos go) together with your actual prints or transparencies. The printer can do a high-resolution scan of the photos and strip them into the film for top quality results. If you have arranged for pictures to be stripped in, you should delete your pictures at print time. Or use the **Suppress Pictures** option in the Print Options dialog, which prints a keyline box to show your commercial printer where the picture is to go. Talk to your printer or service bureau for advice. Some prefer to receive an electronic file, including pictures, directly from you in lieu of the traditional film.

An alternative (for really advanced users), is to use OPI (if your service bureau supports it). The Adobe OPI options let you include the low-resolution FPO (For Position Only) version of your photographs which will automatically be substituted at imagesetter time.

## **Proof and proof again**

Carefully proof your publication on screen (using the Layout Checker and Spell Checker) until you’re confident everything is OK. Have a co-worker check it, too.

Make sure that the paper size is large enough for the artwork *and* crop marks (they add an inch to both dimensions). You need to ensure that the printer driver page size (set via **File/Print.../Properties**), is larger than the artwork size (set via **File/Page Setup...**). Check the values displayed in the Print dialog.

Before you deliver a PostScript file (as described below), always make sure that you extensively proof your publication using your desktop printer. Check the paper and toner/ink in your printer, select any appropriate print options (scaling, booklet, crop marks, and so on) before printing. This saves time and money at the service bureau stage. Give a hardcopy printout to the service bureau, so they can check the imagesetter output. If your printer isn’t quite up to the task, ask the service bureau to proof the file to their laser printer for review, before sending the output to their imagesetter.

Always check the final paper or film produced by a service bureau before you give it to your commercial printer. Compare it with your desktop printer output for consistency. It is your responsibility to ensure that it is OK!

## Creating a PostScript file

The PagePlus **Professional Print Wizard** makes it relatively painless to generate a PostScript file on disk using the appropriate options so that the service bureau can output it directly to the imagesetter. As the PostScript file will include all the required information, there will be no need for any bureau intervention.

Producing a PostScript file is a straightforward process. When printing your PagePlus publication, you specify a PostScript printer (or printer driver) as the target, and instead of printing out sheets of paper, you check the “Print to File” option. The driver takes care of generating the PostScript file(s).

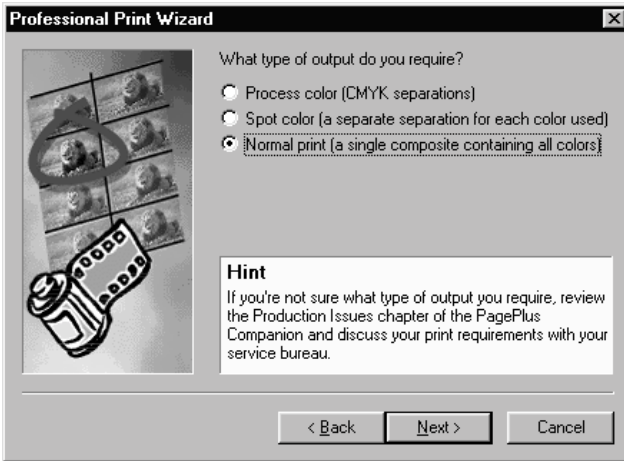
Make sure you have an acceptable PostScript printer driver installed. To install a PostScript driver, choose **Settings/Printers** from the Windows **Start** menu, double-click **Add Printer**, and choose an appropriate printer option such as Linotronic 530. Right-click the printer’s icon in the Printers folder to access the driver properties, and set up the driver exactly as directed by your service bureau or printer.

To create a PostScript file on disk using the Professional Print Wizard, choose **Professional Print Wizard** from the **File** menu. The Wizard prompts you through a series of choice screens, and sets up printing options accordingly. Before running the Wizard, you’ll need to know:

- ◆ What type of output you require: a single composite containing all colors, process (CMYK) color separations, or spot color. (See the next section for more on color printing.)
- ◆ What type of paper your document will be printed on.
- ◆ Which installed PostScript printer driver you’ll be using.
- ◆ The publication’s page size.
- ◆ Whether you want to print each page to a separate file and/or print each separation to a separate file. (Smaller output files are more easily transferable to a service bureau.)

The Wizard takes care of ensuring that your selections are consistent with the settings in your document. For example, if you opt for spot color but your publication has more than three colors (the usual limit for this method), you’ll get a reminder.





Each time PagePlus restarts, the print options are reset to standard defaults. After you've run the Professional Print Wizard, some of the options may have changed. You can double-check the option settings from the Print dialog (click the **Options...** button in the Print dialog) before actually printing to the PostScript file. If you need to make further last-minute changes (for example, a custom setting required by your print bureau, or a limited set of spot color separations), you can do so at this point. Those changed settings will then be “remembered” for the duration of your session.

Of course, you don't have to use the Professional Print Wizard in order to generate PostScript output—nothing prevents you from using the existing PagePlus dialog boxes to set up your output "by hand" as needed. Choose **Print** from the **File** menu to display the Print dialog. Click the **Properties...** button to select the PostScript printer, page size and orientation, and other printer settings. Again, these settings will be retained throughout the session.

When you're ready to print, check the **Print to File** option in the Print dialog to create output files on disk.

## PostScript output tips

- ◆ In general, use only the TrueType fonts installed on your system. TrueType fonts (marked TT) are fully scalable and can be extensively manipulated by PagePlus (and other Windows applications). Most importantly, all TrueType font information is included in your PostScript output file so you won't need to worry about which fonts are available on the target printer.

- ◆ When naming output files, you can use any name you like; the extensions .PRN and .PS are common. You should create the file on your hard disk and then save a backup elsewhere. Copy the PostScript file(s) to a disk which can be sent to your bureau, or modem the files directly.
- ◆ PostScript print files can become very large, especially for complex pages for color separations. Consider using removable media or recordable CD to transfer the files. Compress large files, using an appropriate compression utility (such as WinZip) that can split them across multiple disks if needed. Your service bureau will need the same hardware and software to decompress your files.
- ◆ When sending files via e-mail, bear in mind that e-mail programs re-encode attachments, which means that the file size of an attachment may exceed that of the original file by 75% or so. To minimize download problems, don't e-mail files larger than 1MB or so. But if you must, make sure the recipient doesn't mind receiving large attachments!
- ◆ Don't forget to deliver a hard-copy proof from your desktop printer for the bureau to "eyeball."

## What to tell the bureau

You should make it as clear as possible what you want, because mistakes at this stage are expensive. Use the following checklist as a guide.

- ◆ Name and subject of file: Is it clear and obvious?
- ◆ Output medium: Repro paper (bromide), negative or positive film, right or wrong reading?
- ◆ Number of separations (for color work)
- ◆ Number of copies required
- ◆ Page size: Letter, A4, custom...
- ◆ Page orientation: Portrait or landscape
- ◆ Number of pages
- ◆ Crop marks, register marks (for color work): Printers often use oversize stock and may want to have these marks as a guide

- ◆ Paper proofs: Supplying a paper copy of the design will help make it clear what you want
- ◆ Make sure that everything you send to the bureau is clearly identifiable. Label disks with the filename, your name/company, phone and fax numbers, and job number if you have it. Also label paper copies and other instructions so they don't become separated from the job to which they relate.
- ◆ When you receive the camera-ready copy or film, it should be handled as little as possible. When it must be handled, do so with great care, picking it up by the edges with clean hands. Films and repro paper are easily scratched and marked, for example by fingerprints or sharp objects. Never write a note or instruction for the printer on camera-ready copy—always do a separate note.

## Color Printing

### Spot color

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Printing, of color  
separations

For each page, PagePlus can produce a set of black-and-white output (seps), each of which represents one color component of the page. There are two types of separation:

- ◆ **Spot-color separation** means separation into the individual colors visible on a page (“red,” PANTONE Reflex Blue and so on).
- ◆ **Process-color separation** means separation of everything into percentages of the four so-called “process” colors (Cyan, Magenta, Yellow, and Black). All printable colors can be expressed, approximately, in terms of process colors.

### Color in PagePlus publications

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Color

By way of summary, PagePlus includes the following key color features:

- ◆ Unlimited color mixing.  
You can create virtually any color using the HSL (Hue, Saturation, Luminance) or RGB color models, and specify custom CMYK colors.
- ◆ Industry standard PANTONE®\* Colors.  
Choose from the Process Color System or Spot Color System palettes, with automatic conversion of PANTONE Spot colors into process colors if required.  
\*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials.
- ◆ Apply colors and shades to pictures, text, and graphics objects.
- ◆ “Colorize” pictures.  
This allows you to change full-color images to a single color, or shade of color. You can adjust the intensity of the original colors to generate a low-intensity version for use as a background image.

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#### Color mapper

- ◆ Color Mapper for vector images.  
The Color Mapper allows all imported vector images and vector-based OLE objects to have their included colors replaced by existing PagePlus palette colors (or standard PANTONE colors). The Color Mapper can also extract any required image color and add it to the PagePlus color palette.
- ◆ Color-separate full-color images.  
PagePlus imports, displays, and process-color-separates 24-bit color images in virtually every industry standard format, including .TIF, .PCX, .JPG, .GIF, and PhotoCD.
- ◆ Import pre-separated CMYK TIFFs.  
PagePlus can generate the ultimate in picture separation quality by importing pre-separated .TIF files from Adobe and equivalent programs.
- ◆ Spot-color-separate vector files and vector-based OLE objects.  
PagePlus can produce spot-color separations from any vector-based imported image or OLE object. This includes LogoPlus and Serif DrawPlus and other Windows applications like CorelDRAW! and Microsoft Excel.
- ◆ Print spot color separations to any kind of printer, not just a PostScript printer.

