

# **PagePlus 9.0 Companion**

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## Our main office (UK, Europe):

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PO Box 2000, Nottingham, NG11 7GW, UK

Main	(0115) 914 2000
Registration	(0500) 454 645
Sales	(0800) 376 7070
Technical Support*	(0115) 914 9090
Customer Service*	(0115) 914 9090
General Fax	(0115) 914 2020

\*Local rate (UK only) (0845) 345 6770

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1



# Welcome

## Introduction

Welcome to PagePlus 9.0—still the best value in a complete desktop publishing package for your home, school, church, or growing business. PagePlus 9.0 “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 9.0 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 9.0—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 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 Project.** Follow the instructions to build your own illustrated Desktop Publishing reference, and grow your own skills at the same time.

# What's New in PagePlus 9.0...

If you're a returning user, welcome back! You'll find links to details on all these new features in the **Welcome** topic of online help.

- ◆ **Create PDF Output for Professional Printing...**

**PDF (Portable Document Format)** export is now just a few clicks away... easier and more reliable than PostScript for delivering a publication to your print partner. A single composite file (using the 100% press-ready PDF/X export format) includes all the color information needed for spot or process color separations... with all fonts embedded in one compact package.

- ◆ **...or PDFs for Standalone Distribution**

PDF provides a secure, cross-platform electronic alternative to paper-based publishing. Enhance your standalone PDFs with **hyperlinks**... create a linked table of contents or connect readers to document or Web pages, e-mail feedback, or external files (including other PDFs). Use the new **Bookmark Manager** to compile a handy navigation pane for your readers, with pointers to specific document pages or locations. **PageHints** now afford a range of annotation options for PDF files. And you can **protect** your documents using password access and/or feature locking!

- ◆ **Introducing SerifPrintShop.com for Guaranteed Professional Results**

Now enjoy high-quality, full-color output from Serif's own **professional print service**... Start with an SPS Wizard or from-scratch publication, then employ the full range of powerful PagePlus tools to design business cards, stationery, flyers, newsletters, promotional or gift items like mugs, mouse mats, T-shirts and much more. Submit your job with a few mouse clicks, then track your order online and get the results delivered to your door!

- ◆ **Object Styles Transform with a Single Click**

Select any object (including text) and choose from a gallery of ready-made styles that combine a **host of attributes** such as 3D filter effects, fills, transparency, line styles, border—even font variations. Customize the preset styles or create your own!

◆ **Artistic Text on a Path**

Artistic text is more powerful than ever with the new **path text tools**. Just select a tool, draw your line, and start typing... beautiful text flows along the path. You can edit the line as any line (altering the text flow accordingly) and still change the text properties at any time!

◆ **Intelligent Bézier Curves**

Now simply “connect the dots” to trace around curved objects and pictures... the improved **Curved Line tool** features Smart segments that use automatic curve-fitting to connect each node!

◆ **Improved Line Drawing and Editing**

Sketch using **calligraphic lines** with an adjustable pen angle. Add **rounded corners (caps)** when and where you need them. Customize your lines using dots and dashes... vary the **join style** of connected lines.

◆ **Astounding 3D Lighting and Surface Effects**

Beyond our previous shadow, glow, bevel, and emboss effects, **advanced algorithms** bring flat shapes to life! Choose one or more effects, then vary surface and source light properties. Start with a pattern or a function, adjust parameters for incredible surface contours, textures, fills— realistic-looking wood, water, skin, marble and much more.

◆ **Speedy Soft Edges**

No more laborious transparency-tweaking... the **Feathering** filter effect adds a soft or blurry edge to any object. Great for blends, montages, vignetted photo borders, and much more.

◆ **Dramatic Dimensionality**

Why settle for only two dimensions? **Instant 3D** adds realistic depth to ordinary objects and text. Use one master control panel to vary extrusion, rotation, bevel, lighting, texture, and more.

◆ **Powerful Shape Conversion Options**

The new **Convert to Curves** command gives you node-and-segment control over all objects, including QuickShapes. **Convert to Frame** lets you create a text container out of any shape you can draw! And with **Crop to Shape** you can use any top shape’s outline to trim another below.

- ◆ **A New Slant with Enveloping**  
Apply a customizable **mesh warp envelope** to any object to add perspective, slant, bulge, and more. You can deform just the outline or include the object's fill, with an optional grid revealing the geometry of your warp.
- ◆ **ICC Profiling for Superior Color Management**  
For a better match between printed or PDF output and on-screen colors, register **device profiles** for internal RGB and CMYK, monitor, and printer. PagePlus takes care of the rest!
- ◆ **Improved Table Support**  
Use the convenient new **Table Toolbar** to enter text, apply preset or custom number formatting, and choose from a wide range of functions for spreadsheet calculations.
- ◆ **Web Publishing Improvements**  
Now you can specify a **fixed text size** to ensure WYSIWYG reproduction even in nonstandard browser settings... **center** Web pages... use FTP-based **maintenance mode** with familiar Explorer-style controls that let you view, rename, move, or delete your uploaded files and folders.
- ◆ **An Old Friend, Now Even Friendlier**  
Always attentive to PagePlus users' requests, we've added separate **text defaults** for artistic text... improved **alignment** controls...and **mouse wheel** support... **text case** settings... the ability to edit individual objects **within groups** without affecting group-wide settings... not to mention a host of "behind the scenes" enhancements!

If this is 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:

- ◆ **Integrated Page Wizard Technology for “Smart Documents”**  
With the Resource CD, just pick the type of publication you want to produce and answer a few simple questions. PagePlus does the rest! Revisit your color scheme and text selections at any time as you continue to work with a publication. Basic user details are stored for automatic reuse.
- ◆ **Versatile Setup with Auto-Imposition**  
Just click to specify layouts 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.
- ◆ **Web Publishing Mode**  
Create your own Web site with professionally-designed Web Page Wizards (using the Resource CD). Or convert an existing PagePlus publication to a Web site! The Layout Checker helps you fine-tune your design. Add animated GIFs, marquee effects, sound, video, Rollover graphics—even Java and HTML code—to spice up your pages! Preview your site in a Web browser and publish it to a local folder or a remote server using HTML 4.0.
- ◆ **Frame Text and Artistic Text**  
Besides composing traditional text in frames, artistic text lets you click and type anywhere on the page, format with the customary tools, then apply colorful lines and fills directly at the character level. Scale it, rotate it, flip it... discover a host of new possibilities!

- ◆ **On-screen Studio Combining Convenience with Functionality**

The Studio's tabs provide rapid drag-and-drop access to commonly-used controls such as fonts, line settings, and the color table. The Pages tab provides a graphical overview, lets you drag and drop to add or subtract pages, assign master pages. Use the Portfolio to store your favorite designs for use in any publication... and tap the Gallery, with built-in mastheads, logos, picture-based effects, lots of other page elements you can customize to suit your needs! Float, redock, show/hide tabs individually as needed.
- ◆ **Professional Layout Tools**

Multipage view lets you see an array of pages, not just one at a time. Intelligent text fitting. Movable rulers and guides. Precision placement, rotation, and text wrap. Flip, crop, watermark, and recolor graphics. Text formatting with bullets, lists, kerning, hyphenation, drop caps, smart quotes, and named styles. Multiple master pages with as many separate background templates as you need. Facing pages display, and much more!
- ◆ **Text Composition Tools**

PagePlus includes word count, search and replace, spell-checking, thesaurus, and proof reader. Vertical alignment options for frame, table, and artistic text. Break out of the boring box with shaped text frames—variable molds to add impact to your text. And you get over 400 TrueType fonts that let you express yourself with flair!
- ◆ **QuickShapes**

Long an exclusive feature of other Serif solutions, QuickShapes work like intelligent clipart... or the most powerful set of drawing tools you can imagine. Just choose a template shape, drag on the page... then adjust handles to customize each angle and dimension.
- ◆ **Powerful Drawing Options**

An arsenal of drawing tools are at your command... Sketch freehand lines and curves, extend existing lines with ease. Use the Curve Toolbar to fine-tune contours or edit Bézier nodes. Connect end points to create any shape you like! Apply line styles to all kinds of shapes—even add line endings like arrowheads and diamonds. Customize line and fill, apply transparency, even freely edit the outline. Automatic anti-aliasing of lines, text, and polygons results in superb visuals, both on-screen and on the printed page.



◆ **Gradient Fills**

For sophisticated illustrations and impressive typographic effects, select from a wide variety of Linear, Radial, and Conical fills. Use the interactive fill tool for drag-and-drop updating of fill nodes and colors.

◆ **Transparency Effects**

Both solid and variable transparency let you add new depth to your print and Web creations. Apply transparency directly from the Studio, then edit nodes and opacity with the interactive tool.

◆ **Versatile Text Shape and Flow**

You can rotate or reshape text frames and still edit their text. Enhanced text wrap options and separate crop and wrap outlines mean you have greater control over where text flows and how it appears.

◆ **Impressive Graphics Handling**

Import images inline as part of frame text flow, and create your own 32-bit anti-aliased TIFFs and PNGs. Convert to Picture allows instant, in-place format changes! Control imported metafiles and OLE options. TIFFs retain CMYK color data for full color separation. Linked images are easy to maintain... and each export filter remembers its own settings.

◆ **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!

◆ **Table Tool with Editable Calendars**

Create and edit tables right in your publication, with no need for a separate utility. Choose from a range of preset formats or design your own by customizing lines, cells, rows, and columns. Powerful text manipulation features include AutoClear, AutoFill, and cell merge. And calendars are table-based for enhanced functionality!

◆ **Index, Table of Contents, Border 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. Add instant picture frames to your imported pictures and shape art. 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.

- ◆ **Versatile Desktop 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 savable printer schemes. Efficient transparency output with a bitmap stripping option. Color bars and registration marks for professional job requirements.
- ◆ **Total Ease-of-use**

PagePlus features MDI (Multiple Document Interface). Hideable toolbars for extra workspace area. Right-click menus. Handy ChangeBar with context sensitivity and popup sliders. AutoCorrect and AutoSpell proofing options. And there's more: The Replicate Tool instantly multiplies any object into a line or grid arrangement. You can drag and drop objects from other applications, select multiple Undo and Redo actions from a handy list. Tool Hints, HintLine, Wizards, and context-sensitive cursors make PagePlus as friendly as a puppy!

## 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 9.0

If you need help installing Windows, or setting up peripherals, see Windows documentation and help.

#### Minimum:

- ◆ IBM-compatible Pentium PC with CD-ROM drive and mouse (or other Microsoft-compatible pointing device)
- ◆ Microsoft Windows® 98, 98 SE, Me, 2000, or XP operating system
- ◆ 32MB RAM minimum
- ◆ 170MB (recommended install) free hard disk space
- ◆ SVGA (800x600 resolution, 16-bit color) display or higher.

Additional disk resources and memory are required when editing large or complex documents.

#### Optional:

- ◆ Windows-compatible printer
- ◆ TWAIN-compatible scanner and/or digital camera
- ◆ Stylus or other input device
- ◆ Internet account and connection required for Web Publishing features and accessing 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**.

## **First-time install**

To install PagePlus 9.0, 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 9.0 Resource CD-ROM (see below), 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 double-click the **Add/Remove Programs** icon. Make sure the correct CD-ROM is inserted into your CD-ROM drive, choose **Serif PagePlus 9.0**, and click the **Install...** button. You'll have the choice of removing or adding components, re-installing components, or removing all components.

## **PagePlus 9.0 Resource CD-ROM**

The Resource CD includes hundreds of professionally designed Wizard documents for instantly creating brochures, business forms, calendars, stationery, notices, newsletters, Web sites, and much more. In addition, you'll find a set of illustrated tutorials for a hands-on introduction to the full range of PagePlus features. To find out more, see "How to Contact Serif" at the front of this book.



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# Getting Started

Once PagePlus has been installed, you'll be ready to start. Setup adds a **Serif PagePlus 9.0** 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 four standard choices:

- ◆ **Use a Desktop Page Wizard**, to create an instant document
- ◆ **Start a New Desktop Publication**, to get a blank page to work on
- ◆ **Open a Publication**, to edit your saved PagePlus files
- ◆ **View a Tutorial**, to see introductory illustrated overviews

...and then two more options that let you create documents especially intended for professional printing with Serif's own print service:

- ◆ **Use a SerifPrintShop.com Page Wizard**
- ◆ **Start a New SerifPrintShop.com Publication**



Whether you're a new or returning PagePlus user, **View a Tutorial** is a great place to begin learning about new features in PagePlus 9, and review basic concepts. If you're just getting started with PagePlus, here are some suggestions:

- ❑ Click **Use a Desktop Page Wizard** or **Start a New Desktop Publication**. (For details on using a Page Wizard, see the next section.)
- ❑ At any time from the main PagePlus screen, you can press **F1** or choose **PagePlus Help** from the Help menu to access online help. The help window initially displays its Contents pane on the left, and the Visual Reference menu on the right. Click the book icons in the Contents list to expand topics, and click a document icon to display a particular topic. Click directly on Visual Reference graphics to browse interface features like menus and toolbars.
- ❑ Beginners should click the **Help on Help** topic in the Contents list for some tips on how to proceed, tailored to individual levels of expertise and experience.
- ❑ Click the **Index** tab to peruse the list of key terms, or the **Search** tab to look up specific terms using full-text search.

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...

## 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 same basic procedure applies to both desktop and SerifPrintShop.com Page Wizards. )

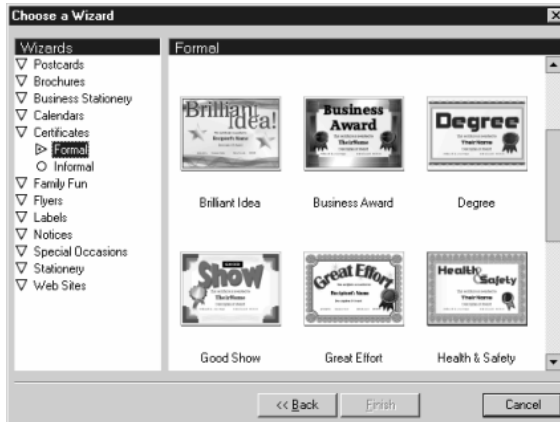
The steps that follow will assist you the very first time you run a Page Wizard. After that, you'll have no difficulty putting other Page Wizards to work for you. And when you're ready for a hands-on introduction to PagePlus tools and special effects, turn to the "QuickRef Project" chapter.

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

## Instant certificate

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

- Run the Startup Wizard (**File/New**), and choose **Use a Desktop 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 **Certificates** in the category list, then (in the **Formal** subcategory) scroll down and select the **Great Effort** sample. Then click **Finish**.

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

- The upper group of the Wizard lists the categories of information that you can customize, with **Certificate Details** selected.
- Further down are boxes where you can review and/or re-enter the sample "answer text" in the category. Type into the fields (Recipient, Description, etc.) to replace the sample text with your own.
- As you enter information, you'll see the publication 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!