- ◆ Standard and customizable screen angles and frequencies.
- ◆ Support for the Adobe OPI specification.
- ◆ Create custom registration marks using objects and the [Register] color.
- ◆ Suppress Picture output option to facilitate traditional picture stripping.
- ◆ Automatic color trapping on output for both text and graphic elements.

## Spot color

On the press, the color of the printed piece has nothing to do with the color of the original image or computer file. It depends on the color of the ink that the operator puts in the inkwell. Put in red ink instead of black, and your piece is printed in red.

Suppose you want a flyer printed in black and red ink (for example, the business name and a logo in red, everything else in black.) To do this, two plates are needed: one with the part printing in black, and another plate with the part printing in red. Each plate is “inked” from a reservoir with either red or black ink, the image is transferred in turn to each sheet of paper, either by running the paper through the press twice (first to print the black part and again to print the red part) or by using a two-color press with two ink reservoirs and plate mountings.

Two pieces of film are needed for plate making: one for the black plate, and one for the red plate. The colors that are printed depend only on the colors of ink put into the reservoir. If you changed your mind, you could use the same plates and just tell the printer to fill the reservoir with blue ink instead of red, and your job would now be printed in black and blue. If you were to decide that you wanted the red logo to be in black, then you would need new plates.

You can create an illusion of more colors by using tints of a color, with the same color ink applied through a **screen** of tiny dots (that’s how a newspaper photo is printed). For example, you could make one headline a 70% tint of black, and print a logo in a 10% tint of blue behind the type. You don’t get more colors, just different shades of the colors you are using. You don’t need extra plates to print these tints as they go on the same blue and black plates which you already have. The tints can be created by a photographic process (for camera ready copy) or specified in the software before output from the imagesetter.

## Full color

What about printing a color photo or picture with hundreds or thousands of colors? It's not practical to run a job through a press hundreds of times to print a picture. This is where **CMYK** comes in.

CMYK is a printing process which uses four different color inks: Cyan (a light blue), Magenta (purple-red), Yellow, and Black. They are not solid, but semi-transparent, and when printed using four different color plates on the press, the inks laid down on each pass will overlay the inks laid down earlier and mix on the page to create a wide range of colors. Tints of each ink are used, with each combination creating a different color. 100% Magenta on top of 100% Yellow ink gives a warm red; use less Magenta (say 70% or 50%) and you'll get shades of orange. Add a small amount of black for a darker shade.

The inks are not physically mixed together—this would just result in a muddy dark brown color—but they are mixed optically when you look at the paper. Printing like this is called **process color** printing; the printing method for adding just one or two colors is known as **spot color** printing. Cyan, yellow, magenta, and black inks are used because they can be mixed to produce almost every color you might want. However, they cannot produce every color available as a spot ink, and can produce far fewer colors than you can see on a computer monitor.

## Color matching

Printing creates colors by mixing inks and absorbing light. Mix the four process inks, and you get black. No ink gives you white (i.e., the color of the paper).

A monitor produces an image by producing light. It also mixes from primary colors, using a mixture of Red, Green and Blue to create colors (hence, RGB). Mix all three colors together and you get white light. Turn all the elements off and you get black. Different brightnesses of each element give a range of colors much greater than can be printed with CMYK inks.

- ◆ The range of colors you can mix with a given process is referred to as a **color gamut**.
- ◆ CMYK is a **subtractive** model.
- ◆ RGB is an **additive** model.

CMYK is not better than RGB. They are two entirely different processes for two different applications. If you tried to use red, green, and blue inks on your press, what appeared white on your screen would be a dark mess on your paper.

The RGB and CMYK color models are not really compatible. It is possible to make an approximate conversion, but you should never rely on the colors on screen being exactly the same as what is printed. It's very difficult to convert accurately between the two models. The problem exists with 24-bit graphics and true-color monitors, and becomes even more pronounced if you work using a lower graphics mode.

If you are printing process color separations, you should use Adobe PhotoShop or a similar program (for example Serif PhotoPlus, Corel PhotoPaint, Micrografx Picture Publisher, or JASC Paint Shop Pro 5) to convert from an RGB file format to uncompressed CMYK TIF format and then reimport the pictures. Frankly, having to do this is a pain, but avoids problems and nasty surprises later. Film or repro paper is expensive, not to mention the time spent correcting the mistake.

One solution is to use the PANTONE® Color Picker, built into PagePlus, which lets you add PANTONE colors to the color palette. The PANTONE Color Matching system is an internationally recognized system for color matching. When a PANTONE color is output, PagePlus uses optimized color values to achieve a better color match. The on-screen color display is only an approximation—don't rely on it for accurate color matching. For precise reproduction, use official PANTONE color reference materials (swatches).

If you're concerned about the printed colors, you have to produce a Cromalin, Matchprint, or other press proof. It won't exactly match your final printed page, but as it's created from your separated films, it provides a final check that the films are OK. It's as close as you can get before going to press. Don't authorize the print run until you're happy with your colors as seen in the proof.

## **Registration and trapping**

When you print color separations, PagePlus generates film for each print ink. The alignment of each film (and the actual printing plates) is controlled by the registration marks which are printed outside your printable page area. You can create custom registration marks by creating objects using the [Register] color in PagePlus.

PagePlus automatically “knocks out” overlapping text and graphics to give “kiss fit” trapping. You can specify black overprinting for text and graphic elements, to avoid any trapping problems as a result of press mis-registration.

You can also specify that PagePlus uses automatic trapping for all text and graphic elements. In each case, you can specify a spread value for the overlapping object.

## **Screen angles and frequencies**

In conjunction with your commercial printer, you can specify custom screen angles and frequencies in the Print options. Alternatively, you can simply use the default PagePlus values, which have been preset for a range of standard papers.

## **Deciding among color output options**

You can create full-color pages in PagePlus, and you can output them using its built-in separation capabilities. But should you? The choices are:

### **Print separations from PagePlus**

Using the Print options, you can print spot- or process-color separations directly from PagePlus for all items on your page. This is the most inexpensive way to create separations, and if you do a lot of color work you may prefer to do this. You also have to take responsibility for scanning any images and dealing with the technical issues of color work. Using photographs requires good-quality scanning, and these files can become very large (and in turn, produce very large PostScript files).

### **Print seps from PagePlus combined with traditional separation**

This approach uses the separation capabilities of PagePlus for all elements except photographs. You create your layout using low-resolution FPOs (For Position Only) of your photos and establish size, position, rotation, and runaround. Then (after deleting your images or using the Suppress Pictures option) you produce the color separations. Your commercial printer and/or service bureau will scan high-resolution versions of your photos, and strip these in to create final film. If you want the highest possible quality, or you want to avoid the learning curve of desktop color, take this option.



## **Print separations from PagePlus via a high-end color system**

You can link PagePlus to high-end color systems (e.g. Crosfield, Hell, and Scitex) which support the Adobe OPI (Open Prepress Interface) specification. Using the PagePlus OPI Print option, you can create your PostScript separations with embedded OPI comments.

The repro house will scan your photographs and create low-resolution FPOs, and high-resolution commercial scans for later use. As discussed above, you use FPO photos in your layout. The OPI comments enable the color system to replace your low resolution images. In effect, this approach is automated stripping.

## **Summary**

This chapter has tried to give you an overview of the production issues involved in commercial printing. As with everything else, the best way to find out the details is through experience.

With PagePlus and its sophisticated print options, commercial printing is now definitely an option for everyone. It's worth considering for colorful greeting cards, handouts, brochures, and so on. You'll be surprised by how inexpensive short-run color printing can be...

However, don't ignore the issues of color matching and inclusion of photographs. Make sure your first few commercial printing projects are simple, and allow plenty of time for the production process. Only when you've successfully completed a few simpler commercial printing projects should you attempt a project of real consequence, or one with a tight deadline.



**6**



# QuickRef Tutorial

## A Hands-on Project



This chapter presents a learning sequence developed in the spirit of a construction kit. We've provided the raw materials and instructions; you provide several hours of your time, moving at your own pace. You'll get results quickly, and feel a sense of accomplishment each step of the way. When you've completed the project, you'll have not only a useful visual reference but a first-hand knowledge of basic Desktop Publishing techniques—both of which you can apply to your personal design projects.

### What it is

You'll be assembling an 11-page publication called a Quick Reference, or QuickRef for short. The process transforms a text-only glossary of DTP terms into a *visual* glossary with inline illustrations of actual terms and techniques. Just a browse through the pages of this chapter will give you an idea of what's in store and the DTP terminology you'll be introduced to.

Of course, we could have simply printed the QuickRef as a Companion chapter—but then you would have missed a great opportunity to learn about PagePlus and DTP at the same time!

### What it isn't

The QuickRef project is not a feature-by-feature tutorial. If there's a specific operation or function you need to master in a hurry, you're encouraged to view the PagePlus QuickTours or consult online help. The QuickRef entails a straightforward production sequence: just begin at the beginning and follow the instructions. Along the way, we'll introduce you to the tools you need to get the job done—without long digressions on design principles or technical details.

Finally, you'll find the emphasis here is on black-and-white fundamentals rather than color techniques. But don't let that limit your imagination!

## Before You Begin...

Here are a few tips before you undertake the project:

The QuickRef uses a variety of TrueType fonts, which should have been installed along with PagePlus (if you kept the “Install PagePlus Wizard Fonts” option checked). If the instructions call for a font and it’s not installed on your system, go back and run SETUP.EXE from the CD-ROM. Run the install program again, and this time check the Wizard Fonts option.

When called for, source files for the QuickRef project can be found in the \PROGRAM FILES\SERIF\PP60\SAMPLES folder on your hard drive (if you did a Recommended install); otherwise, look in the \SERIF\PP60\SAMPLES folder on your PagePlus 6.0 CD.

Follow all instructions to the letter. (And how else, for a typography primer?) To-do steps are noted with an open check box. (☐) So as not to skip a step inadvertently, it might be wise to make check marks on the page as you proceed.

SEE HELP/CONTENTS/HOW TO...

### **Step by Step: How To...**

**Start, Save, and Close  
Publications.**

Save your work often. You can give the QuickRef file any name you choose. It’s sound practice to Save As frequently, to a different file name so if something happens to your current file you can fall back on the previous version. For example, you could begin with QREF1.PPP, then save as QREF2.PPP, and so on. Or alternate between the two names.

SEE HELP/CONTENTS/HOW TO...

### **Step by Step: How To...**

**Select, Copy, Move, and  
Resize Objects.**

The currently selected object displays small black “handles.” When selecting an object that overlaps another, click slowly until the object you want is selected. For text in a frame, you can select either the frame or text blocks within the frame. The very first click on a frame will select the frame. The next click selects the underlying text block. (All this will soon become intuitive.)

If you’re not already familiar with the various Zoom buttons on the HintLine toolbar at the bottom of the PagePlus window, take a moment to glance at their “tool tip” messages and try them each out. It’s important to feel in control of these options.

Take heart! If you make a mistake, most actions can be undone by choosing **Edit/Undo** or pressing **Ctrl+Z**. You can set the number of levels of undo using **Tools/Options/General**.





## Setting Up the Publication

### Starting from scratch

At the Startup screen, click the **Start from scratch** option. Choose the standard Letter format (A4 for users outside the US and Canada), click **Finish**, and the new publication will open with one blank page.

### Initial settings

Whether you've used PagePlus many times before, or not at all, you'll need to set various preferences and defaults a certain way so that the instructions here will produce predictable results!

- Choose **Page Margins & Columns...** from the File menu. The number of columns should be 1. For a Letter-size page, set the margins to: Left .75 (inches), Right .75, Top .75, Bottom 1.00. For an A4-size page, set the margins to: Left .63, Right .64, Top 1.00, Bottom 1.44. All check boxes should be unchecked. Click **OK**.
- Right-click anywhere on the screen and choose **Options...**, then select the **Ease of Use** tab. Uncheck **Picture Import Wizard** and **Frame Wizard**. (The Wizards are great, but we're going to do things by hand!) Click **OK**.
- Right-click on the screen and choose **Display**, and turn on (check) **Rulers, Guides, and Frames**. Turn off (uncheck) **Dot Grid**.
- On the HintLine toolbar along the bottom of the window, start with the  **Fit Page** and  **Snapping** buttons down, and the  **ChangeBar** and  **Studio** buttons up.

This means we'll begin with a view of the whole page; the Snapping feature turned on (for aligning the first elements we create); and the ChangeBar and Studio features hidden (we'll get to them later).

If you're using PagePlus for other publication work and need to change these settings before you've completed the QuickRef, be sure to return to this step and restore this setup before resuming the sequence.

And now, let's get started...

## Footer and header

To get started, you'll install a pre-built footer into your QuickRef publication and create a simple header.

- ❑ Before retrieving the footer, save your Untitled publication under any name you choose (for example, QREF1.PPP).

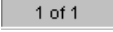

The QREFMAST.PPP file, located in the Samples folder, contains several pre-built elements you'll be copying into the QuickRef.

- ❑ Choose **Open...** from the File menu, locate and open QREFMAST.PPP. Click the footer group at the bottom of the page to select it. Press **Ctrl+C** to copy it to the Clipboard. Choose **Close...** from the File menu (we won't need this file for awhile). You're back in your QuickRef.

### More Information?

See QuickTour 3, "Master Pages".

Typically, the header and footer are elements that repeat on every page; for this reason they're placed on the publication's background, or master page. We'll paste the footer to the master page.

- ❑ Click once on the  **Current Page** box at the left of the HintLine toolbar to switch to the master page. Make sure Snapping is on, and click the  **Actual Size** button. Now press **Ctrl+V** to paste the footer. Drag the footer group down to the bottom of the page and position it so the top of the gray box is touching the magenta bottom page margin.

Now to make several minor adjustments to the footer.

- ❑ Click to select the footer group, then click its **Ungroup** button. You'll see three selected elements: gray box, text frame, and white circle. Click off to one side to de-select everything. Then right-click the right edge of the gray box to select it and pop up a menu. Choose **Line...** (If you don't see a Line menu item, you've probably selected the text, not the box.) Once you see the Line properties dialog, select "Round" under Corner Styles/Top-Left. Change the Corner Radius setting to 10.0p. The "Keep All Corners the Same" box should be checked. Click **OK**.

The footer needs a page number.

- ❑ Choose the Text tool and click on a blank part of the page for a free text insertion point. From the Insert menu, choose **Page Number**. You'll see a number symbol, a placeholder for the current page number. In the PointSize list box, choose 30.0p, and click the Bold, Italic, and Centered buttons. Choose the Pointer tool and tighten the size of the free text bounding box by dragging its right, middle handle to the left. The box should be large enough to contain a two-digit number; if there's any doubt, make it bigger than it needs to be.
- ❑ Now turn Snapping off and drag the text block so the number sign is exactly centered over the light gray circle in the footer.
- ❑ Turn Snapping back on and scroll up in the window so you can see the top margin. Choose the Line tool and, holding down the **Shift** key, draw a straight line from the left to the right margin along the top page margin. Click the Studio's **Lines** panel. Under "Weights," select the "3.0" sample (watch the popup ToolTips), and under "Types," click "Line Type 7." In the Studio's **Colors** panel, under "Shades," click the "30%" sample. Click **OK**.

## Page One – “Anatomy of a Page”



For the first page of the QuickRef, we'll import a pre-built layout that also provides an introductory labeling challenge.

- Click on the Current Page box to leave Master Page Mode, save your work and choose **Open...** from the File menu. Open ANATOMY.PPP, located in the Samples folder. Choose **Select All** from the Edit menu, then press **Ctrl+C** to copy the entire set of selected objects to the Clipboard. Close ANATOMY.PPP.
- Back in the QuickRef, choose Fit Page view, then press **Ctrl+V** to paste the objects to page 1. With all the objects still selected, adjust the positioning of the multiple selection between the margins. Save your work again.
- When completed, “Anatomy of a Page” will be a visual reference to the parts of a typical newsletter layout. There's at least one example of each of the 16 items listed. *Your challenge:* to finish the layout by labeling it, using the numerals from 1 to 16 included at the bottom of the page. Try it now!
- Each label is a group object consisting of a square and a numeral. Select each label and drag it to a suitable position. If you're unsure of some of the terms, just continue to the next section of the QuickRef. You can return at any time, once you've located the definition you need in the Glossary.

## The Glossary Story

### Frame setup


#### More Information?

See QuickTour 4,  
“Linking Text Frames”.

The Glossary itself will begin on page 2. Before importing the text, which will fill about six pages, we need to set up a template page with a two-column frame.

- Double-click the **Current Page** box. Note that the dialog provides page creation, deletion, and navigation options. Click “Add Page” and the default choice will be “Add 1 page at page 2.” Leave the “Copy objects from page” box unchecked. Click **OK** and navigate to page 2.



- ❑ To create the frame, first click the  **Standard Frame** button on the left-hand Tools toolbar, which will give you the Standard Frame tool. Click at the upper left page margin corner and, holding down the mouse button, drag out a rectangle as far as the lower right page margin corner. Release the mouse button.

Since Snapping is turned on, the new frame sensibly aligns to the nearest guide lines—those for the page margins.

- ❑ Right-click the new frame and choose **Frame Setup....** Type “2” as the number of Columns, and enter “.1” in each of the four Margin boxes. The column gap should be 0.20. Click **OK**.
- ❑ With the new frame selected, choose **Update Object Default** from the Format menu so these settings will be in effect for frames you create later.



## Importing the Glossary

We’ll begin importing from page 2.

- ❑ Right-click the frame and choose **Insert Text File....** In the file selection dialog, specify Files of Type: “Rich Text (.rtf).” Locate the file GLOSSARY.RTF in the Samples folder and double-click its name. As importing proceeds, answer **Yes** to the option to Autoflow; this means PagePlus automatically creates new pages, with linked frames holding all the text of the “story” being imported. When importing concludes, answer **No** to the option to AutoFit. We want to leave the text size the same.

When importing is done, you’ll be looking at page 7, with that page’s main frame partially filled. Note that the Frame Info box on the Standard toolbar shows the story’s source file as well as the position of the current frame in the sequence of linked frames.

The next step is to carry out a simple Find/Replace operation to insert spaces between each glossary term and its definition. We’ll be using WritePlus, the built-in text editor.

- ❑ Double-click the frame to launch WritePlus. The full text of the Glossary story appears.
- ❑ Click the  **Find & Replace** button. In the Find box, type “#” and in the Replace With box, type “ ” (two spaces). Click **Find Next**, then click **Replace All**. Shortly the “No more occurrences found” message will appear. Click **OK**, then click **Close** to dismiss the Find & Replace dialog. Finally, click the  **Accept** (check mark) button to update PagePlus.

The Glossary text as it stands is essentially complete, minus the illustrations we'll be adding later. You may wish to print out pages 2 to 7 now for your own reference. This might also be a good point to save your work as a new version, for example incrementing from QREF1.PPP to QREF2.PPP.

## Room to grow

At present, the Glossary story text is contained in six linked frames on as many pages (2 to 7). As we proceed to add illustrations throughout the text, the story will overflow beyond page 7. Sooner or later, we'll need to create some additional pages to contain the overflow. It may as well be now.

- ❑ Starting on page 7, double-click the **Current Page** box and select the "Add Page" option. This time, check the "Copy objects from page" box. Enter "3" for the number of pages to add (at page 8) and click **OK**. Then click the **Next** (right arrow) button to view page 8.