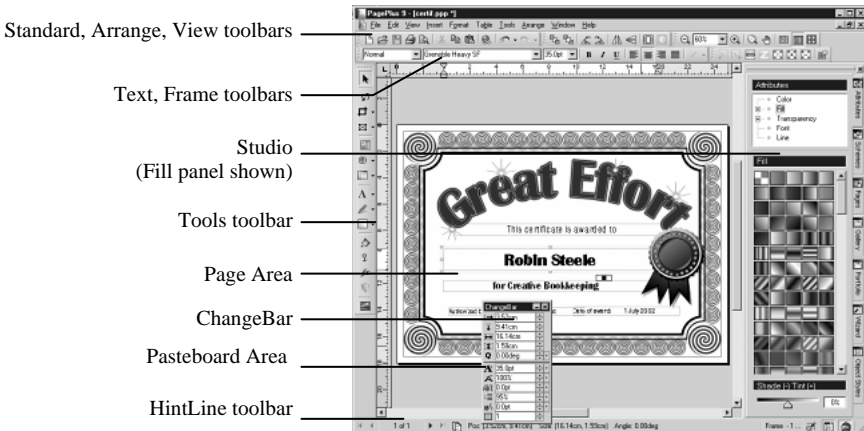
- ❑ When you're done, click the **Color Scheme** category. This panel presents you with a gallery of named schemes.

**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. For example, if 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. This Wizard happens to employ the “Desert” scheme, but you can change that in an instant.

- ❑ Click the “Baby” gallery sample and notice that the certificate’s colors shift to greens and blues. Specific elements take on specific scheme colors. The “Recipient’s Name” text, for example, is dark blue—the *first* of the five scheme colors shown in the gallery sample. Now click the “Carrot” sample and you’ll see the text change to orange; again, it’s Scheme Color 1 that’s being applied to the text.
- ❑ Keep clicking different color schemes. Which element(s) have been marked with Scheme Color 2? Scheme Color 3?

## Getting your bearings

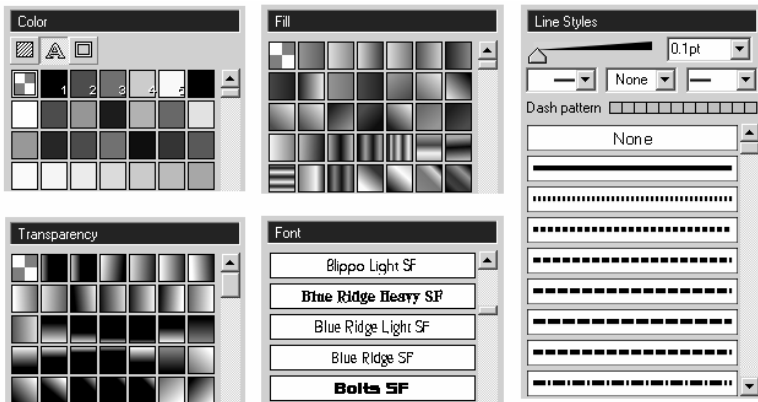
Let’s take a quick look around the PagePlus environment. The illustration identifies the various toolbars arranged around the pasteboard and page regions.



- ❑ 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, choose **PagePlus Help** from the Help menu. The **Visual Reference** lets you browse interface elements—simply click an item for details.
- ❑ Right-clicking any toolbar, object, or page region brings up a context menu of functions.

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

- ❑ The **Attributes** tab (see illustration) includes five separate panels that let you customize properties of on-screen elements. These panels include:
  - The **Color** panel, for applying solid color and/or shading to an object's fill, outline, or text
  - The **Fill** panel, for applying a gradient or Bitmap fill
  - The **Transparency** panel, for applying a transparency effect
  - The **Font** panel, for changing the font of existing text objects
  - The **Line** panel, for setting the weight and type of lines and shapes



Panels on the Studio's **Attributes** tab

- ❑ The **Schemes** tab 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 **Pages** tab helps you navigate within the publication and manipulate pages and master (background) pages.
- ❑ 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** tab lets you revisit choices you made when creating a publication using a Page Wizard, as described in the previous section.
- ❑ The **Object Styles** tab provides a wide assortment of predesigned styles—each one a cluster of up to seven attributes like line color, fill, and border—that you can apply to any object and then customize as you wish.

Toolbars and Studio tabs are initially arranged in a convenient layout around the perimeter of the work area. However, you have full control over this arrangement, and can customize the display any way you want—by showing or hiding toolbars and tabs, or repositioning them onscreen in a way that suits your style. You can even undock individual Studio tabs as floating “tab windows” and/or group them into different cluster arrangements which can either float or dock as toolbars at the left or right side of the workspace.

PagePlus makes it easy to see exactly what you're working on—from a wide view of multiple pages to a closeup view of a small region. For example, you can use the scrollbars at the right and bottom of the main window to move the page and pasteboard with respect to the main window. The AutoScroll feature means that the view recenters itself as you drag objects to the edge of the screen. The **View toolbar** at the top of the screen provides buttons that let you pan or zoom in and out so you can inspect and/or edit the page at different levels of detail. In addition, you can switch between two viewing modes: **Normal** view, which displays one page at a time, and **Multipage** view, which displays a number of pages at a time in the workspace.

## Moving Right Along...

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 the frame and choose **Text File...**

If you're new to PagePlus, the basic tutorials (with more on the Resource CD-ROM) are the best place to start. They'll provide a carefully sequenced introduction to the Desktop Publishing environment. First, you'll produce a basic publication using a variety of PagePlus objects, and then you'll develop the publication cumulatively, while exploring each object's possibilities.

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 print-based publication, whether you're using your own desktop printer, working with a commercial printer or service bureau, or generating a standalone PDF file for electronic distribution.
- ◆ **QuickRef Project** presents a hands-on 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!



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# Creating a Publication

## Introduction

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 also provides an overview of key Desktop Publishing concepts, as implemented in PagePlus 9.0.

Follow the links to online help for step-by-step procedural details.

## 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 looking to save time, 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 with text

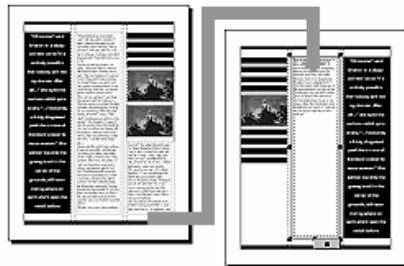
Typically, text in PagePlus goes into **text frames**, which work equally well as containers for single, standalone paragraphs or multi-page articles or chapter text. You can also present text as **artistic text** or as **tables**.

A text frame is effectively a mini-page, with:

- ◆ Margins and column guides to control text flow
- ◆ Optional preceding and following frames
- ◆ Text and optional inline graphics that flow through the frame (from the previous frame and on to the next).

By convention, text frames are said to contain **stories** that continue from one frame to another. But text frames can just as easily stand alone. Thus in any publication, you can create text in a single frame, spread a story over several frames, and/or include many independent frame sequences. By placing text frames anywhere, in any order, you can build up newspaper or newsletter style publications with many stories flowing from one page to another.

If you're accustomed to a word processing environment, you'll find that text frames open up a whole new range of page design options. Be sure to read up on how they work before designing your first publication.





**Artistic text** is standalone text you type directly onto a page. Especially useful for headlines, pull quotes, and other special-purpose text, it's easily formatted with the standard text tools but has some artistic advantages over frame text. For example, you can initially "draw" artistic text at a desired point size, and drag it to adjust the size later. And unlike the characters in a text frame, an artistic text object can take different line styles, fills (including gradient and Bitmap fills), and transparency for stunning pictorial effects. Artistic text can be even made to flow along a curved path for uniquely creative typographic effects!



**Tables** are ideal for presenting text and data (with spreadsheet formatting and functions) in a variety of easily customizable row-and-column styles. Each cell in a table behaves like a mini-frame. Tables have a number of unique features like AutoFormat, QuickClear, and QuickFill for rapid editing and revision.

	<i>North</i>	<i>South</i>	<i>East</i>
<i>Jan</i>	1.25	0.5	3.11
<i>Feb</i>	3.50	2.5	1
<i>Mar</i>	4.00	3.33	0
<i>Total</i>	8.75	6.33	4.11

## Designing with styles

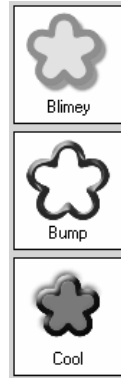
Essentially, a style is a collection of attributes saved as a single definition. PagePlus supports both **text styles** and **object styles**. These, as well as color schemes, help bring consistency to the elements of your publication, and save both time and effort when you need to apply and change formatting. When you change a style or scheme, you instantly update any element in the publication that uses it.

Early in the creative process, you should establish the main text formatting to be used in your publication. PagePlus lets you save paragraph and character formats as named text styles for later use.

**Character styles** only include font attributes like name, point size, bold, or italic. **Paragraph styles** define font attributes plus such block properties as line spacing (leading) and alignment. Typically you'll use paragraph styles for headlines, body text, and other major elements, and reserve character styles for local emphasis.

Once you've decided upon your basic styles, choose **Text Style Palette...** from the **Format** menu to create your named styles.

The Studio's Object Styles tab includes multiple galleries of predesigned styles that you can apply to any object. Each object style can include settings for up to seven object attributes: line color, line style, fill, transparency, filter effect, font, and border. The freedom to include or exclude certain attributes, and the nearly unlimited range of choices for each attribute, makes this a powerful tool in the designer's arsenal.



To modify an object style, simply right-click its gallery thumbnail and choose **Edit....** To create a new style based on an existing object's attributes, right-click the object and choose **Object Style>Create.**

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 **Schemes** tab when you need them.

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.

## Designing with effects

PagePlus provides a variety of **filter effects** that you can use to transform any object. You can use the Filter Effects dialog to apply one or more effects to the same object.

- ◆ **2D effects** include shadows (for example, drop shadows), glow, bevel, and emboss.
- ◆ **3D effects** go beyond 2D to create the impression of a textured surface on the object itself. **Bump Maps** superimpose depth information for a bumpy, peak-and-valley effect, while **Pattern Maps** contribute color variations using a choice of blend modes and opacity, for realistic (or otherworldly!) depictions of wood grain, marbling, and blotches or striations of all kinds.



- ◆ **Feathering** is a filter effect that adds a soft or blurry edge to any object. It's great for blending single objects into a composition, vignetted borders on photos, and much more.



**Instant 3D** isn't a filter, but a separate command that lets you quickly transform flat shapes and text into three-dimensional objects, with precise control over settings like extrusion, rotation, lighting, and texture!



And if you're looking for a way to create fanciful geometric forms or unique typographic effects, don't overlook the **Mesh Warp tool**, with a fully-loaded flyout of preset envelopes for distorting shapes and text, and its own special toolbar for editing the "mesh" or grid that controls the imposed curvature.

## 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 its wide range of editing, proofing, and creative tools. 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 ImpactPlus** outputs cool, eye-catching designs ranging from automated, Wizard-based text effects to fully rendered 3D scenes and movies.
- ◆ **Serif PhotoPlus** handles bitmap creation and editing, with powerful built-in filters, layering, and animation capabilities.

- ◆ **Serif MoviePlus** lets you create your own multimedia content right on the desktop, for more lively and informative Web pages.

## Text

There are a number of ways to prepare the text content of your publication:

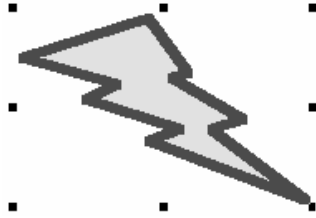
- ◆ Create text using your **existing word processor** (such as Microsoft Word or Corel WordPerfect), save it as a separate file, then import it into a PagePlus text frame using **Insert/Text File...**
- ◆ **Type text directly** into a frame, table, or artistic text object on the page. Simply drag with the appropriate tool to create a container (or just click for artistic text), then start typing to create headlines, captions, pull-quotes, and other text elements.
- ◆ Use **WritePlus** to edit continuous stories that may span many linked text frames. To launch WritePlus, right-click the text frame you want to edit and choose **Edit Story**.

## Graphics

Without leaving the PagePlus environment, you can incorporate a variety of graphic elements in your publications for emphasis and decorative effect:

- ◆ **Gallery objects** such as mastheads, logos, and other page elements that you simply drag from the Studio's Gallery tab.
- ◆ **Lines or rules** using the Line tools (Straight, Curved, and Freehand) with different line types and colors. Typical uses include vertical lines between columns and horizontal lines above or below headlines. You can also set ruled lines above or below any paragraph using the Line tab of **Format/Paragraph....**
- ◆ **Closed shapes** created by connecting the end points of one or more connected lines. It's easy to modify closed shapes using the **Color, Line, Fill, and Transparency** panels of the Studio's **Attributes** tab. The Curve toolbar gives you a high degree of control over lines and closed shapes.

- ◆ **QuickShapes** such as circles, ellipses, rectangles, and a host of other basic forms that you create and customize just by dragging adjustment handles. Typical uses include shaded or black panels behind headlines or pull-quotes.



- ◆ Don't overlook the artistic potential of **artistic text**—for example, 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), or editable text flowing along an editable Bézier curve.

## Pictures

While you can achieve a great deal with the built-in graphic tools, you'll find the old adage about pictures being worth a thousand words is also a “given” in publication design. PagePlus lets you import a variety of image files, then apply manipulations such as resizing, rotating, cropping, and tinting (for example, using a low intensity color for backgrounds).

To import a picture file into PagePlus, click the **Import Picture** button or use **Insert/Picture...** (which gives you a choice of importing from a PhotoCD, a TWAIN scanner or camera, or a file).

- ◆ **Bitmapped images** (“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 with a “paint” program or photo editor such as **Serif PhotoPlus**, Microsoft Paint, or Adobe Photoshop, often from scanned photographs, and then saved as separate files.
- ◆ **Draw graphics**, or “vector” images, are resolution-independent and contain drawing commands (“draw a line from A to B”) instead of pixels. Compact draw images, produced with software like **Serif DrawPlus**, are often easier to edit and print out better than bitmaps. **Encapsulated PostScript (EPS)** is a special case of a draw-type picture which contains the PostScript coding needed to produce output on a PostScript printer.

- ◆ **Metafiles** (e.g. .WMFs) are the native graphics format for Windows and combine raster and vector information. Metafiles include multiple “records” for maximum portability between applications. If you're not using PostScript, this is the recommended vector format.
- ◆ 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.

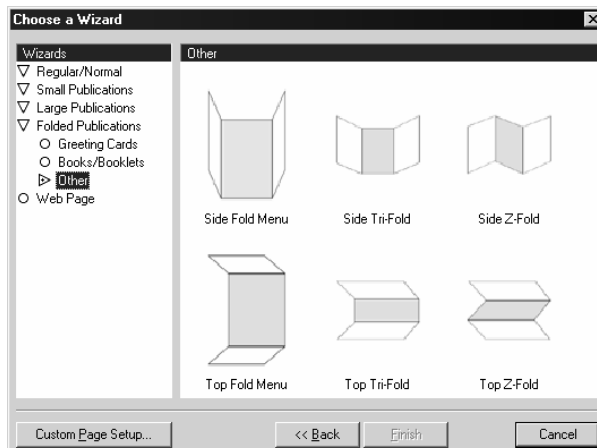


## Page Make-up

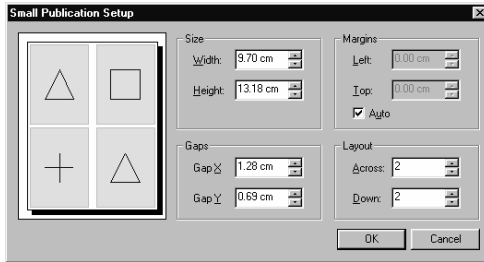
Once you've decided on your overall layout, and what text and graphics you'll be using, you're ready to start the actual page make-up stage. (The “QuickRef Project” chapter provides hands-on practice with many of these procedures, and the Resource CD provides basic tutorials.)