Notice that the frame from page 7 has been copied, but not its story text. We now have three new pages with blank frames, but the frames will need to be linked into the Glossary story sequence.

- ❑ Click the **Back** (left arrow) button to return to page 7, which includes the last frame presently linked into the Glossary story. Click on the frame to select it. At the bottom of the frame, you'll see a small gray button; it's called the Link button. Click it to begin linking frames. Now click the Next (right arrow) button to go to page 8. To complete the link from page 7's frame, just position the pointer over the page 8 frame (you'll see the "Textflow" cursor) and click once. You'll see the story information updated in the Frame Info box.
- ❑ Repeat the linking procedure twice more, from page 8 to 9 and from 9 to 10.

## Page Two – "accent" to "cap line"




Now for the main business of the QuickRef project: producing a series of inline illustrations for key Glossary terms. We'll proceed alphabetically, so as soon as you're done with a page it will be ready to be printed out as a reference.

## alignment

For the first illustration, we'll apply five different kinds of paragraph alignment to some sample text.

- ❑ Open QREFMAST.PPP in the Samples folder. On the left, you'll see a group of five text blocks. Click on this group to select it, press **Ctrl+C** to copy it to the Clipboard, then close QREFMAST.PPP.
- ❑ Navigate to page 2 of the QuickRef publication.

For a suitable working view, you want the page edge centered in the window, with pasteboard area on one side and a column of text on the other. Usually, you'll want to be zoomed-in enough to read the text in the column, but not so close that you sacrifice workspace.

- ❑ To set the view, click the  **Zoom Tool** button and drag out a "marquee" selection rectangle around the top left quarter of the page area, including some pasteboard area as well. Can you read the text of the "alignment" Glossary entry? You may need to use the **Zoom Out** or **Zoom In** buttons for a better view. About 70% should be right. Is the page edge in the middle of the screen? Use the lower scrollbar or the **Panning** button to adjust the view.

Before continuing, you may wish to experiment with the various zoom and pan controls on the HintLine toolbar. You can also right-click on an object and choose **Zoom In** or **Zoom Out**.

- ❑ Press **Ctrl+V** to paste the sample text group, and drag it over to the pasteboard on the left of the page. Click the group's **Ungroup** button and you'll have five separate blocks of free text. Starting with the top block, click each one in turn to select it, and apply the appropriate paragraph alignment using the alignment buttons on the Standard toolbar (upper right): **Left aligned**, **Justified**, **Centered**, and **Right aligned**. To force-justify the fifth block, right-click it and choose **Spacing...**, then click the **Force Justify** option in the Spacing dialog and click **OK**. Note what that does to the last line!

Now create a text frame to contain the five blocks.

- ❑ Click the **Standard Frame** button, then click anywhere in the pasteboard area and drag out a frame, say, two by two inches. Set up the frame for 1 column, with top and bottom margins of 0 (right-click the frame and choose **Frame Setup...**)

Setting the text wrap properties of our illustrations will be an important part of preparing them for inline insertion into the layout. Wrap settings control how a column of frame text flows around an object. Usually we'll set the properties before inserting the object, then fine-tune the object's "wrap outline" values as part of final positioning.

#### More Information?

See QuickTour 7, "Wrapping Text".

- ❑ Right-click the new (empty) example frame and choose **Wrap Settings**. In the dialog, click **Wrap Outside** and **Square**, and change all four default Standoff values to ".1" (select the existing text in each box and type .1). Click **OK**.
- ❑ Drag the example frame into the left column of page 2 text, just below the "alignment" entry. Use the Pointer tool to adjust the frame's placement and width so it's inset slightly from the existing column margins. Be sure to drag using the Size cursor, not the wrap outline tool. Drag the frame's bottom, middle handle down several inches so the frame is about six inches high; we'll close it up later.
- ❑ Drag the alignment examples one block at a time into the new text frame, dropping them in the original sequence. (You'll see the block above highlight to indicate where the new block will be inserted.) Pull the bottom of the frame downwards if necessary so you can see all the text.

Now for finishing touches: standoff rules and white space.

- ❑ Click to select the top text block in the example frame.

You may have to click several times. There are four objects occupying the spot you're clicking! The selection cycles between the main frame, the text block in the main frame, the example frame, and the text block in the example frame. You'll know the example text block is selected when you see the "handles" that define its corners and edges.

- ❑ Right-click the selected top block and choose **Text Background....** Select "Lines" and check the box for "Line Above." Type the value ".1" for Gap Below Line, and click the "Measure" option under Style. (Measure means the ruled line will extend from left to right margin.) Click the **Line Attributes** button and specify 2.0p as the Weight. Click **OK** twice to apply the change.
- ❑ Repeat the process for the bottom example block, but this time give it a Line Below, using the same line settings.

- ❑ Select the middle (centered) block and drag each of its side, middle handles in about a quarter-inch or so. This shortcut adjusts the block's left and right Indent settings, making it easier to see the centered-text effect.
- ❑ To separate the example blocks from each other, we'll use a shortcut to add some Space Above to blocks 2 through 5.
- ❑ Starting with the second block, click and drag the block from its center, slightly downwards about an eighth of an inch. This introduces some white space to set the paragraph off from the one above. Repeat the process for the other three blocks.
- ❑ Finally, select the example frame and adjust its bottom edge upwards (using the bottom, middle handle) until the frame is just slightly larger than the text inside.




Great job! That wasn't trivial, especially for starters—but the alphabet is dictating the project sequence here... By the way, don't forget to save your work.

## Bézier

- ❑ Since we're now working on the right column of page 2, adjust your window view accordingly, with the pasteboard on the right side of the screen this time.

### More Information?

See QuickTour 9, "Using LogoPlus".

- ❑ Click the **Insert** button on the Tools toolbar and choose  **Logo** (LogoPlus) from the flyout menu. Drag out a region in the right column just below the "Bézier" entry, from the left to the right column margin and a bit more than 1/2-inch high. When you release the mouse, LogoPlus launches.
- ❑ In the list of templates, choose **Blank**, the default (perhaps taking a moment to preview some of the others), and click **OK**. In the Text Entry window at the upper left, type "Text on a Bezier curve..." and from the double row of buttons on the right side, click the top right **Bezier Text** button. Instantly the text you typed appears in the Preview pane.







- ❑ Locate the Text Size list box (it initially says “Auto Ps”) and select a value of 18.0. Click the **Size and Position** button to see this set of controls, and click the left-arrow position button until the text begins at the left side of the dashed magenta box (it shows the actual region you dragged out).
- ❑ Click the **A** **Text Attributes** button to return to that set of controls. This time, double-click the **Bezier Text** button to edit the curve. When you click on the curve in the Edit Curve window, you’ll see three nodes, each with handles. By dragging nodes and/or handles, you’re altering the mathematical parameters of the baseline upon which the text rests. To update the preview, click the **Accept** (checkmark) button; if you mess up, click the **Cancel** (x-mark) button. Experiment! (Remember, you can’t damage anything.)
- ❑ Once you’ve created some semblance of an attractive curve, click the LogoPlus **Accept** button to update PagePlus. Right-click the object and choose **Wrap Settings**. Set an outside, square wrap, leave the standoffs as is, and click **OK**.
- ❑ For fine-tuning object placement, zoom in quite tightly on the LogoPlus object and the “Bézier” entry. Now use the Pointer tool to adjust the object’s position so it’s just between this entry and the following entry for “blackletter.” Drag the nodes (corners, in this case) of the object’s wrap outline so there’s about ¼-inch of white space above and below the example. Keep the left and right edges of the wrap all the way out to the column margins, so there are no gaps for text to flow into (it’s slippery stuff!).

## blurb

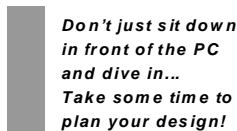
This exercise introduces another standard technique we’ll be using. You’ll begin by typing a short passage as free text; apply some formatting; and finally drag the example into position in the main frame.

- ❑ Adjust the window view so you’re fairly close in on the entry for “blurb,” with some pasteboard area on the right of the screen.
- ❑ Click the **A** **Text Tool** button, then click once on the open pasteboard region and you’ll see a flashing insertion point. Just start typing, exactly these words: “Don’t just sit down in front of the PC and dive in...” Press **Shift+Enter** to insert a soft return (line break). Continue typing: “Take some time to plan your design!”

- ❑ On the Standard toolbar, set the text block to “Arial” and “14.0p”. Then choose **Update Object Default** from the Format menu so these settings will be in effect for text you create later.
- ❑ Click the **Bold** and **Italic** buttons on the Standard toolbar.
- ❑ To adjust the size of the free text block, click the Pointer tool button, then drag the block’s right, middle handle leftward until the first line ends with the word “down.” (You may first have to scroll to the right, or zoom out a bit, to view the right handles.)
- ❑ Choose the  **Box** button and drag out to create a narrow, upright box just to the left of the text block. Click the  **Studio** button to display the Studio, and then click its **Colors** panel. Right-click on the black sample in the top row of “Normal Colors.” Choose **Apply to Fill**. In the “Shades” group, right-click the 50% sample and choose **Apply to Both**.

At this point you can either keep the Studio open, or close it again until it’s needed.

- ❑ Adjust the size and position of the box as shown below, then hold the **Shift** key down and click the box and the text block to select them both. Click the **Group** button to turn the multiple selection into a group object.



*Don't just sit down  
in front of the PC  
and dive in...  
Take some time to  
plan your design!*

- ❑ Right-click for **Wrap Settings**, and give a square, outside wrap with standoffs of 0 top/bottom and .5 left/right. Drag the group object into position just below the “blurb” entry. If necessary, fine-tune the wrap nodes at this point.

## boldface


- ❑ Using the Text tool, type “regular bold heavy” as free text. Set the block’s point size to 24pt. Then drag over each word in turn to select it, and apply formatting as follows, using the Standard toolbar controls: “regular” as Basic Sans; “bold” as Basic Sans (and click the **Bold** button), and “heavy” as Basic Sans Heavy.

- ❑ With the Pointer tool, drag the block over the Glossary story until you see the block with the “boldface” entry highlighted. Then release the mouse button to drop the example inline, just below the definition. With the example block selected, click the **Centered** button.
- ❑ Drag the example block slightly downward from its center to give some space above, and drag the “bookface” entry down just a bit (but not so much as to reflow it: back off if the “bounce” entry highlights).

## bounce

This brief exercise introduces the ChangeBar.

bounce

- ❑ As free text, type “bounce,” and set the block to Blippo 48pt. Click the  **ChangeBar** button to show the ChangeBar, expand it and click the **Values** tab. Select the “o” in “bounce” and adjust the ChangeBar’s (Baseline) Advance setting to “-12.0”. Repeat this for the “n” and “e.”
- ❑ Drag the block into place below the “bounce” entry and click the **Centered** button.

## cap height

Since this will be the last illustration on the page, it’s time to make sure that your next page will begin with the correct entry. Wrap settings and placement may need to be adjusted to avoid confusion as you proceed with the project.

- ❑ Take a moment to save your work, then open the QREFMAST.PPP file again. Locate the small illustration featuring a capital “A,” and copy it to the Clipboard. Leaving QREFMAST.PPP open this time, switch back to page 2 of your QuickRef-in-progress (try using the Windows menu). Paste the illustration group and position it on the pasteboard near the “cap height” entry.
- ❑ Right-click the group and set its wrap to square, outside, with standoffs of 0 top/bottom, 0 left, and .20 right. Drag into position *to the left of* both the “cap height” and “cap line” entries. Drag in the right edges of the two entry blocks to increase their indent from the right margin. Drag “cap height” down to position the blocks adjacent to the illustration.



- ❑ We want “cap line” to be the last entry on this page, so right-click that block and choose **Spacing**, then adjust the Space Below setting to 40p or so, until “caption” gets bumped to the next page. You might also adjust the Space Above/Below values for the previous inline examples. For symmetry, however, leave the Glossary story text blocks alone.

## Page Three – “caption” to “crop marks”



Since the first couple of examples on this page begin with designs pre-stored in the master file, we’ll take this opportunity to introduce the Portfolio—a repository that’s convenient both for storing objects you want to reuse, and for transferring multiple objects between documents.

### caption

- ❑ Switch to the QREFMAST.PPP file, display the Studio, and click its **Portfolio** panel. Holding the **Ctrl** key down, drag a copy of the lion picture and drop it into the Portfolio’s Designs group. (Not holding down **Ctrl** would result in a Move operation.) You need not provide a name for the design at this time; it will simply appear as “Unnamed Design.” Likewise, **Ctrl**-drag a copy of the group featuring the word “Everything” into the Portfolio.
- ❑ Switch to your QuickRef file and go to page 3. Click and drag the lion picture from the Portfolio out onto the pasteboard.

Note that a copy of the design remains in the Portfolio. (For future reference, to delete an item from the Portfolio, you can right-click on it and choose **Delete Design**.)

- ❑ Set the zoom view and scroll settings to allow a legible “caption” entry on the right, and pasteboard on the left. Drag the lion over where you can see him.
- ❑ Select the picture, then show the ChangeBar; click its **Size & Position** tab. Using the Object Rotation control, rotate two clicks of the “up” arrow, to +10.0 degrees.
- ❑ Drag the picture into position below the “caption” entry. Set its wrap to outside, square. Now zoom in for a better view. Using the Pointer tool, adjust the wrap outline tightly so it has a horizontal bottom edge and fills out to the margins, to push the “case” definition down. Click in the center of the top outline edge to insert a new node, which will let you bend the outline.



- ❑ Switch to the Text tool and type “It’s a jungle out there!” as free text. Set the block to 9pt, and drag in the right edge for a tight fit. Use the ChangeBar to rotate the caption block to +10.0 degrees, and drag it into position below and to the right of the picture.

## character

The “Everything” diagram in the Portfolio is the illustration to accompany the “character” entry. (If it’s not there, retrieve it from QREFMAST.PPP.)

- ❑ Drag a copy of the diagram out of the Portfolio and drop it over the frame text so the “character” entry ends just above it in the left column. The object’s left and right edges should align with the page margins. Set the wrap to outside, square, with standoffs of .15 top and .10 bottom.

## copyright

Rather than drag-and-drop free text into the actual text of the Glossary story sequence, you can keep a block as free text and let frame text flow around it.

SEE HELP/CONTENTS/HOW TO...

### Step by Step: How To...

Use Special Character  
Options.

- ❑ Using the Text tool, click for an insertion point on the pasteboard. Choose **Symbol** from the Insert menu and select **Copyright** from the submenu. Format the block as 60pt by typing “60” directly into the Text Size box and pressing **Enter**. Tighten up the right edge of the free text block. Set its wrap to outside, but “irregular” this time. Uncheck “Crop object to wrap outline” so no portion of the symbol disappears.
- ❑ Drag the character into position *to the right of* the “copyright” entry. Edit its wrap outline (click the outline to add a node on the left edge) and make sure the right-hand outline edge extends to the right margin.
- ❑ Before proceeding, make sure the two-line entry for “crop marks” is the last entry on the page. Again, you can drag individual text blocks down slightly to increase the spacing between them.

## Page Four – “cursive” to “folio”



### deck

- Type as free text: “Introducing PagePlus 6.0”. Set the block to Chanson Heavy 18pt, Centered.
- As a separate free text block, type: “It’s what you’ve been waiting for!” Make sure this is Arial 14pt and center it. With the Pointer tool, tighten up both block’s bounding boxes and position the second below the first.
- Drag out a selection marquee around both objects and group them. Set the group object’s wrap to outside, square, with standoffs of .10 top/bottom and 0 left/right. Drag into position below the entry for “deck.”

### dingbats

This example is similar to the “copyright” example on the previous page, but uses the Windows Character Map applet.

- Using the Text tool, click for an insertion point on the pasteboard. Choose **Symbol** from the Insert menu and select **Other** to bring up the Character Map accessory. In the list of fonts, select Wingdings. Locate the symbol five from the right and three down in the table (keystroke “{”). Double-click to select the character, then click **Copy** and **Close**.
- In PagePlus, press **Ctrl+V** to paste the “flower” as free text at the insertion point. Tighten the right edge and set the block to 90pt (type the value into the Fonts box and press **Enter**). Set the wrap to irregular, and uncheck “Crop object to outline.” Drag the object into position to the right of the “dingbat” entry.
- Adjust the wrap outline so the illustration fits into the white space to the left of the entries for both “descent” and “dingbats,” which should contain two lines and four lines, respectively.

### display type

- Type as free text, using three lines: “Invite Engraved <Enter> Pagoda <Enter> Smashed”. Set the block to 30pt, Centered. Then use the Text tool to select each line in turn and set it to its respective font. Make the first line 20pt. Turn the object’s outside text wrap on. Now press and hold down the **F4** key while dragging the object into position (**F4** keeps it as free text). Adjust the wrap outline by hand.

## dropped (drop) cap

- ❑ Click to select the text block with the “drop cap” entry. Choose **Dropped Caps** from the Format menu and select “Dropped.” Make sure the drop setting includes 3 lines, and click **OK**.

## drop shadow

This effect makes use of layering and tinting (shading).

- ❑ Type the words “Shadow text” as free text. Set the block to 30pt Cairo and tighten the edge. Now hold down the **Ctrl** key, click the object and drag away to create a copy.

The copy is one layer above the original. The layer behind—that is, the original block—will become the “shadow.”

- ❑ Zoom in more closely on the two objects and select the original object. On the Studio’s **Colors** panel, click the 30% Shade sample. Then drag the copy so it’s slightly offset, above and to the left of the original. You can use the keyboard arrows to fine-tune positioning. When you’re happy with the effect, drag out a selection marquee around both objects, and group them.
- ❑ For added effect, use the ChangeBar to rotate the group +10 degrees. Drag it into position below the “drop shadow” entry, so the illustration becomes the last element in the left column; it can extend outward into the left margin. Set a square, outside wrap, and adjust the outline until it fits. The entry for “ear” should now begin at the top of the right column.

## Egyptian

- ❑ Type as free text: “Commerce”. Tighten the edge and set the block to the Commerce font, 36pt. Drag it into position, holding down **F4** to keep it as free text. Give the example a square, outside wrap and adjust the outline as needed.

## family

This example introduces the special effect of “ghosting” light-shaded text behind solid black text.

- ❑ Type as free text: “Times Regular <Enter> Times Italic <Enter> Times Bold <Enter> Times Bold Italic”. Tighten and set the block to 30pt Times New Roman. Click the Align Right button, and click the 30% Shade sample on the Studio’s **Colors** panel.

**More Information?**

See QuickTour 12,  
“Layering Objects”.

- ❑ Use the Text tool to select and format the second, third, and fourth lines individually to their respective styles. Right-click the block and choose **Layer/Send To Back** so the block goes behind all other page elements. Now drag it into position, holding down **F4** for free text behind the entry for “family,” so the font names end about halfway into the right margin. Adjust vertically for best visibility.

Some printer drivers have trouble with pages that include shaded text (like this one). For best results, click the **Properties** button in the Print dialog and select the **Fonts** tab. Check the option to “Download TrueType fonts as bitmap soft fonts.”

Before proceeding, check that the entry for “folio” ends the right column. (Adjust the wrap settings on the “Commerce” font example if necessary.) We want the next page to start with the “font” entry.

## Page Five – PagePlus Font Sampler



This special page provides—in addition to a definition for the term “font”—a visual reference showing the selection of fonts included in the basic PagePlus installation.