### Basic setup

Start with a new, blank page using **File/New...** and choose the **Start a New Desktop Publication** 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, choose the closest one, then You can change the size later using **File/Page Setup....** Click the dialog's **Create Custom...** button and use the dialogs that follow to select a publication and specify exact dimensions.



All subsequent page layout work will build on this page setup.

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, rows, and columns (if any) are to be placed. To create or change these guides, choose **Layout Guides...** 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 and master pages

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 extend 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.

The **master page** level is the background of your publication, where you can place objects you'd like to appear on every page—such as headers and footers, page numbers, or a border design. Your publication page “floats” above the master page, like a sheet of tracing paper. Objects on the two levels are separate from each other.

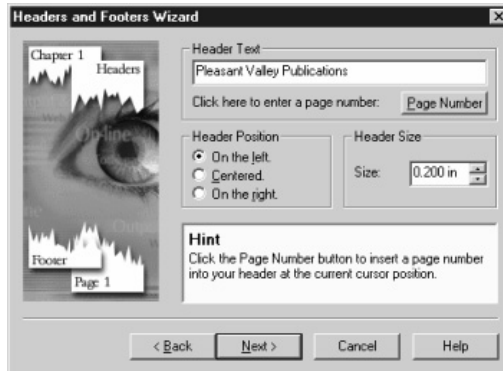


You're not limited to just one master page. For example, you might create different master pages for "title" and "chapter divider" pages. In Facing Page mode, **dual master pages** let you spread background elements across a double page. You can define **mirrored margins**, i.e. one setting for "inside" and one for "outside" margins (instead of "right" and "left").

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.

## Background

You can choose to 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 9.0 color schemes all incorporate selections for these Web colors. Perhaps the easiest way to see them in action (if you have the PagePlus Resource 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.



To modify any of the colors (including Web colors) in a particular scheme, or create a new scheme, right-click a sample in the Studio's **Schemes** tab gallery and choose **Scheme 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 row/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/Layout Guides...**
- ◆ **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 Frame tools. For each frame, set the margins, number of columns, and column gutter (right-click a frame and choose **Frame Setup...**). You can start importing or entering text now (see the discussion of options above), or leave the frames empty until later. For text that will run longer than a single frame, you will want to link additional frames into a story sequence—but again, this decision can be postponed until later.
- ◆ **Ruler guides.** These are straight, red lines on the page (not the master page) that aid in placing elements such as a headline, picture, or coupon. To add a guide, just click any point on a ruler. To remove a guide, drag it off the page. Guides aren't necessarily part of the initial setup; you can add them whenever they're needed.

## Snapping and the Dot Grid

This layout grid of page margin and row/column guides, frame margins and columns, and horizontal and vertical ruler guides helps to ensure that objects will be correctly 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.

PagePlus also features a **Dot Grid**—a matrix of dots or lines spaced a certain distance apart, covering the page and pasteboard areas. To set the grid spacing, choose **Options...** from the Tools menu and use the **Layout** page.

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.

The easiest way to add, copy, or delete pages (or master pages) is to use the Studio's **Pages** tab. Simply click the **Insert Page** or **Delete Page** button above the appropriate panel. For additional options, click the tab's **Page Manager** button.



## Placing content

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

### Place major text elements

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

Right-click a frame and choose **Text File...** to bring in text you've created in your word processor. When importing text, you'll have the option of automatically creating text frames and pages until all the text has been imported, or storing extra text in the overflow area.

To link one frame to a following frame, so that the story text flows between the two, click the first frame's Link button, then click on the other frame. Buttons on the Frame toolbar include options for unlinking frames, navigating between linked frames, and adjusting text size so that a story fits precisely into the available frame area.

You can type or edit text directly into a frame, or right-click and choose **Edit Story** to open a WritePlus window on the whole story. The text in both windows updates simultaneously as you type, so you can actually work on two sections of the story at once.

If you plan to incorporate table text, first create the table objects and set row/column properties. Then either type your text or paste from the Clipboard. For a table that's already set up as a calendar, click the **Insert Calendar** button to choose from a variety of colorful styles.

At this point, you may want to adjust the graphic properties of the frames and/or tables. You can manipulate these text objects just like shapes and apply line styles, fills, colors, and transparency. To simplify matters, tables come with a range of built-in AutoFormat choices—take a look at those first!

### Add headlines

Now add secondary text elements like headlines, captions, and banners. For decorative text elements, consider using artistic text, which lets you format individual characters with line properties, gradient or Bitmap fills, and transparency.

With either kind of text object, you can apply text formatting commands (using the **Text** panel of the Studio's **Attributes** tab, 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.

### Import and place pictures and objects

Once the principal text elements are in place, add your image files using the **Import Picture** button. To replace an existing image—for example, a placeholder picture included by a Page Wizard—just double-click it to bring up the file selection dialog. You can also drag and drop an image file icon into PagePlus, and of course paste objects from other applications via the Windows Clipboard.

One advantage of importing over pasting (or drag and drop) is that it lets you choose whether to **link** or **embed** the image. Each method has pros and cons. A linked image is basically a reference to the original file, so the actual picture stays separate from the publication file and its representation updates automatically in PagePlus if you revise the original image. An embedded picture is wedged into the PagePlus publication when you import it; if you subsequently revise the image you'll need to re-embed it.

Lots of embedded files can swell the size of the publication file, but at least all the images are in one place. (If you use linked images you'll need to keep track of them.) If file size isn't an issue, consider using linking just for images that are still "in flux," and embedding them all once they're final.

The **Convert to Picture** command lets you combine several separate elements (as a multiple selection) into one picture for easier manipulation. It's also great for changing an embedded picture from one format to another (for example, to CMYK TIFFs for professional printing), saving you the trouble of making changes in an external editor.

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.

Page objects can be set so that text wraps around them—click the **Wrap Settings** button on the Arrange toolbar, or choose **Arrange/Wrap Settings..**). If you set a Tight wrap, you can click the **Edit Wrap** button to adjust each object's **wrap outline** individually by dragging its nodes and connecting segments. You can even use the Curve toolbar to add or delete nodes for a high degree of control over text wrap.

Check that all the text on your page wraps around your picture elements as desired. You can adjust an object's **crop outline** independent of its wrap setting so that portions are masked and don't appear on the printout.



## Adding flair

In design work, inspiration and perspiration go hand in hand. Ideally, having followed through on your original concept, you'll now like what you see—and still have some time left to experiment with finishing touches. Sometimes, this last burst of creativity means removing clutter or adding white space. Sometimes it means adding elements or special effects to enhance the original concept.

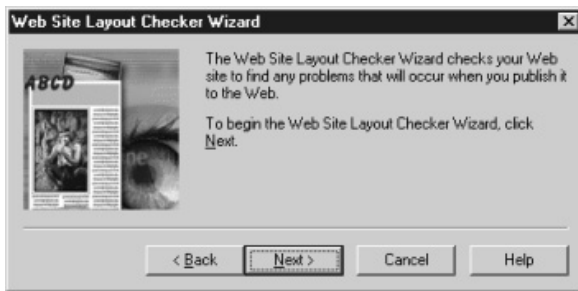
By all means, explore what PagePlus has to offer. For example, you can employ decorative touches like clipart backgrounds, ruled lines, cropped shapes, Bitmap fills, and special text characters. Borders let you add an instant frame to any object. The Studio’s Gallery is a great source of inspiration: check out the various categories and try customizing the prebuilt designs. Inline graphics can spice up mundane text, while filter effects like drop shadow or bevel can add depth to otherwise flat graphics and lettering. It’s all there waiting for you!

## Fine-tuning

Make any final adjustments to size, position, or formatting of your page objects. Click the **Print Preview** button on the Standard toolbar to see a preview of your publication. For longer publications, click the **Multi-Page** button to set up an array view—a great way to check for overall consistency.

Of course, you’ll want to review an actual printout (see below), 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!

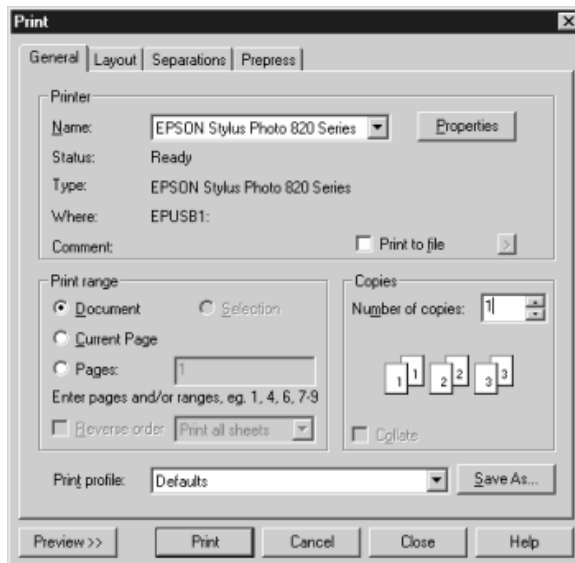
In Web Publishing mode, use **Tools/Layout Checker...** to help you find and correct common layout problems.



## Printing or publishing

In Paper Publishing mode, you can of course print out your publication to your desktop printer—but PagePlus options go well beyond that. As detailed further on, PagePlus can easily handle PostScript or PDF output when you’re having your work professionally printed. (For an effortless transition to the printed page, consider working with [SerifPrintShop.com](http://SerifPrintShop.com), Serif’s own dedicated professional print service!) Yet another option is publishing your work as a standalone PDF file (simply choose **Publish as PDF...** from the File menu). You’ll find extensive background and details on all these options in the “Production Issues” chapter.

For basic desktop printing, 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 loaded. When you’re ready, choose **File/Print...** to print your page(s). The **General** tab provides the customary options for printing and collating multiple copies or printing just specific pages.



The Print dialog's **Layout** tab 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). You can use the **Separations** tab to create spot and process color separations, and options on the **Prepress** tab will be useful if you need to submit your output to a professional printer or service bureau. See the "Production Issues" chapter for 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.



4

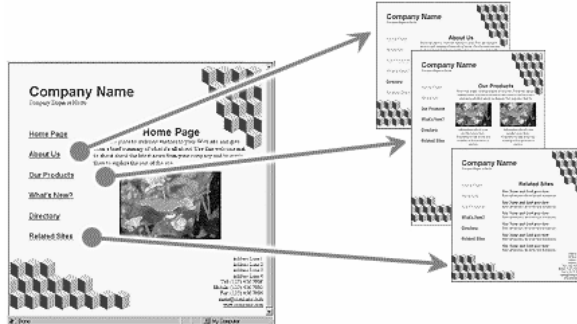


# Designing for the World Wide Web



## Designing for a New Medium

Congratulations! You've chosen PagePlus to do your Web site authoring. Let others lose sleep trying to turn HTML dress 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

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 "visitors" or even "users," 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.

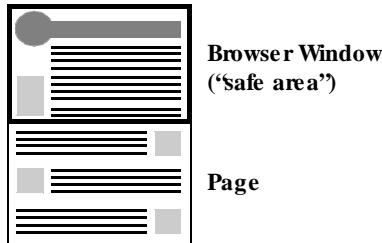
## What have you got?

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), colors, buttons, 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.



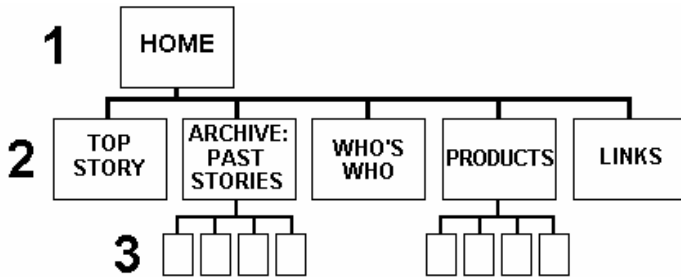
To complicate matters, setting up your site’s structure is like building a house. Once you’ve set up the rooms, doors, and hallways, it becomes problematic to go revising the layout. With a computer, of course, it’s easy enough to rearrange things; but if you’ve already invited people in, you’re likely 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.

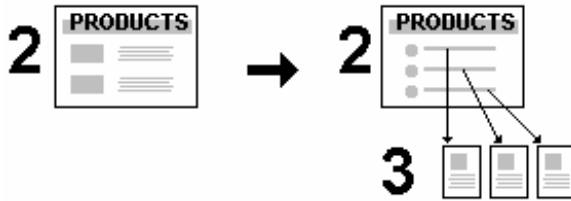


This is basically a “hierarchical” or “tree” model, based on the concept of one Home page as a root or point of entry, with other pages branching away from it. (Of course, nothing prevents you from also installing sideways links, as opposed to just up-down links between levels.)

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.



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 9.0 largely frees you from the page layout constraints that plagued HTML 3.2. With HTML 3.2, WYSIWYG output was only achieved by turning the arrangement of elements into one large, complex HTML table per page, with each element occupying its own cell. Overlapping objects had to be exported as a single graphic. With HTML 4.0, based on absolute positioning rather than tables, it’s now OK for objects to overlap, and your compositions can be almost totally 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, you can increase the **height** value for the page 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**. 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 some users still turn off graphic loading when browsing Web sites, in order to speed up access to textual info and skip advertising. 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 Web Picture Manager on the Tools menu. You can select individual graphics and then run the Wizard to set individual captions. The captions 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.

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

PagePlus gives you four 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.
- (4) You can design **rollover graphics** that respond to the user's mouse actions by changing appearance to reflect “up” and “down” states—and triggering a hyperlink in response to a mouse click.

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.

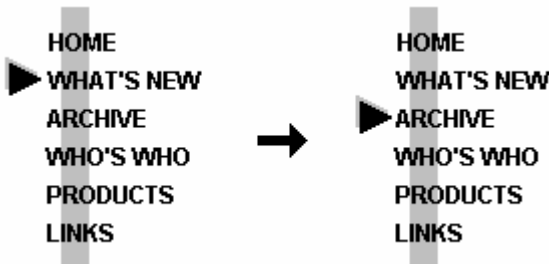
As for the buttons themselves, they needn't look rectangular and beveled, like lozenges. Artistic text works fine. Remember that whenever the browser's mouse pointer rolls over a hyperlink, it will change to a hand. If the assemblage looks anything like a navigation bar, users will find it and know what 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; or using a filter effect on the text, such as a drop shadow or emboss. Of course, if you like, you can create more traditional box or oval buttons using QuickShapes.

Another option for buttons is to use **rollover graphics**—objects whose appearance changes through image-swapping in response to mouse events. Adding rollovers in PagePlus is simply a matter of deciding which rollover state(s) you'll want to define for a particular object, then specifying an image for each state, and a hyperlink target for the button. The necessary event-trapping code is generated for you automatically.



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

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 shapes for buttons, use individual links for each graphic (or rollovers, discussed above). 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 force 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

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**, Paint Shop Pro, or Adobe Photoshop. Make sure you've got a package that can save to the .GIF format. Whichever program you're using, the information and advice in this section will help you use it effectively with PagePlus.