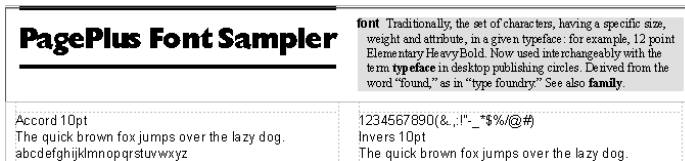
### font

The Font Sampler page will use text that’s not part of the Glossary story, so we’ll insert a new page at this point, along with a new frame.

- ❑ Right-click on the page and choose **Page Manager...** Select **Add page** set for “1 page at page 5” with “Copy objects” unchecked. Click **OK**, then navigate to the new page. Snapping should be turned on.
- ❑ Zoom out to Fit Page view. Choose the **Standard Frame** tool and drag out a frame fit to the page margins. Drag the top edge down leaving about two inches between the frame and the top of the page.

Assuming your defaults are set properly, the new frame will have the same properties as the frames used for the Glossary story, except that we’re going to keep it unlinked. In the space above the frame, we’ll create two elements: a headline or title and (in a sidebar) the definition of “font.”

- ❑ Type as free text: “PagePlus Font Sampler” and set the block as Centered, Chanson Heavy 20pt. Tighten the bounding box and drag the block (using **F4** to make sure it stays as free text) into position above the left frame column, fit into the top and left page margins. Right-click the object and choose **Text Background...**, then select **Lines** and create lines above and below, with a gap of .10 each, and a 3pt line specified in Line Attributes. Leave the “Text” style selected.
- ❑ Now advance to page 6 and click-drag the first entry (for “font”) all the way out of the frame onto the pasteboard. Return to page 5 and (using **F4**) drag the text block from the pasteboard to the top of the right column, adjacent to the “font sampler” headline.
- ❑ To create a background for the sidebar, right-click it and choose **Text Background...**, then select **Background Rectangle**. Set options of 10% Black, square corners all the same, “Measure” style (this extends the gray box out to the edges of the block).
- ❑ Right-click the empty frame and choose **Insert Text File...** In the dialog, make sure “Retain Format” is checked, and locate the file WIZFONTS.RTF in the Samples folder. Click **OK** to import it (click **No** to decline the AutoFit option).



To increase the spacing between all the paragraphs in the new story, we can modify the named style that they all share.

- ❑ Click to select any block. Choose **Text Style Palette...** from the Format menu; “Normal” (the style name carried over from the source file) will be shown in the Styles box. Click “Modify the selected style,” then “Spacing and Alignment.” Set the Space Below attribute to 50%. Click **OK**, **OK**, and **Apply**.

The final step is to format each block in turn with the corresponding font name. It’s not the most exciting activity in the world, but the Studio’s **Text** panel makes short work of it...

- ❑ For each block: Select the text block, then click the name of the specified font in the **Text** panel.

The **Text** panel is more useful for this task than the Font Name box on the Standard toolbar, because its scroll position doesn't change, so you can proceed down through the alphabet rapidly.

This Font Sampler is just a start. You may want to add other varieties of these same fonts, or add a "Favorite Fonts" page to the QuickRef later on.

## Page Six – “foot” to “justified”



By now, actions like adjusting the zoom and scroll settings, choosing the Text tool to type free text (and the Pointer tool to move or resize text blocks), formatting text, setting the wrap outline, clicking **OK**, and so on, are no doubt becoming familiar. That's progress! Accordingly, our instructions from here on will dispense with the more basic reminders and focus on essentials...

### gutter

This one's just for fun.

- ❑ As free text, type “In the gutter”. Format it as 30pt Balloonist. Separately, type a capital “F” and format it as Wingdings, 72pt. Shrink the block handles, put the fist (as it's known in the trade) to the right of the phrase, and group the two. Set wrap and position the group below the “gutter” entry with the hand pointing to the actual gutter between the two columns.

### half-fill text

First, we need to draw a background square with its upper half white, its lower half black.

- ❑ Choose the Box tool and hold down the **Shift** key to draw a square, slightly larger than 1.5 inches per side. It should have a black line and white fill. Then draw another box, half as high as the square, and fit it into the lower half of the square, adjusting the corners to fit precisely. On the Studio's **Colors** panel, click the black sample fill the box—now the lower half of the square—with solid black.

Now for the text.

- ❑ Type as free text on three lines: “Black <Enter> and <Enter> White”. Set the block to 36pt Basic Sans Heavy, Centered. Now **Ctrl**-drag to create a copy of the first block.

The effect is created by cropping the top-layer copy.

- ❑ Drag the first block into position within the square, so the midline of the square bisects the word “and” in the text. Now only the top half of the text is visible. Click to select the other text block (the copy) and give it a solid White fill (click the White button on the Colors toolbar. The letters will disappear, but the object is still selected, and it’s on the top layer. Drag it into the square and position it precisely over the first text block. You’ll know it’s in registration when the black text in the top of the square completely disappears.

SEE HELP/CONTENTS/HOW TO...

**Step by Step: How To...**

**Rotate and Crop  
Objects.**

- ❑ Now for the final cropping. With the topmost (white) text block selected, set its wrap properties to outside, square, and check “Crop object to outline.” Click **OK** and adjust the upper corners of the wrap outline downward so as to crop (hide) the top part of the white letters. The top of the wrap outline should line up with the black/white midline inside the square. As you crop, you’ll see the black letters made visible again.
- ❑ When you’re done, drag a marquee around all four objects and group them. From the Tools menu, choose **Convert To Picture** and respond “Yes” to the request to delete/replace.



(Converting to a picture is a good trick to use if you find that certain effects, like this one, pose problems for your printer!)

- ❑ Finally, drag the new picture object over and drop it below the definition for “half-fill text.” Give it a square wrap with standoffs of 0 top/bottom and .7 left/right.

Before proceeding, make sure the last line of the left column is the definition for “hard return.” You may have to do some fine-tuning of wrap outlines, or nudge a text block up or down.

## **italic**

- ❑ Type as free text: “Try using italics for pull-quotes and captions.” Set the block to Grenoble 24pt, Italic (of course!); leave it left-justified.



- ❑ Separately, click for a free text block and type a “smart” open-quote character (ANSI value 147). To do this, hold down the **Alt** key and press “0147” on the numeric keypad. Tighten up the right edge. Set this block to 72pt Grenoble (this time regular, not italic). Create another little text block with a close-quote (ANSI 148, or **Alt+0148**) and duplicate the formatting.
- ❑ Now compose these three blocks into one big pull-quote. Resize the main text block (drag the right edge in) so it’s four lines and the third line reads “pull-quotes.” Position the open quote to the top left, and the close quote to the bottom right of the blurb. Now, group them. Give the group a square, outside wrap and drop into position below the “italic” entry. Adjust the wrap settings so the definition of “justified” ends the column. (The word “alignment” should be on the last line, by itself.)

## Page Seven – “kerning” to “OPI”



### kerning

This is a simple before/after example, demonstrating the kerning of several letter pairs.

- ❑ Type as free text: “Wo, Ya, Tu” and set the block as 36pt Times New Roman. **Ctrl**-drag to create a copy of the first block, and position it just below the first one with their left edges aligned. Make sure you are zoomed well in on the letters.
- ❑ Choose the Text tool and click for an insertion point between “W” and “o” in the second block. You could choose Text/Kern/Negative from the menu, but it’s infinitely simpler to press **Ctrl+Alt+’-’** (minus key on numeric keypad). Do this six or eight times, until the “o” is under the top serif of the “W.” If you need to back off a bit, press **Ctrl+Alt+’+’** (plus key).
- ❑ Repeat the procedure with the other two pairs in the second block. Then group the two blocks, give the group a square wrap outline with top and bottom standoffs of .10, and place it in position below the “kerning” entry.

In practice, as the definition states, kerning is generally applied only to headline text at larger sizes. If you keep the “Auto pair kerning” option (**Format/Spacing.../Options**) set to 16 points, you’ll rarely need to think about it.

# Wo, Ya, Tu

# Wo, Ya, Tu

## leading

- ❑ Type as free text (all capitals): “HEADING <Enter> LEADING”. Format the block as Commerce 36pt.
- ❑ Show the ChangeBar, select the **Values** tab, and locate the Leading control. Click the up- and down-arrow nudge buttons to experiment with various leading settings. Move the lines together until an optimum setting of about 90% is reached. Then set the block’s wrap to square, with standoffs of .1 top/bottom and .40 left and right.
- ❑ The “leading” entry is fairly lengthy, so let’s nest the illustration inside it. A good place would be above the sentence that starts with the word “Headlines.” Before moving on, make sure the last line of text in the left column is “See also word spacing.”

## letterspacing

The illustration will go at the top of the right column.

- ❑ Type as free text: “Line has letterspacing 0” in Arial 14pt. Select and copy the line to the clipboard, then insert a return and paste the same line below the first. Repeat this until you have five identical lines. Show the ChangeBar (**Values** tab) and locate the Letterspacing control.

We’re going to show how variations in letterspacing affect a typical line. The middle line will remain as is, with no tracking (letterspacing) adjustment.

- ❑ Starting with the top line, click the up-arrow nudge button on the Letterspacing control to adjust the value to +10% (or simply type in the value and press **Enter**). Give the second line a value of +5%, the fourth line a value of -5%, and the last line -10%.
- ❑ Using the Text tool, edit the number shown in each line to reflect the line’s tracking value: +10, +5, 0, -5, -10.

## logo

This short exercise will demonstrate how quickly you can get results with LogoPlus.

- ❑ Click the **Insert** button, choose **Logo** from the flyout, and drag out a square (about two inches per side) in the right column below the “logo” entry. This will predefine the size of the logo object and launch LogoPlus.
- ❑ From the alphabetical list of template logos, choose “Harley” and click **OK**. The layered graphic appears in the Preview window. Note the layer tabs at the left of the window. Click a few and you’ll see how they each access a single layer of the composite design while “ghosting” the rest.