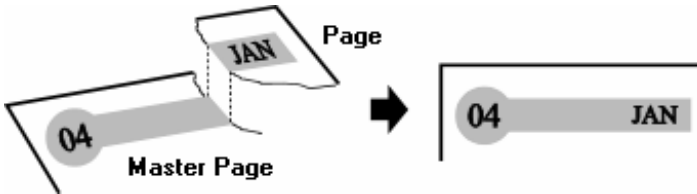
## Appearance

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. Fortunately, with HTML 4.0 you can overlay one object on top of another and not have to worry about overlap. You'll still need to zoom in closely and adjust the objects on one or both layers to achieve precise registration.



Choosing the proper format and settings for Web pictures is vital. PagePlus relies on global settings to determine how each type of picture should be exported when you publish the site. By default, any image you inserted as a GIF or JPEG is exported as the original file, using its original file name. All other graphics are converted to JPEGs.

If you wish, you can alter these global settings (on the **Graphics** tab of **File/Web Site Properties...**), and you can always use the **Web Picture Properties Wizard (Web Picture Manager** from the Tools menu) to change the export settings for individual images. The Wizard lets you check just one selected image, a range of pages, or the whole publication. For each image, you can specify the output format: .GIF, .JPG, .PNG, or Global Settings.



Here's some very general advice on which Web image formats to use when importing. There's a great deal more detail on formats and conversion options in online help—see the topic “Setting Web picture display options.”

- ◆ Use the **Import Picture** button (or **Insert/Picture...** command) to bring images into PagePlus, rather than pasting them via the Clipboard. The fewer filter transformations an image has to undergo, the better.
- ◆ Use the .GIF format for low-color, non-photographic images with sharp edges—for example charts or screen-capture text. The format is limited to 256 colors, so it's fine for grayscale photos as well.
- ◆ For **photographic** images and high-color, soft-edged graphics, .JPG rather than .GIF is the preferred format.
- ◆ With JPEGs, image quality goes down (along with file size) as the compression setting increases. With high compression, some images may still look fine, but photographs in particular will visibly degrade. Preview your site, and let your own eye be the judge. You can adjust the global or local settings for .JPG compression as required.

Bear in mind that not all your visitors' computers will match your own for speed or graphic display. Like the .GIF format, some monitors are still limited to 256 colors. It's generally a good idea to switch your display to 256 colors and test the page in a browser before finally publishing it. This will ensure you're using colors in a way that won't present problems when displayed on average systems. The more you know about about **color palettes** and **image formats**, the fewer display problems are likely to creep in.

**Note:** If you're quite sure all your intended visitors can display more than 256 colors, the following section isn't required reading. On the other hand, the knowledge is likely to prove useful when working with any on-screen graphics, just as knowing basic color theory serves you in the realm of printed publications.

A major 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.

To prevent display of this kind, Web designers often use a **Web-safe palette** of 216 colors that don’t dither in Web browsers operating in 256-color environments. 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. To create Web-safe colors in a paint program, define new colors using RGB values *that are either 0 or divisible by 51*.

For your convenience, PagePlus includes two swatch panels incorporating the Web-safe colors. (Look for WEBSAFE1.GIF and WEBSAFE2.GIF in the /PP90/SAMPLES folder.) You can paste either one into your paint program’s “canvas” area and pick colors from it using the program’s eye dropper tool. Or 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.

As a rule, if you’re concerned with 256-color display, save low-color bitmap images created in your paint program in the .GIF format using the safe palette. Avoid using a unique palette per image; if you have multiple GIFs per Web page, different palettes may clash and all images will suffer.

## 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 that the average home user’s dial-up modem can download 3-5K bytes per second, that’s a load time of 12 to 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 save graphics as GIFs (see above), you can 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 like **Serif PhotoPlus** and experiment with the techniques introduced here.
- (2) Point your Web browser to the Suggested Links listed at the end of this chapter. 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 9.0 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.



PagePlus can incorporate a wide variety of audio and video files such as QuickTime, MPEG, RealAudio, and RealVideo, besides the “generic” Windows media types (.WAV for audio and .AVI for video). There are actually two sound playback options—background sound, where a sound loads and plays automatically when a specific page is first displayed in the visitor's Web browser, and linked sound, triggered by a mouse click (for example on an icon or hyperlinked object). Linked video works like linked sound.

These days, chances are your target visitors will be able to play media in any of the supported formats. But unless you're sure they'll have high-speed connections, file size is still a significant barrier. For example, 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. MPEG compression can reduce file size significantly, but many Web visitors will still have to wait before that ten-second video clip knocks their socks off. If you (and/or your Web visitors) are on a local network or have extremely fast Internet access, however, the fact that audio and video are basically file downloads should not pose a problem.

PagePlus, of course, doesn't handle either audio or video natively—it cannot edit or play them back—so unless you rely on borrowed or clip media, be prepared to master a media editing application or know someone who can. (Any teenagers in the family?) The good news is that just because multimedia is a bit of a creative leap you can still have a lot of fun experimenting! For example, with **Serif MoviePlus** (and a digital video capture card or camcorder), you can produce your own digital movies and integrate them with your Web site.

And 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. Or consider background theme music that loops while visitors peruse your home page. 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!

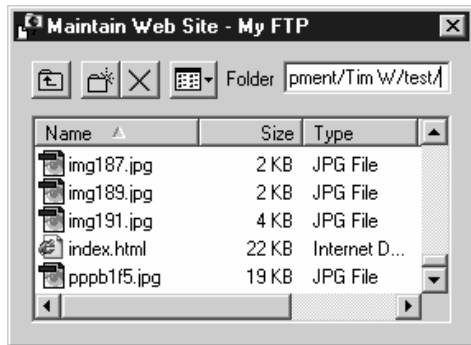
In sum, while we wouldn't recommend making non-streaming audio a centerpiece of your Web site, it's certainly another way of introducing welcome variety to your pages. The constraints are real at this stage—but let your creativity rise to the challenge.

## 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; but the last page will be "private" as there are no links to it.

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 publish often, 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. You also have the option of restarting graphic file numbering with each "publish," thus overwriting old file names rather than proliferating new ones—see the **Graphics** tab of the **File/Web Site Properties...** dialog.

A similar issue arises when publishing to a Web server. The publishing process only lets you *write* files to a remote server, but for housekeeping tasks like file/folder deletion and renaming on your published Web site, you can use the PagePlus FTP (File Transfer Protocol)-based **site maintenance** feature. Choose **Publish Site** from the File menu and select **Maintain Web Site...** from the submenu. In the dialog, enter the address of the Web server, and your Username and Password (plus the correct Folder path, if required by your provider). Click **OK**, and PagePlus will seek an Internet connection and display the designated folder's contents in the Maintain Web Site window.



Use standard Windows Explorer conventions in the window to perform maintenance tasks. You can click on the column headers to change the current sort, drag to change the column width; switch the view or folder level, create a new folder, delete a selected item, rename files or folders or use drag-and-drop to move them. (**Ctrl**-click to select multiple files or **Shift**-click to select a range.) When you're done, click the window's **Close** button to terminate the FTP connection and return to PagePlus.

The question of how frequently to update gets to the heart of "site maintenance." Having spent 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

- ❑ Nielsen, J., and M. Tahir. 2001. Homepage usability: 50 Websites deconstructed. Indianapolis, IN: New Riders Publishing. Showcase of popular Web home pages with solid qualitative analyses.
- ❑ Siegel, D. 2002. Creating killer web sites, 2nd ed. Indianapolis, IN: Hayden. Rich technical and graphic resource, but dated; the author has since renounced its mid-90s design philosophy.
- ❑ Strunk, W., and E. B. White. 1999. The elements of style, 4th ed. Boston: Allyn & Bacon. Classic writer's handbook.
- ❑ Rosenfeld, Louis, and Morville, Peter. Information architecture for the World Wide Web. 1998. Cambridge, MA: O'Reilly & Associates. Highly regarded overview of information design concepts.
- ❑ Tufte, E.R. 1990. Envisioning information. Cheshire, CT: Graphics Press. Classic, well-illustrated textbook on visual literacy.
- ❑ University of Chicago Press. 2003. The Chicago manual of style. 15th ed. Chicago: University of Chicago Press. Definitive reference source, newly revised and updated.
- ❑ Weinman, L. 2002. Designing Web Graphics.4, 4th ed. Indianapolis, IN: New Riders Publishing. Excellent introduction to Web graphic issues.
- ❑ Zinsser, W. K. 2001. On writing well., 25th anniversary edition. New York: Quill/HarperResource. Tips for nonfiction writers.

### Links

- ❑ [www.webstyleguide.com](http://www.webstyleguide.com) Web Style Guide, 2nd ed. by Patrick Lynch and Sarah Horton of Yale's Center for Advanced Instructional Media. Illustrated, annotated dissertation on all facets of Web interface design. Also available in book form.
- ❑ [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.efuse.com](http://www.efuse.com) Attractively presented sequence of informational pages on planning, design, building, publishing.

- ❑ [www.ippa.org](http://www.ippa.org) 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.serif.com](http://www.serif.com) Forums, updates, and tips for users of all Serif products. Online Glossary lets you browse the full version of our Desktop Publishing QuickReference (see Chapter 6).
- ❑ [www.sun.com/980713/webwriting/](http://www.sun.com/980713/webwriting/) Writing for the Web. Authored by Jakob Nielsen et al. (see Print resources), research-based guidelines to improve usability.
- ❑ [www.wdvl.com](http://www.wdvl.com) Web Developer's Virtual Library (WDVL). Supersite contains dozens of sections for both novices and experts, including [/graphics/](#), [/multimedia/](#), and [/authoring/design/](#).
- ❑ [webdesign.about.com](http://webdesign.about.com) Collection of links and features, including Web Design A-Z.
- ❑ [www.webpagesthatsuck.com](http://www.webpagesthatsuck.com) Vincent Flanders' guided tour through examples of, ah, poor design. The site became one book, then a second, and (unfortunately) never seems to run out of fresh material.
- ❑ [www.webreference.com](http://www.webreference.com) Comprehensive developer's site, includes Developer's Corner with how-to articles, sections on Graphics and Design. Part of internet.com's WebDev network.
- ❑ [www.webreference.com/dlab](http://www.webreference.com/dlab) Archive of Dmitry Kirsanov's "Design Lab" columns—advice you can use. See Dmitry's current site at [www.kirsanov.com](http://www.kirsanov.com).
- ❑ [www.webreference.com/graphics](http://www.webreference.com/graphics) Another WebReference feature, with a slew of tutorials and contributions from Wendy Peck and Dan Giordan.



**5**



# Production Issues

## Introduction

In Chapter 3 we covered the rudiments of printing—only as far as the Print dialog’s General tab. Now it’s time to explore the other tabs (Layout, Separations, and Prepress) as well as other PagePlus options for producing and distributing your print publication. The main choices include simply using your desktop printer; taking your job to a quick copy shop; tapping a range of professional printing services for longer runs, higher quality, and/or color; or creating a standalone PDF file that your audience can print out on their own. We’ll provide a brief overview of the various approaches, followed by more in-depth coverage of each one.

For high-volume, full-color printed pieces—such as ads, mailings, sophisticated marketing materials, and product packaging—you’ll need to use a professional printer. But don’t overlook asking your local copy shop to give you 100 photocopies of your laser-printed document, or doing a short-run color job at a service bureau.

If you are 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!

### Which way to go?

What are you looking to produce? Will desktop printing suffice, or do you need professional reproduction? That is the question. The answer depends on considerations such as these:

- ◆ **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 copy) and then use that for reproduction by photocopying. For medium to long runs (500 or so and up), it’s best to use professional printing.
- ◆ **Quality.** For producing your own copies or for creating camera-ready copy for photocopying, the quality produced by your desktop printer may be entirely adequate (especially the latest 600+ dpi laser printers). For higher quality, you’ll need to consider using a professional printer. If your publication includes high quality photographs or fine artwork, you may need to find a service bureau to output a high-resolution version of your PagePlus publication as master artwork for a printer.

- ◆ **Color.** Color ink-jets, and other desktop color printers, produce vibrant color copy direct from your PC, which is fine for very short runs but can be expensive for full-color pieces. For slightly longer runs, you can use color photocopying of your desktop printer output although this is still relatively expensive per copy. For longer runs of high quality color work you'll end up using the PagePlus options for producing either composite (single file) PDF or color-separated PostScript output. These are the realms of professional printing and high-resolution service bureau output.
- ◆ **Format.** What size, color, quality, thickness, and/or finish of paper/card stock do you want? Perhaps you are producing something of a non-standard size or shape, that will need cutting. If your publication has special folding or binding requirements or you are looking to print your designs onto other more adventurous media, such as a mug or a T-shirt, then you will need to turn to a professional printer.
- ◆ **Speed.** Finally, desktop printers can produce some very fine output but when you are printing large or detailed designs they can be desperately slow and therefore expensive. For high volume production of high-color or detailed designs you should seek the services of a professional printer.

### Desktop printing

This is the easiest and most familiar method for low-volume output of your publication. It can produce good quality output—especially with a newer printer on high-quality paper—but tends to be rather slow and quite expensive in ink.

Once you have designed your publication simply open the Print dialog, fill in the details on the General and Layout tabs and click the **Print** button.

### Photocopying and quick printing

For quick and economic runs of up to 500 copies you can print off a single copy using your desktop printer and take it to your local copy shop for replication.

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



## Professional 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).

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 you require 200 or 20,000 copies, so the cost per sheet drops 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 precisely identifiable 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)
- ◆ Very large print runs

For many printing needs,  **SerifPrintShop.com**  is likely to prove your most convenient option. Simply prepare your publication using built-in templates, then use a single dialog to review and upload a PDF (Portable Document Format) file. Fill in an online submission form with your job requirements, and the results will be printed, packaged, and sent direct to your door.

When choosing another professional printer, make sure you've first established a working relationship and discussed your job's requirements. Whichever printing partner you choose, you'll find that PagePlus measures up to the task. You can easily output a PDF or PostScript file and hand it off to the shop.

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.

- ◆ Use of color
  - 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.

## **Standalone PDF**

**PDF** is a cross-platform file format developed by Adobe. In a relatively short time, PDF has evolved into a worldwide standard for document distribution which works equally well for electronic or paper publishing. PDF documents are uniformly supported in the Windows, Macintosh, and UNIX® environments. Anyone with the free Adobe Acrobat® Reader (the latest version is supplied with PagePlus) can view or print out PDF files, either from within a Web browser window or directly—for example, when delivered over a network or on CD-ROM. PDF documents are compact—one-fifth the size of comparable HTML files—for faster transmission.

As noted in the previous section, you can easily export your PagePlus publication as a PDF file—for example, when handing it off to a professional printer. But you may decide that PDF's advantages eclipse the need for printing entirely! Via e-mail and/or the Web, you can distribute PDFs to your audience or simply make PDF files available for download as needed. Because it's universally readable and contains all of the original publication's content in WYSIWYG format, PDF represents a viable alternative to print publishing for utilitarian documents like business reports, white papers, and newsletters.

Standalone PDFs even have some advantages over printed documents. For example, readers can resize the document, and navigate through it using not only built-in viewer page buttons but bookmarks the author has added, with links to section headings and key elements. As author, you can also include annotations in the form of pop-up "sticky notes" for comments and sidebars. And of course, readers can always print out the document if they wish—without you having to incur the paper cost!

## Desktop Printing

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

### Printer types

Small business or home PagePlus users probably have one or more of the following 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 acceptable 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. Inkjet technology has come a long way in recent years. 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 and photocopy 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 very 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.