For now, we’re simply going to alter the three text layers.

- ❑ Click a Text tab (showing the letter A), type any new text into the Text Entry window at the top, and click the adjacent Accept Edit checkmark button. The text pops right into the design. Text size is set automatically in the template; should you need to adjust it manually, click the text box showing “Auto Ps” and select a specific point size. In our example, we changed “COOL HARLEY” to “AMALGAMATED WIDGET”; “MONSTER” to “HEAVY”; and “BIKE COMPANY” to “LIFTING MECHANISMS.” Feel free to experiment at this point, but be warned: LogoPlus can be addictive!
- ❑ When you’re all done, click the **Accept** checkmark button (this time, the one at the lower right) and your logo pops into PagePlus. You’ll need to adjust position and wrap, of course: try 0 top/bottom and .40 left/right.
- ❑ Before continuing, the last words in the right column should be “OPI comments describe the placement.”.

## Page Eight – “ornamental cap” to "resolution”



### outline

- ❑ Type as free text: “Napa Bold”. Set the block to Napa Bold, 30pt. Right-click it and select **Character...** to access the Character dialog. Under Effects, check **Outline**. Set the wrap outside to 0 all around, and drag into position holding down **F4**.

### paragraph spacing

- ❑ Right-click on the “paragraph spacing” text block and select **Spacing...** to access the Spacing dialog. Next to Space Above and Space Below, uncheck the “Absolute” boxes to allow percent values to be entered. Type 50 as Space Above and 200 as Space Below, and click **OK**. Now with the Text tool, add the following to the entry: “This text block’s spacing is set 50% above, 200% below.” Select that new sentence and format it Bold.

### picture cap

For this effect, we’ll combine a clipart border with a capital letter from the script font Ancestry.

- ❑ First, type a capital “P” as free text on the pasteboard, and set it to 18pt Ancestry. Tighten up the right edge. Zoom in.
- ❑ Next we’ll get a clipart border from the Samples folder. Click the **Import Picture** button and (since you turned off the Import Picture Wizard earlier, right?) you’ll see a standard open file dialog. Locate BORD\_4.WMF in the Samples folder and select it, then click **OK**.
- ❑ Click back in PagePlus just above and to the left of the capital “P.” You’ll see the Picture Size cursor, which lets you drag to set the size of a pasted picture. If you drag without holding down the **Shift** key, you’ll see the object wants to be square shape. Instead, press the **Shift** key to allow unconstrained sizing, and drag out a small rectangle just large enough to enclose the capital “P.” Position and resize the frame so it’s enclosing the P and correctly aligned, then group the two objects.

- ❑ Give the group a square wrap, with 0 standoff all around. Drag it over to the left of the “picture cap” entry, so its top is lined up with the first line of text. For a “raised capital” effect, increase the paragraph’s Space Above setting: the shortcut is to click to select the entry’s text block, then drag it down slightly from the center until the baseline of the top line is aligned with the base of the capital’s frame. Using the text tool, delete the now redundant initial “p” in the word “picture.”



**Picture cap** An graphic effects.

- ❑ Before proceeding, adjust wrap and spacing so the first column ends with “slightly more or less than that,” and then click to select the main text frame itself. Drag the bottom of the frame up just a bit so the first column ends with “Equal to 1/72”. This will ensure the page as a whole comes out right.

## point size

- ❑ As free text, type: “8pt10pt12pt14pt18pt36pt60pt” (with no spaces). Set it to Times New Roman and, using the Text tool, carefully select each point size reference (including the “pt”) and set it to the corresponding point size. For 60pt, you’ll need to type the value directly into the PointSize box and press **Enter**. Give the block a square wrap and drag it into position. The block is fairly wide, so the “pt” in “60pt” will extend past the right margin.
- ❑ Adjusting the wrap outline is a bit complex. Start by setting outside, square, as usual. To edit the wrap outline, click to add an extra node at the top, just to the left of “36pt.” Bring the left outline down close to the smaller point sizes. Extend the outline up diagonally from the new node to the right edge, above the “60pt,” so that the line “Also called ‘body size’” in the entry is sitting on its own line.

## raised cap

- ❑ Right-click on the “raised cap” text block and choose **Dropped Caps....** Select “Raised” and leave the options set as they are (a 3-line raise). Click **OK**. Voilà! A raised cap.

- ❑ Before going to the next page, make sure the entry for “resolution” is the last text block on this one. If any part of “reverse” is showing, or if all the lines of “resolution” aren’t shown, adjust the right column spacing as needed (or raise the frame’s bottom edge some more).

## Page Nine – “reverse” to “set-width”



### reverse

The reverse effect for text uses two elements: background and foreground. In this publication, we’ll specify black and white, but you can create a wide variety of effects using grayscale shading or colors.

- ❑ Type as free text (all caps): “REVERSE” and set to Excalibur 36pt.
- ❑ Now choose the Box tool and draw a box around the text, about ¼ -inch outside it on each edge. On the Studio’s **Colors** panel, click the black sample to fill the box.

Hmm, where did the text go? Don’t worry, nothing’s wrong. The box is the top layer at the moment, obscuring the text behind.

- ❑ So right-click on the box, choose **Layer** and **Back One** from the submenu.

This sends the box one layer back, and the text is now on top. But we can’t tell, yet—the text is still black, of course.

- ❑ Click again to select the text block, then click the white sample on the **Colors** panel to fill the letters with white. Group the two objects and give them a square wrap with .1 standoff top/bottom. The group should fit nicely in the left column just below the “reverse” entry.




### rule

This exercise involves reformatting only one text block.

- ❑ Right-click the entry for “rule” and choose **Text Background...**, then select the **Lines** option.


Earlier, we applied solid ruled lines to the heading for the Font Sampler page, using the “measure” setting.

- ❑ This time, check **Line Above** and specify a .10 gap. Click the **Line Attributes** button, and under Line Type choose the double-line rule with two pixels below, one above, like this:  Since the rule is four pixels wide, including the space, you'll also need to specify a Weight of 4.0p. Click **OK**. Select the Custom option and type “2.5” into the Length box.

By the way, the Text option matches the ruled line to the adjacent line of text; Measure (as we've seen) runs from margin to margin; and Custom provides a left-aligned rule where you can set a specific length.

- ❑ Repeat the previous settings exactly for the Line Below, only this time choose the double-line rule with the thick line above. Finally, click **OK**. Drag the “running” block (just below this one) down to insert some white space between the two blocks.

Now let's tweak the paragraph spacing and indents to match the rules.

- ❑ With the text block selected, click the  **Align Center** button.
- ❑ Right-click the block and choose **Spacing...**, then specify exactly 12 points above and below (keep “Absolute” checked, type in the 12.0); then click **OK**.
- ❑ As for indents, it's easiest to do this by eye. Click and drag the left, middle handle on the bounding box rightward until the word “rule” lines up with the rules. Do likewise from the right side, so the text block is entirely between the two ruled lines.

The next several exercises are a bit repetitive, but will go quickly. Remember the old axiom about “five percent inspiration, ninety-five percent perspiration”—and don't forget respiration. Now might be a good time to take a few deep breaths...

## sans serif

- ❑ As free text, type: “Arial <Enter> Basic Sans <Enter> Blippo Light <Enter> Napa” and format the block as 36pt. Click the **Align Center** button. With the Text tool, select each line in turn and convert it to the corresponding font. Give the block a square wrap with 0 standoff all around, then maneuver it into position below the “sans serif” entry. Adjust the wrap, if necessary, so the first line of the “scanner” entry is at the bottom of the left column; the second line should flow to the top of the right column. As with the preceding page, you can raise the lower edge of the main frame slightly if necessary.

## script

- ❑ As free text, type: “Handscript” and format the block as Handscript, 40pt (type in the value). Give the block a square wrap with standoffs of 0 top/bottom and .5 left/right. Plunk it in place.

## serif

- ❑ As free text, type: “Casablanca <Enter> Seabird <Enter> Times New Roman” and this time use 30pt; again, center the text. With the Text tool, convert each font name to its particular font, and set the block wrap square with 0 standoff all around. Drag into position.
- ❑ Before continuing, adjust wrap and spacing as needed so the entry for “set-width” ends the page. The entry for “shading” should be entirely on the next page.

## Page Ten – “shading” to “weight”



Coming down the home stretch now...

### shading

We’ve used both text and graphic shading before; this exercise introduces a handy positioning technique that will help you in various situations where precise alignment is a necessity. In short, the task is to replicate one text block a number of times, and arrange the copies in a symmetrical offset pattern.

- ❑ To begin, scroll over so you have nothing but pasteboard showing, and zoom to about 60%. To create the initial block, type “GRADUATED SHADING” as free text and set the block to Commerce 18pt.

Now to make ten copies.

- ❑ With the block selected, press **Ctrl+C** once, then press **Ctrl+V** exactly ten times.

You’ll notice that the copies appeared in the center of the edit window. They’re now stacked ten deep, with the top one still selected. For the desired effect, we want to spread them out diagonally toward the lower right; the trick is to use only the arrow keys so as not to risk messing up the job by using the mouse.



- ❑ Begin by pressing the down-arrow key 20 times, then the right arrow 20 times. That takes care of the most recent block. Click to select the block above it, then press the “down” and “right” arrow keys 18 times each. This time, click the 90% Shade sample on the Studio’s **Colors** panel.

See the pattern developing?

- ❑ For the remaining blocks, you’ll need to use two fewer button-presses each time—16, 14, 12, 10, 8, 6, 4, and finally 2—and decrease the shading by 10% each time: i.e., from 80% down to 10%. When you’re done, to improve the effect, click the frontmost (100%) text block and give it an Outline style using the Character dialog (via a right-click). Delete the original block from which the copies were made.
- ❑ Marquee-select and group all ten copies and set the group’s square wrap standoff to 0 all around. Drag the group into position just below the “shading” entry.



## slant

- ❑ Type as free text: “LEANING”. With the Text tool, select only the first character and set it to 24pt. Then select the remaining characters (“LEANING”) and set them to 14pt.
- ❑ With “LEANING” still selected, right-click to access the Character dialog, and set the value in the Slant control to “-20.0deg”. Make sure it’s the negative value, not the positive value!
- ❑ Now turn the block’s wrap on (square, 0 standoff all around) and bring the outline in as close as possible to the text (this is going to be a tight fit). Drag the block into position near the right-hand edge of the left column, in the white space midway between the entries for “sidebar” and “slant.” Both entries should stay as two-line paragraphs without wrapping to a third line.

As with shaded text, some printer drivers have trouble with slanted text. For best results, click the **Properties** button in the Print dialog and select the **Fonts** tab. Check the option to “Download TrueType fonts as bitmap soft fonts.”

## small caps

- ❑ With the Text tool, select just the text of the “small caps” definition (not the words “small caps” themselves). Right-click and choose **Character...**, then select “Small caps” in the Case list box, then click **OK**.

By the way, had you selected the text block as whole, or its entire text, applying a change from the Character dialog would have imposed a single font (whichever was shown in the dialog) on all characters in the block. The way we’ve done things here, we keep the term “small caps” in the Arial font.

## soft return

- ❑ With the Text tool, edit the “soft return” entry by pressing **Shift+Enter** to insert a soft return after each of the following words: “character,” “line,” “continuing,” and “same.” For better appearance, use the Pointer tool to drag the block’s left, middle handle in about an inch to change the indent and close up some of the white space just created.


Note that the spacing between the new lines is identical and they are all indented, per the paragraph’s defined hanging indent. Pressing **Enter** for a hard return, on the other hand, would start a new paragraph in the same text block, having its own hanging indent, and with a “1.0p Space Below” setting (although subtle) separating the old paragraph from the new one. Try experimenting with these values in a separate document. And check online help for some differences in the way WritePlus handles hard and soft returns.

## strikethrough

- ❑ Just as with the previous “small caps” example, use the Character dialog to apply the Strikethrough style only to the definition text, not to the term “strikethrough” itself.

## text wrap

Follow these directions carefully for an interesting text-wrap effect.

- ❑ Zoom/scroll until half your window shows the right column and the other half shows pasteboard. Click to select the “text wrap” block and drag it right out of the frame, dropping it half on the page and half on the pasteboard as free text. Click the **Align Center** button to center text in the block. With the Text tool, insert a return just after the words “text wrap” so they sit on a separate line.
- ❑ Click the  **Shape** button and choose an Oval (top left icon) from the flyout. Draw a perfect circle (hold down the **Shift** key as you drag out) about 1.5 inches in diameter. Now show the ChangeBar (**Size & Position** tab) and then use the Object Width control to set the circle’s diameter to *exactly* 1.5 inches. (Type in the value and press **Enter**.)

You’re about to flow the text block inside the circle. Here’s how it’s done.

- ❑ Right-click the circle and choose **Wrap Settings**. Click the Wrap Inside option (we haven’t used this before!), with Irregular Wrap and standoffs of .1 in all directions. Make sure to uncheck the “Crop object to outline” box, or else parts of the circle may be inadvertently hidden. Click **OK**.
- ❑ Now right-click the text block, choose **Wrap Settings** and select **Text will wrap**. Drag the centered text block over the circle. You’ll see the text flow inside the circle’s outline. Adjust the text block’s position slightly until all the text fits inside. The word “outline” should be on the last line by itself.
- ❑ Select/group the two objects and give the group its own wrap settings: outside, square, standoffs 0 top/bottom and .6 left/right. Drag it into position at the top of the right column. The entries for “sidebar” on the left and “thumbnail” on the right should now be lined up.
- ❑ The result looks like what you’d get with a circular text frame, but this enclosed text is still part of the original glossary story.

## weight

- ❑ Type as free text: “Grenoble Light <Enter> Grenoble Heavy”. Set to 24pt, then set each line to its corresponding font. Give the block a square wrap with 0 standoff top/bottom, and drag it into position as the bottom-most element in the right column.

## Page Eleven – “white space” to “x-height”



### white space

- ❑ First, drag the “white space” entry out of the frame to the pasteboard and keep it nearby as free text. Next, use the Box tool to drag out a box at the top of the left column, starting at the top left corner. Make it as wide as the column and about an inch high.
- ❑ Use the ChangeBar’s **Size & Position** tab to accurately set the box’s Object Height to 1.3 inches. Adjust the margins on the “white space” block so the first line wraps after “containing.” Drag the block and position it in the center of the box, while holding down **F4** to keep it as free text.

### width

- ❑ Type as free text: “Arial 80% <Enter> Arial 100% <Enter> Arial 150%” and set the block to 18pt. Show the ChangeBar (**Values** tab) and locate the Width control. With the Text tool, select the first line of text and use the Width control to set it to 80% (condensed). Set the third line to 150% (expanded). Leave the middle line at 100% (normal).

### word spacing

The final exercise is a visual comparison of two techniques for “loosening” paragraph text.

- ❑ Open QREFMAST.PPP and locate the text block starting with “The letterspacing in this paragraph...” Copy it to the Clipboard, then return to your QuickRef publication and paste the block onto the pasteboard.

- ❑ Show the ChangeBar (**Values** tab). With the Text tool, select the text of the first paragraph in the sample block, set the ChangeBar's Letterspacing control to 6%, and press **Enter**. You'll see the selected lines "expand." Now select the second paragraph and this time right-click and choose Spacing. Select the **Advanced** tab of the Spacing dialog and alter the values shown for "Word space" as follows: Minimum space: 40% Optimum space: 50% Maximum space: 70%. Click **OK**.

Take a look at the comparison. What's *your* opinion?

- ❑ Before positioning the block, draw a box around it, allowing just a slight margin on all sides. Group the two objects, and set the wrap to square, 0 standoff all around. Drag the group into the left column.

## Anatomy of a Page (reprise)

Every puzzle deserves a solution. For the benefit of anyone who might still be uncertain as to the placement of labels on page 1's "Anatomy of a Page" layout, here's the key.

- ❑ Open QREFMAST.PPP and navigate to page 2. There, you'll find a scaled-down replica of the Anatomy layout, complete with labels. If you like, you can copy and paste the group to the right column of your QuickRef's last page. It's up to you.



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# PagePlus Keyboard Shortcuts

## Keypad shortcuts

Press...	To...
Page Up	Display the previous page
Page Down	Display the next page

## Menu shortcuts

Press...	To...
Alt + underlined letter in menu name	Display menu
Underlined letter in menu item	Send command

## Shift-key shortcuts

Hold down Shift key when...	To...
Moving an object	Constrain the movement to horizontal or vertical. To switch directions, release and then press <b>Shift</b> again
Creating and resizing	Constrain the operation (in general)
Drawing a line	Constrain angle to multiple of 45 degrees
Drawing a box	Draw a square
Drawing an oval	Draw a circle
Resizing a picture	Allow free resizing. Keep <b>Shift</b> up to preserve aspect ratio (proportion) of original picture
Selecting a text region	Highlight the text region
Using Select All	(If you have an object selected) Select only objects <u>of the same type</u> as the selected object.
After drawing a line, box, or shape	Retain the current graphic tool instead of reverting to Pointer

## Ctrl (Control)-key shortcuts

Hold down Ctrl key and...	To...
Drag an object	Duplicate the object (press <b>Ctrl</b> first)
Double-click a text block	Load the single text block into WritePlus, rather than the whole story
Press <b>G</b>	Display the Import Picture Wizard

## Esc (Escape)-key shortcuts

### Press the Esc key when...

Sizing, moving, or creating an object  
Importing text

### To...

Cancel the operation  
Cancel the text import

## Function-key shortcuts

### Press...

### To...

- F1** Display the Help Contents screen.
- F2** When moving or dropping text into a frame which already contains text, press **F2** to switch between the text block dropping before or after the highlighted block.
- F4** If you are dragging a block of frame text, press **F4** to make it drop as free text. Similarly, when dragging free text over a frame, press **F4** to drop the text as a block within that frame.

## Character shortcuts

### Press...

### For...

### Character Name...

<b>Ctrl+Alt+8</b>	•	Bullet
<b>Ctrl+ /</b>	†	Dagger
<b>Ctrl+Alt+ /</b>	‡	Double dagger
<b>Ctrl+Alt+=</b>	—	Em-rule or dash
<b>Ctrl+Alt+c</b>	©	Copyright symbol
<b>Ctrl+Alt+r</b>	®	Registered symbol
<b>Ctrl+Alt+t</b>	™	Trademark symbol
<b>Ctrl+[</b>	‘	Single open quote
<b>Ctrl+]</b>	’	Single close quote
<b>Ctrl+Alt+[</b>	“	Double open quote
<b>Ctrl+Alt+]</b>	”	Double close quote
<b>Ctrl+Alt+,</b>	‘ ’	Comma space (width equal to that of comma in the typeface; for lining up columns of numbers with commas as separators)
<b>Ctrl+Alt+1</b>	‘ ’	Digit space (width equal to that of ‘0’ in the typeface; for lining up columns of numbers)
<b>Ctrl+Alt+m</b>	‘ ’	Em space (equal to point size of typeface)
<b>Ctrl+Alt+n</b>	‘ ’	En space (equal to half of point size)
<b>Ctrl+Alt+2</b>	”	Inch mark
<b>Ctrl+Alt+’</b>	’	Foot mark