## 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 specially preprinted papers (for example, from PaperDirect) in a wide variety of colors and designs. You can even get preprinted cards, certificates, brochures, and letterheads!

## Optimizing photographs

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!

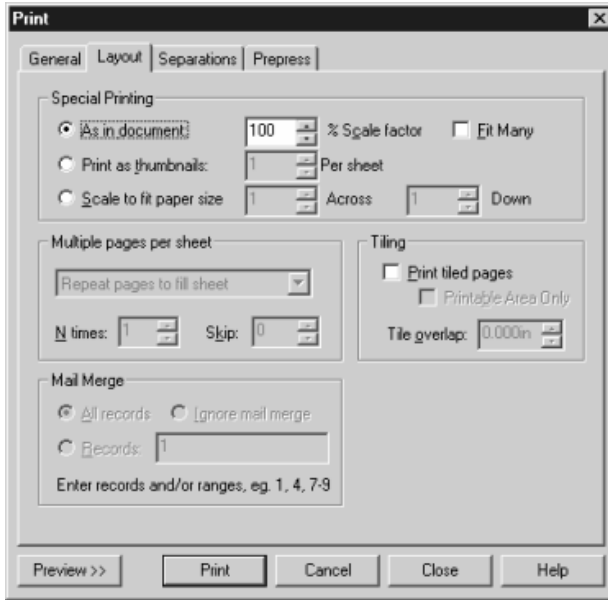
The Photo Optimizer in PagePlus gets round these difficulties by printing out a single image 24 ways on a single test sheet. Each "thumbnail" uses a different internal setting; all you need to do is tell PagePlus which one you think looks best. PagePlus remembers the settings. Repeat the process to fine-tune 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.

## Printing special formats

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 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).

To set special print options, choose **File/Print...** or click the **Print** button to display the Print dialog, then select the **Layout** tab.



To scale your work to be printed at a larger size, specify a larger % **Scale factor** 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. **Fit Many** places as many pages as possible on each sheet - for example, two A5 pages on a landscape A4 sheet. If the **Scale to fit paper size** option is selected, artwork is automatically adjusted in size, if necessary, to fit neatly on the printer page.

Selecting **Print as 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 **Print tiled pages** 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, a **Tile overlap** value can be specified.

As an alternative to Fit Many, when you’re working with a page from the Small Publications category in Page Setup, you can set “Multiple pages per sheet” options. These let you repeat each page a certain number of times, repeat pages to fill a sheet, or print a full sheet of each

page. You can also enter (in the **Skip** box) a value that instructs PagePlus to skip a certain number of regions on the first sheet of paper. Skipping regions is useful if, for example, you've already peeled off several labels from a label sheet, and don't want to print on the peeled-off sections. The dialog's Preview window shows how each output will look.

## Tips for desktop printing

- ◆ Carefully proof your publication on-screen (using the Spell Checker option) until you're confident everything is OK.
- ◆ 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 or get fingerprints 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.

## **Photocopying and Quick Printing**

In recent years, home inkjet printers have made great strides in quality. At the same time, with the continued expansion of office supply stores, it's gotten easier to find shops that offer photocopying and quick printing services. 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 can offer direct PC-to-color laser service. Choosing between photocopying and printing is mainly a matter of cost.

Of course, if you have your own photocopier, you can produce your own copies in-house, but an outside shop may offer a price advantage for longer runs. Photocopying (especially in black-and-white) can be quick and inexpensive for short runs. Color photocopies cost more but may still be more cost-effective than professional printing, depending on the job size.

Photocopying may not reproduce your entire 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, discuss it with your copy shop staff and they can make test photocopies and tune the color reproduction to your satisfaction.

**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 to 3,000 copies.

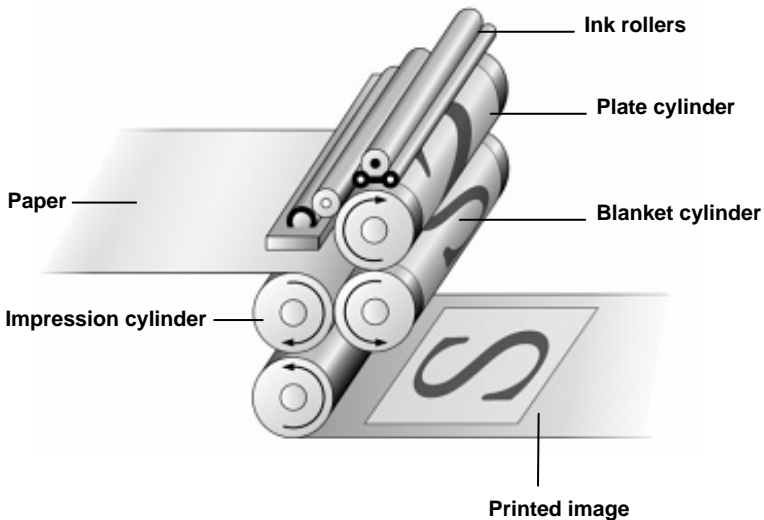


## Professional Printing

In principle, modern professional printing is a technical process rather than an art form. The quality of your printed results depends on handing off a “clean” file—one that will cause no software glitches down the line that would put some ink in the wrong place and degrade your output. Understanding the basics of the printing process will help you anticipate potential pitfalls and (where necessary) ask the right questions *before* submitting the job, rather than paying for mistakes later on.

So, just how does your PagePlus publication make its way to a printing press? We’ll provide a brief overview, starting at the press end and working backwards. Much of the rest of this chapter will provide details, hints, and design tips to help you optimize your results.

Professional printing as we’ll describe it here uses a process called **offset lithography**—so named because the 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 an intermediate coated cylinder (a “blanket”) which in turn transfers the image to the paper sheet. Except for magazine and catalog work, where a continuous roll of paper runs through, the offset press handles one sheet at a time.



Producing the printing plates for offset reproduction is a highly specialized and sophisticated process which only professionals are equipped to carry out. In earlier times, you would have supplied page layouts as **camera-ready copy** that your printer would have turned into film negatives using a large camera. These days, you usually hand off either a **PDF** or **PostScript** file which then goes to an **imagesetter** or **platesetter**—in effect, a very high-resolution laser printer that can output images to film, paper, or directly to printing plates.

In brief, PostScript is a language and PDF is a document format; each describe the exact position of every element of every page of your publication, including text, fonts, shapes, bitmaps, etc. PagePlus can output your publication using either method, as required by your print partner. Whichever you choose, it's important to understand the various settings as detailed later in this chapter.

The image/platesetter decodes your file's information using an **interpreter** and sends the result on to a **raster image processor (RIP)** which generates an image of the page composed of dots. "Ripped" output quality is usually between 1200 dpi and 3600 dpi (compared to a typical laser printer resolution of 300 or 600 dpi). Your print partner may provide you the option of paying to review film output from the imagesetter at this stage. Ripping directly from disk to paper or plastic plates is cheaper, but you'll forego the luxury of making last-minute corrections.

For the offset process, one printing plate must be made for each separate ink color being applied to the paper—which means that prior to plate-making the colors in your publication will need to be **separated**. PagePlus fully supports the two standard color separation techniques: **process color**, which usually combines just four inks (cyan, magenta, yellow, and black) to reproduce the full color range; and **spot color**, which applies specific inks at varying densities to achieve more limited results. The method you choose depends entirely on the results you want; we'll have more to say about color in later sections.

Other modern printing methods include **digital laser printing**, similar to color photocopying and suited for short runs, and **inkjet dye sublimation**, which uses pressure and heat to transfer dye to fabric or other absorbent surfaces. Special coatings are used on non-porous items like mugs to achieve comparable results.

Besides printing your job, professional printers are equipped to offer (or can easily outsource) **collating** and **binding** services, where signatures (multiple pages printed on single sheets) are folded, trimmed, and gathered, then secured in some way to create a booklet or longer publication.

## Choosing print partners

If you are getting involved in professional printing for the first time, shop around. Try to find reputable and friendly companies. Naturally, you should also compare their prices! Working with [SerifPrintShop.com](http://SerifPrintShop.com) (see box) may prove your best choice, but of course you can output your publication to PDF or PostScript and hand it off to any commercial printer you trust.



### Using [SerifPrintShop.com](http://SerifPrintShop.com)

Serif's own dedicated professional print service is your simplest and smoothest route to professional printing. When you design your publication using a built-in **SerifPrintShop.com Wizard** (or from scratch using the **New SerifPrintShop.com Publication** option), you're assured an error-free handoff to our state-of-the-art presses.

When you're ready to submit the job, simply choose **SerifPrintShop.com** from the File menu and select **Send to SerifPrintShop.com**. Click the **Publish** button to output a PDF file, then review it in Acrobat Reader (supplied). Assuming the output looks correct in every detail (otherwise you can go back and edit the publication), click **Upload** and provide a file name for the PDF. Finally, click **Process** to enter your order details and complete the online transaction. Your printed product will arrive in a matter of days—and you can track your order's progress at [www.serifprintshop.com](http://www.serifprintshop.com)!

The **Serif Professional Printing Pack**, available separately, provides additional resources to help you get the best results: the full-color *Professional Printing Guide* with details on printing methods, practical advice on color management and calibration, and design tips... the *Serif Color Chart*, a convenient swatch book that takes all the uncertainty out of color selection... and the *Paper Type Selector* so you can compare available grades and weights, and pick the one that's best for your job.

In some cases you may wish to consider using a **prepress service provider** (the modern equivalent of the typesetting firm) to handle tasks involved in preparing your desktop publishing files for a professional press run. Traditionally, **service bureaus** are separate companies that can deal with the print shop on your behalf, but large shops will often have their own in-house prepress facilities. Either way, they'll put their expensive equipment and experienced personnel at your disposal and offer production advice.

You can obtain prepress services such as:

- ◆ High-resolution scanning of artwork
- ◆ Production of color separations
- ◆ Film separations, with a color proof (such as a Cromalin or Matchprint) to let you check for errors, and color matching, before you go ahead with a print run
- ◆ Extra copies of your film from the one set of separations (if you need to send ad film to different magazines, for example)
- ◆ Traditional stripping-in of photographs, with photos (from film, print, or disk) separated and stripped into your separated films

When shopping around, scan each firm's literature and/or Web site for technical terms you don't understand. (This chapter will give you a solid basis for knowing which processes are relevant to your particular needs.) As a potential client, you're in an excellent position to ask questions at this stage—and to assess potential partners according to how helpful their answers are! Take this opportunity to:

- ◆ Establish that the provider can meet your requirements, especially if your job is unusual in any way
- ◆ Discuss the services and systems each provider offers: imagesetting, color matching, artwork scanning, color trapping, color proofing, OPI, etc.
- ◆ Tap their technical knowledge of the processes involved
- ◆ Determine what they'll require from you. For example, are they equipped to handle composite PDF/X-1a output or would they prefer PostScript files?
- ◆ Confirm and compare prices

You may feel more comfortable with a local company, but many excellent organizations accept files by mail (on disk) and via modem. A key question is how accessible the firm's representatives will be, whether by e-mail, phone, or walk-in visit.

When it's time to hand off your publication, make sure you've provided all necessary details on the company's job submission form. Obvious points include the name and subject of submitted file(s); number of separations (for color work); page size, orientation, and count; number of copies required; and whether you'll need to inspect proofs. If you're concerned that the form doesn't spell out every detail, be sure to discuss the finer points with your representative.

Even if you're submitting the job electronically, it's an excellent idea to supply your own hardcopy proofs in the form of desktop printouts, to help make clear what you want to see in the finished product. Make sure that everything you send to the bureau is clearly identifiable. Label physical 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.

## Color and artwork considerations

Quite early on, you'll need to think about what level of color reproduction you need. Just black-and-white for a textual document? One or two spot colors for a letterhead or company logo (perhaps using a precisely referenced color such as PANTONE)? Or does your publication include color photographs or full color artwork that would call for full (process) color? We'll have more to say about these options later in the "Color separations" section. Meanwhile, here's some general advice that applies broadly to almost all types of publications.

### Color matching

When it comes to color reproduction, printing devices and computer screens are on totally different "wavelengths."

Printing creates colors by mixing inks which absorb light. Mix the four CMYK **process inks** (Cyan, Magenta, Yellow, and black), and you get black. No ink gives you white (i.e., the color of the paper)—so if you want white, you must use no ink! CMYK is a **subtractive** model: the more ink applied, the less light reflected, hence the darker the color.

A monitor produces an image by mixing light using the three primary colors—Red, Green and Blue—hence, RGB. RGB is an **additive** model. 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 the typical computer monitor a range or **gamut** of colors much greater than can be printed with CMYK inks.

The fundamental difference between the CMYK and RGB color models, and the limited gamut of the printed page compared to the computer screen, create the **color matching** problem: the challenge of getting your printed output to match what you see in your on-screen publication layout. By calibrating your equipment and using great care, you can achieve a close approximation—but the cardinal rule is “Trust, but verify!” Never simply assume the colors on your screen will turn out exactly the same when printed. It’s just very difficult to convert accurately between the two models!

For accurate color reproduction, use the Serif Color Chart supplied as part of the Professional Printing Pack.

The chart includes over 350 standard CMYK colors printed on two different finishes of paper. Pick the colors you like from the paper swatches and then use only those colors as you design your publication. When you’ve started with a SerifPrintShop.com Wizard or New Publication, the Colors panel of the Studio’s Attributes tab displays a set of colors identical to those on the Serif Color Chart. When you send the job on to SerifPrintShop.com, you’re guaranteed a match between the chart samples and your finished piece! **Note:** With any publication, you can load these colors by choosing **Palette** from the Tools menu and selecting **Standard CMYK** from the submenu.

Another 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).

The International Color Consortium (ICC) defines industry standards for converting color information between various color spaces and gamuts. For more accurate results, we strongly recommend that you take advantage of PagePlus 9's color management features, which let you select ICC device profiles that specify how the internal RGB and/or CMYK colors in your publication's fills and bitmaps will map to on-screen and printed colors. Choose **Color Management...** from the Tools menu to view a dialog that lets you select from profiles available on your system. Your monitor or printer manufacturer's Web site should have additional information on how those devices use ICC profiles. For more on color management, see the *Serif Professional Printing Guide* (which also provides suggestions on monitor calibration) or [www.color.org](http://www.color.org).

Another rule of thumb, if you're especially concerned about color accuracy, is to produce a Cromalin, Matchprint, or other press proof prior to running the print job. It won't exactly match your final printed page, but will be a final check that the colors are OK at the prepress stage. Don't authorize the print run until you're happy with your colors as seen in the proof!

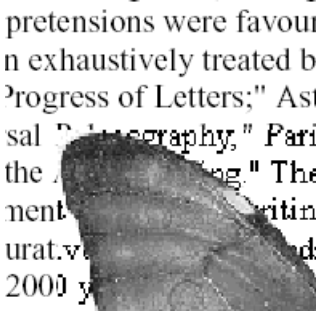
### **Inexpensive color options**

Your 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 an additional **spot color** for various page elements. Spot color is an excellent way to add a little color to your page. Don't forget you can use lighter tints of the same color in your design without adding to the cost of the job! Usually you'll keep the number of different inks to less than four. For more information on spot color, see the "Color separations" section of this chapter.

### **Transparency**

If your design incorporates any objects that use transparency, keep in mind that transparency poses a special challenge for printers. Transparent objects are **rasterized**—converted to bitmaps—when output, and this may create problems for adjacent objects. Since the bitmap region is rectangular, nearby text may degrade. Also, some printer drivers handle color differently for raster and vector objects, which could result in recoloring part of a vector object that happens to lie partly in the rasterized region.



Text converted to bitmap



Vector area recolored

Of course a general rule of thumb is that if you do not need to use transparency, don't! Assuming you do, however, you can take a few precautions and choose sensible output options (for either PDF or print-to-file PostScript) to get the best results.

If you have text overlapping a transparent object, or wrapped around a cropped image, use the **Bring to Front** command to place the text on top (or send the graphic object behind the text). The same goes for text wrapped around a cropped image. This way the text will avoid being rasterized along with the transparent portions of the object.

When aiming for a "watermarking" design effect, try putting the element at the back of the stack and using a +10% or +20% tint instead of a solid 80% or 90% transparency. You'll achieve the same faint image in the background, but (since you're technically not using transparency), the effect won't interfere with adjacent objects at output time.

When it's time to output your publication, PagePlus includes several options (detailed in online help) that can circumvent rasterization issues with transparent graphics—if your printer driver and/or print partner can handle them. **Stripping** outputs irregular transparent regions by producing thin strips of bitmaps placed one above the other; the additional load of bitmaps to output can slow things down considerably. Another method for printing known as **clipping** generates a path or outline to reduce the rasterized output image to the smallest possible area. Some printer drivers can handle these methods and some cannot. For PDF output, **masking** can create a separate monochrome bitmap defining the transparent region. Unfortunately, versions of Acrobat before 6.0, as well as some RIPs (raster image processors), don't fully support masking.



## Paper size

In professional printing you typically print onto paper that's larger than the finished "trim size"—the excess is removed after printing. (Some printers use automated trimmers and will ask you to add a narrow black page frame around your pages.) The larger area allows for **bleeds** where certain objects run right out to the page edge after trimming. For successful bleeds, let the object(s) overlap the edge slightly (say, 5mm—but check with your print partner) to allow for trimming errors.

PagePlus makes it convenient to design bleeds without having to alter your Page Setup dimensions; these can stay the same as the intended trim size. Once you've decided how much bleeds should overlap the page edge (say, 5mm), choose **File/Layout Guides...** and enter that value as your **Bleed area guide** setting. This will provide a visible guide line at that distance outside the page edge, to which bleed objects will snap (when Snapping is turned on). Later, when outputting your pages, be sure to check the **Bleed (limit)** Prepress setting and enter the identical overlap value as your Bleed Limit. PagePlus automatically expands the dimensions of the output pages by the specified amount!

When you're not using bleeds, leave a margin of at least 4 mm from the trimmed edge for a professional look.

**Note:** To allow for bleeds when outputting a PostScript file, you'll also need to ensure that the printer driver page size (set via **File/Print.../General/Properties**), is large enough to accommodate the printed page plus the bleed.

## Proof and proof again

If you are going to the expense of professional printing then the proofing process becomes vital. Once the publication has gone to the printer then any remaining errors can be very costly and time consuming.

Before you deliver a PostScript or PDF file (see the next section), always make sure that you extensively proof your publication using your desktop printer. Preferably have a colleague check it over, too! Select any appropriate print options (scaling, booklet, crop marks, and so on) before outputting the publication. Make sure that the paper size is large enough for the artwork *and* crop marks (they add an inch to both dimensions). With PDF output, you can inspect the file on-screen and print it out prior to submitting it.

If you're doing full-color (process-color seps) work and color accuracy is critical, you should generally get a **full-color proof** (such as a Cromalin or Matchprint) produced. It won't reproduce 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.

Give a hardcopy printout to your print partner, so they can check the imagesetter output. If your desktop printer isn't quite up to the task, ask the firm to run a proof on their laser printer so you can review it before the imagesetter stage. If you receive final paper or film from a service bureau, always examine it before you passing it on to your professional printer. Compare it with your desktop printer output for consistency: it is your responsibility to ensure that it is correct!

## **Output: PDF or PostScript?**

Unless you're handing off camera-ready artwork, your print provider will specify the format in which you should submit the publication: either **PDF** or **PostScript**. PostScript is a language which exactly describes publication elements, while PDF is a format developed to handle documents in a device- and platform-independent manner.

In recent years, print shops are moving away from PostScript and toward the newer, more reliable **PDF/X** formats expressly targeted for graphic arts and high quality reproduction. Several different "flavors" of PDF/X exist; PagePlus supports PDF/X-1 and PDF/X-1a. Your print partner may prefer one over the other, but from the PagePlus end of things you won't see a difference. In either mode, all your publication's colors will be output in the CMYK color space, and fonts you've used will be embedded.

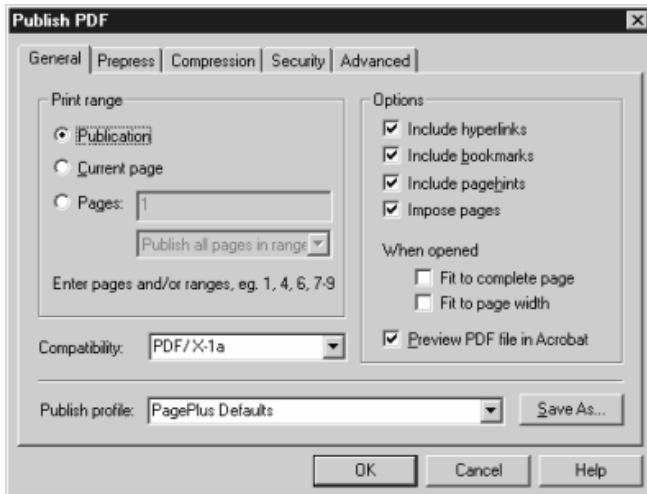
If you choose PDF output, PagePlus produces a **composite PDF** file that includes all of the fonts, images, graphics, and text required to view and print the publication. A single PDF/X file will contain all the necessary information your print partner requires to produce either **spot** or **process color separations** (as described elsewhere in the chapter). When using PostScript output for separations, on the other hand, you'll need to tell PagePlus to generate a set of black-and-white "seps," each of the files representing one color component.

Once you've decided whether to output as PDF or PostScript, choose the appropriate export command in PagePlus. In either case, you'll need to set Prepress options (see "Prepress settings" below). Read the following sections to be clear on any special requirements for each format. **Note:** If you're sending your publication to [SerifPrintShop.com](http://SerifPrintShop.com), use the **File/SerifPrintShop.com/Send to SerifPrintShop.com** command. The publication will automatically use the PDF/X-1a format and you won't need to adjust any Prepress settings!

Whichever method you use, it's always a good idea to print out a hardcopy desktop proof and supply it to your print partner for them to "eyeball." It's visual confirmation of what you're expecting the finished job to look like.

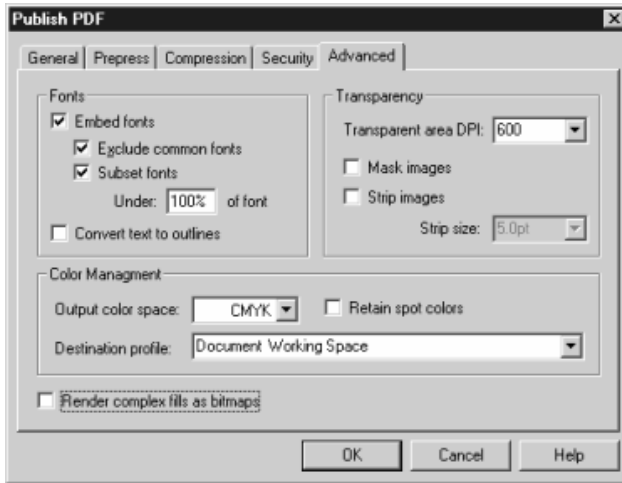
## PDF output

To output your publication as a PDF/X file, choose **Publish as PDF...** from the File menu. In the dialog, review settings on the General and Advanced tabs as described below, then proceed to Prepress settings (covered in the next section). **Note:** When handing off your publication to a print partner, you don't need to worry about the Compression or Security tabs; these only apply to standalone PDFs.



In the General tab's **Compatibility** list, choose either "PDF X/1" or "PDF X/1a" as advised by your print partner. Also inquire whether or not to **Impose pages**; this option is fine for desktop printing of a folded publication or one that uses facing pages, but a professional printer may prefer you to leave the imposition (page sequencing) to them.

Checking **Preview PDF file in Acrobat** automatically opens the PDF in Acrobat after it's been created, so you can review it immediately. (If anything looks amiss, you'll need to fix the problems in the publication and regenerate the PDF.)



The Advanced tab includes settings you may only need to change if you experience less than stellar results on a test run, or as specifically directed by your print partner. As a rule, make sure that both **Embed fonts** and **Subset fonts** are checked, and uncheck **Exclude common fonts**. This will ensure that font information for any character that appears in the publication gets included in the output; font subsetting reduces file size by excluding specific characters you haven't actually used. If necessary (but it shouldn't be) you can check **Convert text to outlines** and uncheck **Embed fonts** which will cause all text to be treated as graphics.

If you have any completely or partially transparent regions in your publication, make sure these come through properly in your output. Technically, revealing transparent regions on-screen is quite different from ensuring they look good on the printed page. Set the **Transparent Area DPI** as high as your print partner recommends (check first whether they'll accept 600 dpi). Masking and stripping are two options that will add to the output time but may result in more satisfactory transparency. Check **Mask Images** or **Strip images** only after consulting with your print partner. Masking creates a separate monochrome bitmap defining the transparent region, while stripping outputs transparent graphics in thin "slices." Both methods have pros and cons, with masking generally preferable. When stripping, you may need to experiment with the **Strip size** value to achieve the best results.

Smaller values mean smoother lines, but more complex PDF files. See online help for details.

In the Color Management section, the **Output color space** setting should always be “CMYK” for professional printing. Select the **Destination profile** recommended by your print partner; “Document working space” is the default setting. Check **Retain spot colors** to enable your print partner to produce a separation for each spot color; otherwise spot colors will be redefined using the output color space you’ve selected.

Check **Render complex fills as bitmaps** to convert such objects to bitmapped graphics. Uncheck the box to leave the objects as vector graphics.

### PostScript output

Producing a PostScript file is very much like printing, but instead of printing to paper, you’re printing to disk. In the regular Print dialog, you specify a PostScript printer (or PostScript printer driver) as the target and check the **Print to File** option. The driver works like a “virtual printer” and the end result is one or more PostScript files. In other words, you might use the “Agfa SelectSet 7000SF v52.3” driver without having that printer physically installed!

The key to success here is using an acceptable PostScript printer driver. Your print partner can and should advise you specifically which driver to use for your particular operating system; be prepared to locate and download one on the Internet. Use the Windows **Add Printer** command and choose an appropriate printer option, for example an AdobePS driver. 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.

Besides having the correct driver, you’ll need to know:

- ◆ What type of output you require: a single composite containing all colors, process (CMYK) color separations, or spot color separations
- ◆ What type of paper your document will be printed on
- ◆ 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.)

Choose **Print** from the **File** menu to display the Print dialog. On the General tab, click the **Properties...** button to select the PostScript printer, page size and orientation, and other printer settings. Next, review Prepress tab settings (covered in the next section). If preparing color separations, see the “Color separations” section for background information and details on Separations tab settings.

Your settings are “remembered” throughout the session, but each time PagePlus restarts, the print options are reset to standard defaults. You can save the current combination of settings made in the Print dialog as a print profile with a unique name by clicking the **Save As...** button next to the Print Profile list on the General tab. Once you’ve provided a name and clicked **OK**, you can restore the profile later on simply by choosing its name in the list. Note that the profile includes settings from all tabs except the Separations tab.

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

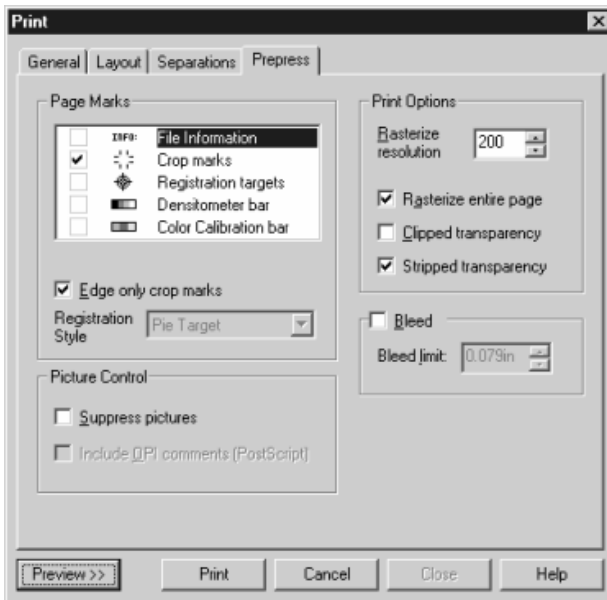
Here are some tips when generating PostScript output:

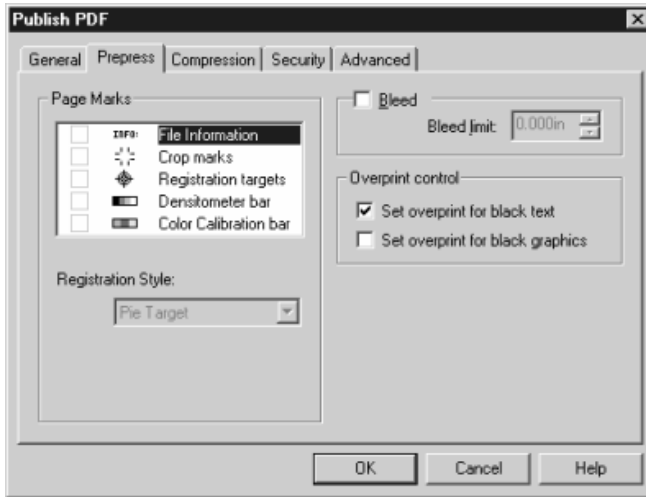
- ◆ In general, use only the TrueType fonts installed on your system. TrueType fonts (marked TT) are fully scalable and can be extensively manipulated by PagePlus (and other Windows applications). Most importantly, all TrueType font information is included in your PostScript output file so you won’t 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 print partner 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! Using FTP (File Transfer Protocol) is a time-saving option, if your print partner supports it.

## Prepress settings

Both the Publish PDF and Print dialogs include a **Prepress** tab with optional settings for professional printing. Many of the options are common to both dialogs. Some—like crop marks and file information—are conventional, while others are reserved for special situations. Be sure to get your print partner's recommendations.





Choices in the “Page Marks” section include **crop marks** that show the artwork (PagePlus page) dimensions; **registration targets** that help the printer align subsequent press runs with the first one; **densitometer** (grayscale) and **color calibration bars** for gauging output accuracy; and **file information** to print the time, date, and publication name. For page marks to appear, the actual paper size must be at least 1 inch (25.4 mm) larger all around than the artwork. 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, a warning message appears.

If your design incorporates bleeds—elements that run to the page edges—check **Bleed** and to extend the printable area by the specified **Bleed limit** beyond the page edges where printing would otherwise stop. You can then print to an oversized sheet which is later trimmed to the correct publication dimensions.

For PDF output, the **Set overprint for black text** box (a PDF-only option) should be checked. Overprinting in this case prevents black text on top from “knocking out” (eliminating) any underlying colors and ensures there won’t be any registration problems. As a general guideline, leave overprinting on—and use a light-colored background behind black text so that the overprinted black text will be easily legible. The effect may not be visible in an on-screen preview; you’ll need to print out the relevant pages of the PDF to see it.

Several options are only available on the Prepress tab of the regular Print dialog, and apply only to desktop printer or PostScript output:



In printed (or Web page) output, PagePlus uses the “rasterize on output” method of maintaining transparency. This means that for many objects with fancy fills and effects, the rectangular region bounding the object is converted to an image when the document is published. The main drawback of this method is that areas behind the transparent region are converted to pictures, which can affect the quality and color of the background artwork.

When preparing transparent material for printing, follow the advice given earlier in the “Color and artwork considerations” section. When printing, you can check the **Stripped transparency** option to have PagePlus handle irregular transparent regions by producing thin strips of bitmaps placed one above the other. You can combine this with **Clipped transparency**, where PagePlus applies a clipping path or outline to reduce the rasterized output image to the smallest possible area. While both options offer efficient and accurate ways to produce transparency in a printed or published document, some printer drivers can handle these methods and some cannot. For example, clipping sometimes causes problems with rotated graphics. If you find the print job has grown to a large size in the print queue or is taking much longer than you expect, try disabling the options in turn. See online help for more details.

When the various methods of outputting your document have been tried, but there’s still something annoyingly incorrect, there is one cure-all solution—convert the whole page to a giant picture for faithful reproduction. To achieve this, use the **Rasterize Entire Page** option. Set a suitable **Rasterize Resolution**: 300dpi is the most common setting for professional printing.

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.

The **Include OPI comments (PostScript)** option only applies to the production of Postscript print files for use with an OPI (Open Prepress Interface) server. OPI comments describe the placement, size, rotation and cropping of imported bitmap pictures so that the OPI server can insert high-quality pictures before printing the page(s). The option is grayed out unless printing to an OPI output device.

## Color separations

Because offset printing uses a different plate for each applied ink color, at some point in converting your publication for printing the color information needs to be separated into ink component colors. As we've noted, PDF and PostScript handle this conversion differently. A single composite PDF X/1-a file conveniently contains all the necessary information to enable your print partner to prepare plates. PostScript requires that you generate and hand off a set of black-and-white "seps," one for each color component.

Whichever output method you're using, color information is being separated, and it's important that you understand the two basic ways of separating colors in offset printing:

- ◆ **Spot-color separation** means separation into the individual colors visible on a page ("red," PANTONE Reflex Blue and so on). The printed piece typically uses black ink plus one or more spot colors added using various tints of each color.
- ◆ **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.

### Spot color

Once 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.

In this example, 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 image/platesetter.

**Note:** If your publication uses any spot colors that have been darkened from their base (100%) value, rather than lightened, be sure to add their definitions to the PagePlus palette before creating separations. Otherwise darkened spot colors will appear using the base value.

### **Full or process color (CMYK)**

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 **process color** comes in.

Process color 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. 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.

- ◆ When creating graphics to be printed via process color, change all colors (including any PANTONE spot colors) to their CMYK equivalents prior to saving. If your publication includes any RGB images, use the Tools menu (or right-click) **Convert to Picture...** command to change them to uncompressed CMYK TIFFs. Colors other than CMYK may be rejected by the printer or image/platesetter.
- ◆ Try to avoid using tints that use less than 10% of C, M, Y, or K as they usually print much lighter than they appear on-screen. If possible, use colors from the Serif palette.
- ◆ In the other direction, avoid using colors where the sum of the CMYK ink percentages exceeds 250% or so. Too much ink may cause **set-off**—markings on the underside of paper sheets before the ink has dried—or other oversaturation problems.
- ◆ If you are using black in any areas where underlying objects might show through, use a **rich black** instead—a mixture of 100% black with some level of cyan or another process color. In PagePlus, rich black contains a mixture of 100% black and 30% each of cyan, magenta, and yellow inks. The deeper tone helps disguise any inconsistencies. However, don't use rich black with small text (below 12pt)—it can lead to registration problems and blurring.

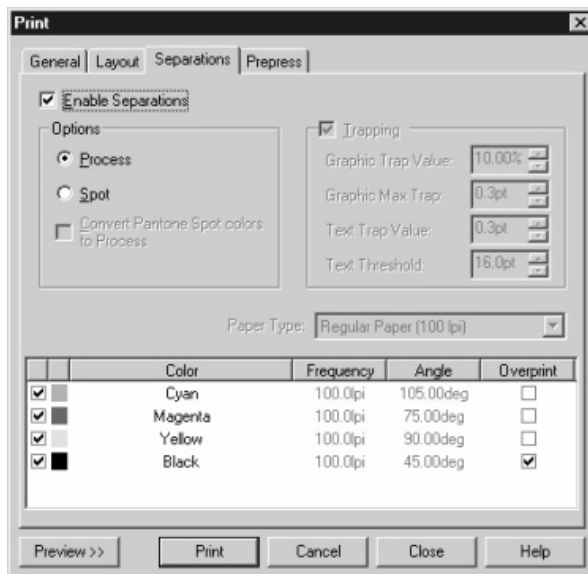
### **Color seps with PostScript output**

You can create full-color pages in PagePlus, and you can output them using its built-in separation capabilities. If your print provider can handle PDF/X1-a, there's no need to weigh other options. If you must submit PostScript, however, you're faced with several choices:

- ◆ **Print separations from PagePlus**  
Using the Print options described earlier, 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 PostScript-based 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 which support the Adobe OPI (Open Prepress Interface) specification. Using the PagePlus **Include OPI comments** option, you can create your PostScript seps 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.

If you are creating color separations with PostScript output, set the various options on the Print dialog's Separations tab to suit your print provider's requirements.



First of all, check **Enable separations** to produce color separations, then check either **Process** or **Spot**.

The **Process** option will produce up to four print separation files: one each for the cyan, magenta, yellow, and black (CMYK) ink components of the page. If the publication uses any PANTONE spot colors, these will appear separately in the color list. Unless you want another separation for each additional color, click **Convert Pantone Spot colors to Process** to redefine the PANTONE colors as CMYK.

**Spot** output consists of a separation for each of the individual colors used on each page.

Select the appropriate **Paper Type** on which to print your work. If you are a printing expert and require nonstandard settings, select the “Custom” paper type and adjust the values in the printer's Properties dialog (from the General tab).

The list at the bottom of the tab shows each separation along with associated details. To suppress a given separation (for example, if you're just regenerating one in particular), uncheck its box.

Despite the use of registration marks (see “Prepress settings”), gaps may occur between two printed elements from slight misalignment of separate color impressions. Various **trapping** methods are used to overcome this problem. The **Overprint** box for black is checked by default so that black prints on top of the other colors. (Because black ink is very dark, it can be printed on top of other colors without affecting its own color.) Overprinting is especially useful when printing fine black text on colored tint (shaded) backgrounds. If you wish, you can check a different color to overprint.

Select the **Trapping** option to automatically “knock out” underlying object regions where graphics overlap, leaving only a slight overprint (trap) region at the edge. The auto-trapping values can be changed but typically the default values will suffice.

If so directed by your print partner, you can specify custom screen angles and frequencies for individual components in the color list. Alternatively, you can simply use the default PagePlus values, which have been preset for a range of standard papers.

## Standalone PDF

We've already said a lot (see the previous section) about PDF's usefulness as an output format when handing off publication files to a professional printer. Print shops can reliably extract spot or process color data from a single composite file you've output using the PDF/X subset of the main Adobe specification. For standalone PDFs—those you'll distribute via e-mail and/or the Web, for your readers to read on-screen or print out themselves (using Acrobat Reader)—PagePlus also supports several versions of the standard PDF format. You'll get best results by using the latest version, but if your intended audience is unlikely to have the latest Reader software, you may opt for an earlier version.

There are several optional steps you can take to enhance a standalone PDF publication; online help has details on all of them. For example, you can insert **hyperlinks** to enable readers to click on text or a graphic object to open a Web page, a page in your publication, a new e-mail message, or an external file (such as a sound or movie). Hyperlinks are a great way to link table of contents entries to pages in the same document, or branch between documents.

Another optional step is to prepare a **bookmark list** of major headings. This will appear as a separate list in a special pane when the PDF file is viewed (bookmarks don't appear when the document is printed). Bookmarks are analogous to hyperlinks: they can link to a specific page or to an anchor (for example, a piece of text or a graphic object) in your publication. Finally, you can create pop-up annotations by inserting **PageHints** as needed.

When you're ready to export, choose **Publish as PDF...** from the File menu and check your export settings. Choose the desired output format in the General tab's **Compatibility** list. See the "PDF output" section above for other basic options. For standalone PDFs, you can skip the Prepress tab, but it's worth knowing about the compression and security options PagePlus provides.

If your publication is picture-intensive, and you're prepared to trade off a bit of graphic quality for smaller file size, the Compression tab provides separate options for shrinking color, grayscale, and monochrome images. You can select whether or not to downsample each category of image, and specify a particular target resolution and compression method. If you apply compression, be sure to inspect the result to make sure the quality meets your standards before passing the PDF to your readers!

The Security tab lets you add password protection to keep the contents of your document away from unintended eyes. You can also lock certain capabilities to prevent unauthorized dissemination or changes. For example, you can specify **No document printing** to prevent paper reproduction of the publication's contents, or **No content copying** to help ensure your text can't be easily duplicated somewhere else. You can even enter a master password to give you—and only you—the right to alter these security settings. (Just be sure to remember your password!)

## Summary

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

With PagePlus and its sophisticated print options, professional 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 professional printing projects are simple, and allow plenty of time for the production process. Only when you've successfully completed a few simpler professional printing projects should you attempt a project of real consequence, or one with a tight deadline.





6



# QuickRef Project

## 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. There are no prerequisites. 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 typographic 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—for a more systematic, beginner-level introduction, you should start with the Tutorials included with PagePlus, and those on the Design CD. There's a bit less hand-holding here. The QuickRef takes you through 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.

You'll find the emphasis here is on black-and-white fundamentals rather than color-specific 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 are included with the standard PagePlus installation. If the instructions call for a font and it's not installed on your system, go back and run the install program again. This time, choose the Modify option, and select a Custom install with the "TrueType Wizard Fonts" option checked.

When called for, source files for the QuickRef project can be found in the \PROGRAM FILES\SERIF\PAGEPLUS\9.0\SAMPLES folder on your hard drive.

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.

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.

The currently selected object displays a bounding box and eight small "handles." When selecting an object that overlaps another, click repeatedly until the object you want is selected. Clicking over text objects will place the text editing cursor and allow you to select areas of text as if you were using a word processor. To manipulate the text frame itself, select its bounding box. To select objects behind text, hold **Alt** on your keyboard while you click.

If you're not already familiar with the various Zoom buttons on the View toolbar above 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 a New Desktop Publication** option. From the Regular/Portrait category, 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 **Layout Guides...** from the File menu. We'll only need the Margins tab for this project. The number of Rows and Columns should be 1. For a Letter-size page, set the margin guides to: Left .75 inches, Right .75, Top .75, Bottom 1.00. For an A4-size page, set the margins to: Left .63 (1.6cm), Right .64 (1.62cm), Top 1.00 (2.54cm), Bottom 1.44 (3.66cm). All check boxes should be unchecked. Click **OK**.
- Choose Options from the Tools menu, and on the Layout page turn on (check) **Display guide lines**, and **Display frames**. Turn off (uncheck) **Dot Grid**.
- On the top View toolbar, click the  **Fit Page** button. On the HintLine toolbar along the bottom of the window, start with the  **Snapping** button down and the  **ChangeBar** button up.

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

## Footer and header

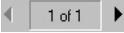

To get started, you'll install a pre-built footer into your QuickRef publication and create a simple header.

- 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 your QuickRef.

- ❑ Choose **Open...** from the File menu, then 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. **Close** QREFMAST.PPP by clicking the lower of the two X buttons in the top-right of the screen (we won't need this file for a while). You're back in your QuickRef. Note that if you need to you can switch between open PagePlus publications using **Ctrl+Tab**.


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 blue bottom page margin.

Now to make several minor adjustments to the footer.

- ❑ Click to select the footer group, then click the  **Ungroup** button attached to the group. You'll see three selected elements: a gray box (QuickShape), text frame, and a light gray circle. Click off to one side to de-select everything. Then click the right end of the gray box (unobstructed by other elements) to select it. Now you'll see a control handle  to the left of the box. For rounded corners, adjust this downward until the HintLine shows that the corner radius is about 65%.

The footer needs a page number, so we'll insert a special page number field that will update on each page. For this and for many other short blocks of text, we'll employ artistic text instead of frames.

- ❑ Locate the light gray circle at the right of the footer. Choose the  **Artistic Text** tool, then click and drag down and to the right to obtain a starting point size approximately as big as the circle, holding **Alt** on your keyboard to prevent the Artistic Text flowing along the outline of the underlying shape. In the Point Size list box on the Text toolbar, choose 30 pt, then click the **Bold**, **Italic**, and **Centered** buttons. From the Insert menu, choose **Page Number**.

- ❑ For precise placement, turn Snapping off for a moment. Move the pointer over the text object's bounding box, and when you see the  cursor drag the object so the numeral is centered right over the circle in the footer.
- ❑ Turn Snapping back on and scroll up in the window so you can see the top margin. Choose the  **Straight Line** tool and, holding down the **Shift** key, draw a line from the left to the right margin along the top page margin. Then drag the line up a little, so it's above the margin. Click the Studio's **Attributes** tab and select the **Line** panel. Using the list boxes, select a weight of "2.5", and from the line style previews click "Line Style 10" (watch the popup tooltips). In the Attributes tab's **Color** panel, click the black sample, and under "Shade/Tint" move the slider to about "+20%".

## 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. Adjust the placement of the footer (on the master page) if necessary, so the page elements don't overlap it. 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

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.

- Click the Studio's **Pages** tab and in the lower (Pages) panel, click the  **Insert Page** button. The new blank page appears.
- To create the frame, first click the  **Standard Frame Tool** button on the left-hand Tools toolbar, which will give you the standard square-shaped 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 (but don't overlap the footer). 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” inches (0.25cm) in each of the Margin boxes (top and bottom margins are set in the middle of the window). The column gap should be 0.2 inches (0.5cm). 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 **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. (If you get a prompt to AutoFit, answer **No**—we want to leave the text size the same.)

When importing is done, you'll be looking at page 6, with that page's main frame partially filled.

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 story editor.

- ❑ Right-click the frame and choose **Edit Story** to open WritePlus. The full text of the Glossary story appears.
- ❑ Press **Control+F** to open the Find & Replace window. In the Find box, type “#” (without the quotation marks) and in the Replace With box, type “ ” (two spaces). Click **Replace All**. Shortly the “PagePlus has finished searching the document” message will appear. Click **OK**, then click **Close** to dismiss the Find & Replace dialog. Finally, click the close (X) button in the top right of WritePlus to return to your document view.

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 6 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 five linked frames on as many pages (2 to 6). As we proceed to add illustrations throughout the text, the story will overflow beyond page 6. Sooner or later, we'll need to create some additional pages to contain the overflow. It may as well be now.

- ❑ Starting on page 6, click the **Next** (right arrow) button to open the Page Manager. Enter “4” for the number of pages to add (after page 6) and click **OK**. You should now be looking at page 7 of 10. Create a standard text frame on each of your new pages, as you did on page 2.

We now have three new pages with blank frames, but the frames will need to be linked into the Glossary story sequence.

- ❑ On the Studio's **Pages** tab, double-click the “6 of 10” page thumbnail to jump to page 6, which includes the last frame presently linked into the Glossary story. Click on this frame to select it. At the bottom of the frame, you'll see a small button with a black square; it's called the Link button. Click it to begin linking frames. Now click the **Next** (right arrow) button to go to page 7. To complete the link from page 6's frame, just position the pointer over the page 7 frame (you'll see the “Textflow” cursor) and click once.



- ❑ Repeat the linking procedure three more times, from page 7 to 8, from 8 to 9, and from 9 to 10.

Let's take one more step, which will help to clarify how all this content is going to be distributed over the pages.

- ❑ Jump to page 2 and click Actual Size, then locate the entry for the term “caption”. Click for an insertion point at the start of this line, and press **Ctrl+Shift+Enter**, the shortcut for a Page Break. This forces the “caption” entry to the top of page 3.
- ❑ Proceed through the document and repeat the page break procedure in front of each of these entries: “cursive,” “font,” “kerning,” “ornamental cap,” “reverse,” “shading,” and “white space.” You can remove any of these breaks later if they're superfluous.

## 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 four different kinds of paragraph alignment to some sample text.

- ❑ Open QREFMAST.PPP in the Samples folder. On the left, you'll see a text frame containing four paragraphs. Click on the frame's bounding box 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 **Pan Tool** 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 text frame, and drag it over to the pasteboard on the left of the page. Starting with the top paragraph, click each one in turn and apply the appropriate paragraph alignment using the alignment buttons on the Text toolbar: **Left aligned**, **Justified**, **Centered**, and **Right aligned**.

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 the text in a frame 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.

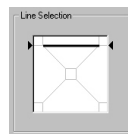
- ❑ Right-click the newly pasted frame and choose **Wrap Settings**. In the dialog, click **Square** and **Both Sides**, and change all four default Distance From Text values to ".2" (0.5cm). Click **OK**.
- ❑ Drag the frame over the left column of page 2 text, just below the "alignment" entry. Use the Pointer tool to adjust the frame's placement and width so it's inset slightly from the existing column margins. Drag the frame's bottom, middle handle down several inches so the frame is about six inches high; we'll close it up later.

Now for finishing touches: standoff rules and white space.

- ❑ Click once in the first paragraph of the smaller frame.

This will give you a text edit cursor. Remember, should you need to cycle through overlapping objects, just **Alt**-click several times in the same place.

- ❑ Select **Paragraph** from the Format menu. Select the Line tab and click in the top half of the **Line Selection** box. Type the value ".2" (0.5cm) for the Gap (top). Click the **Line Style** button, specify 2.0p as the Weight, and make sure you're using the first line style from the list. Click **OK** twice to apply the change.

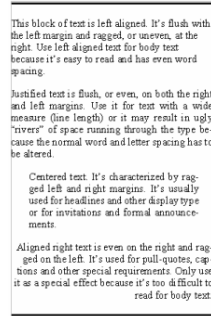


- ❑ Repeat the process for the bottom paragraph of the new frame, but this time give it a Line Below, clicking in the lower half of the Line Selector, specifying the same settings except for Gap (bottom) rather than Gap (top).

- ❑ Click in the centered paragraph and drag each of the Indent Handles on the ruler about a quarter-inch (or 0.5cm) towards the middle of the paragraph. This shortcut adjusts the block’s left and right Indent settings, making it easier to see the centered-text effect.



Now we’ll alter the distance between the four paragraphs we’ve reformatted.


- ❑ Select the second paragraph. Open the **Format/Paragraph...** dialog and select the **Spacing** tab. Set the Before value to 12.0pt. Repeat this separately for paragraphs 3 and 4.
- ❑ Finally, select the example frame and adjust its bottom edge (using the bottom, middle handle) until the frame is just slightly larger than the text inside, including the ruled line.



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.
- ❑ Click the  **Artistic Text** tool from the flyout menu. Drag out a starting size for your text in the right column just below the Glossary entries, from the left to the right column margin. When you release the mouse, type “Text on a Bézier curve...”. If you want, you can use **Alt+0233** (on the numeric keypad) or **Alt+Grp+e** to type an accented character “é”. Set the font size to 24pt.
- ❑ Click on the gray bounding box of the Artistic Text object to select it. In the text toolbar, locate the **Path** flyout and select the  **Wave** preset. In an instant your text now flows along a Bézier path!

- ❑ Drag the top center node of the object’s bounding box down a bit, compressing the curve vertically (so it won’t take up too much space). If you wish, you can use the Pointer tool to edit the shape of the line!
- Text on a Bézier curve...*
- ❑ Right-click the object’s box and choose **Wrap Settings...** Set a Square Wrap with Top and Bottom spacings of 0 and click **OK**.
  - ❑ Drag the curved text just below the “Bézier” entry in the Glossary, before the following entry for “blackletter.” You can drag its edge or corner nodes as needed so it fits neatly into the column. Or, instead of adjusting the object size, you might try fine-tuning its wrap as follows: Select the  **Edit Wrap** button on the toolbar to view the wrap outline and nodes. Drag the nodes (corners, in this case) of the object’s wrap outline so there’s a small amount 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 publishing technique we’ll be using. Adjust the window view so you’re fairly close in on the entry for “blurb.”

- ❑ Click at the end of the “blurb” entry and create a new line by pressing **Enter** on your keyboard. 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!”
- ❑ Triple-click over any of the words you’ve just typed and the whole paragraph should select. Aim for the word “Don’t” if you’re unsure where to click—you’ll soon get the hang of triple-clicking (three clicks of the left mouse button in quick succession) On the Text toolbar, set the text to “Arial” and “14.0p”. Then choose **Update Text Default** from the Format menu so these settings will be in effect for new text objects you create later.
- ❑ Make the text **Bold** and **Italic** using the buttons on the Text toolbar.

- ❑ Adjust the left and right indents for this text by clicking once anywhere amongst the words you typed, and then moving the ruler indent guides. Remove the hanging indent by lining up the two left-hand guides. Then the left-hand pair can be moved together by dragging the small horizontal bar just below the lower guide. The left indent needs to be approximately 1.25" or 3cm. Indent the right-hand side of the text until the first line ends with the word "down." Adjust the paragraph spacing using **Format/Paragraph**—on the Spacing tab, settings of 0pt Before and 6pt After should be OK.
  - ❑ Choose the  **Box** button from the QuickShape flyout and drag out to create a narrow, upright box just to the left of the text you've just added. Open the **Color** panel of the Studio's Attributes tab. Click the  **Line** button and then click the "None" (empty) sample to remove the line color. Click the **Fill** button, then click the black sample. Drag the Shade/Tint slider to "+40%".
- Don't just sit down  
in front of the PC  
and dive in...  
Take some time to  
plan your design!***
- ❑ Adjust the size and position of the box as shown, and you're done!


## **boldface**

- ❑ Click at the end of this glossary entry and press **Enter** to start a new line. Type "regular bold heavy" on the new line. (You might need to replace the capital "R" with a lowercase "r" at the start of the line if you have capitalization rules active in your AutoCorrect options.) Double-click each word in turn to select them and apply formatting as follows, using the Text toolbar controls: "regular" as Basic Sans; "bold" as Basic Sans (and click the **Bold** button), and "heavy" as Basic Sans Heavy.
- ❑ Triple-click anywhere in this one-line paragraph to select it. Set the point size to 24pt using the pull-down list. Next, center this line of text using the **Justify** button.
- ❑ While the line is still highlighted, open the Paragraph properties dialog (**Format/Paragraph**). On the Spacing tab, set the Before setting to 10pt and the After to 12pt. You can also apply paragraph formatting while the cursor is at any place in the paragraph, without selecting it in advance.

## bounce



This brief exercise introduces the ChangeBar.

bounce

- ❑ Click to insert your cursor after this glossary entry and press **Enter** to create a new line. Type “bounce” on the new line, double-click to select the word and set the font to Blippo Light SF, 48pt (you can type the value into the Point Size box, then press **Enter**). Click the  **ChangeBar** button to show the ChangeBar. Select the “o” in “bounce” and adjust the ChangeBar’s (Baseline) Advance setting to “-12.0”. Repeat this for the “n” and “e.”
- ❑ All that remains to be done is to click the **Centered** button. The settings for paragraph spacing before and after this line of text might need to be adjusted: settings of 4pt work fine.

## 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, paragraph spaces, and placement may need to be adjusted to avoid confusion as you proceed with the project.

- ❑ Take a moment to save your work and 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 or **Ctrl+Tab**). Paste the illustration group and position it on the pasteboard near the “cap height” entry, towards the bottom-right corner of the text frame.
- ❑ Select the group and set its wrap to Tight, using the  button in the Wrapping row of the Wrap Settings dialog. You can access this feature either from the  button on the toolbar, or by right-clicking the group and choosing **Wrap Settings**. Allow the Wrap To setting to default to “All”.
- ❑ Drag the group into position *to the right* of both the “cap height” and “cap line” entries. We want “cap line” to be the last entry on this page, so you might need to adjust the Paragraph Spacing Before/After values for the previous inline examples, or adjust the wrap settings for placed objects. For symmetry, however, leave the main Glossary story text paragraphs 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, and click the Studio’s **Portfolio** tab. Holding the **Ctrl** key down, drag a copy of the lion picture and drop it into the Portfolio’s My 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” glossary entry on the right, and pasteboard on the left. Drag the lion over to the pasteboard to the left of your text.
- ❑ Select the picture, then show the ChangeBar. Using the Object Rotation control, set the rotation to 10.0 degrees.
- ❑ Drag the picture into position below the “caption” entry. Set its wrap to Square using the  **Wrap Settings** button. Now zoom in for a better view.
- ❑ Choose the **Artistic Text** tool and click on a blank part of the page for an insertion point. Type “It’s a jungle out there!” and set the object’s font to Arial, 11pt. Use the ChangeBar to rotate this caption block to 10.0 degrees, and drag it into position below and to the right of the picture.


## character

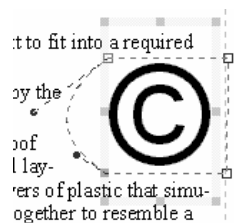
The “Everything” diagram in the Portfolio is the illustration to accompany the “character” entry. (If it’s not there, retrieve it from QREFMAST.PPP.)

- ❑ 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 Square, with the distance from text set to .15 (0.4cm) top and .10 (0.25cm) bottom.

## copyright

- ❑ Choose the **Artistic Text** tool and drag out a letter approximately 1” (2.5cm) high at the edge of the page. Choose **Symbol** from the Insert menu and select **Copyright** from the submenu. Select with a double-click, then format the symbol as 60pt by typing “60” directly into the Text Size box and pressing **Enter**. Set its wrap to Tight this time. Make sure that the “Crop object to wrap outline” box is unchecked in your wrap settings so no portion of the symbol disappears in the next step.

- ❑ Drag the character into position *to the right of* the “copyright” entry. To edit the wrap outline, click the  **Edit Wrap** button. You can then drag the dashed outline or nodes. Bring the outline quite close to the character, as shown. To create a curved wrap on the left edge, drag the edge from its center; then you can adjust the corner node handles. Make sure the right-hand outline extends to the right margin, to keep text from sneaking in there.



- ❑ Before proceeding, make sure the two-line entry for “crop marks” is the last entry on the page. Again, you can adjust the wrap settings and spacing for inline illustrations to change the amount of space available for the remaining frame text.



## Page Four – “cursive” to “folio”



### deck

- ❑ Click to insert your text cursor at the end of this entry. Press **Enter** to start a new line. Type “Introducing PagePlus 9.0”. Set the line to Chanson Heavy 18pt, centered. Make the spacing before this paragraph 12pt and leave the spacing after at 1pt.
- ❑ Press **Enter** once at the end of the line to start a new paragraph. Type “It’s what you’ve been waiting for!” Make this Arial 14pt and center it. Leave the spacing before this paragraph at 0pt and set the spacing after to 12pt.

### dingbats

This example is similar to the “copyright” example on the previous page.

- ❑ Using the Artistic Text tool, click for an insertion point to the right of the “dingbat” entry.
- ❑ In the list of fonts, select Wingdings. Set the character to 90pt. Using the Artistic Text tool, click for an insertion point at the page edge. Type “{” to bring up a “flower”.
- ❑ Set its wrap to Tight.
- ❑ Select the flower, and grab one of its corners. Adjust the size of the flower so that it fits into the white space to the left of the entries for both “descent” and “dingbats,” which should now occupy two and three lines, respectively.

**descender** The lowest portion of letters, such as ‘g’ or ‘j,’ that extends below the baseline.

**descent** For a given font, its maximum distance below the baseline.



**dingbats** A typeface which contains decorative symbols rather than readable characters. Once known as “printer’s flowers.”

**display type** Large type, often set in bold for attention grabbing text like headlines or headings. Same as “decorative type.”

### display type

- ❑ Type, on a new line after the “display type” entry: “Bolts <Enter> Pagoda <Enter> Stylistic”. Triple-click and set the first line to 20pt, then select each of the other two new lines and make them 30pt. Center-justify all three lines. Go back and change each line’s font to the font name you’ve typed. Set the paragraph spacing before and after the Bolts line to 12pt, and set the spacing after the Pagoda and Stylistic lines to 12pt (with 0pt spacing before).

## dropped (drop) cap

- ❑ Click on any word in the “drop cap” entry. Choose **Drop Cap** from the Format menu and select “Dropped” from the Drop Cap Type list. Make sure the drop setting includes 3 lines, and click **OK**.

## drop shadow

This effect is one of many Filter Effects available on the Format menu.

- ❑ Create a new artistic text object at the bottom of the page and type the words “Shadow text”. Set the text to 28pt Cairo and zoom in fairly closely.
- ❑ Choose **Filter Effects...** from the Format menu. In the dialog, check the **Drop Shadow** box and then play with the sliders on the right side until you find a preview effect you like (or just use the default settings). Click **OK** when you’re done. If you want to try again, you can also find filter effects on the object’s right-click menu.
- ❑ For added effect, use the ChangeBar to rotate the object +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. You can easily drag one of the object’s corners to scale it, if necessary. Set a Square wrap with standoff values so that the entry for “ear” now begins the right column.

## Egyptian

- ❑ Create a new line after this entry and type “Commerce”. Set the font to Commerce, 36pt Centered. Set the paragraph spacing to 6pt before and after.

## family

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

- ❑ Create a text frame 3” (7.5cm) wide by 2” (5cm) high with a single column. Type “Times Regular <Enter> Times Italic <Enter> Times Bold”. Press **Ctrl+A** to select all the text in this frame, then set the font to 30pt Times New Roman. Tighten the frame to best fit the text.

- ❑ Click the **Align Right** button. Then drag the Shade/Tint slider on the Attributes tab’s Color panel to a setting of +20% for light gray “ghosted” text.
- ❑ Use the Pointer tool to triple-click the second and third lines and set the font style accordingly. Now drag the frame into position, behind the entry for “family,” so the font names end about halfway into the right margin. Adjust vertically for best visibility.

**Note:** Some printer drivers have trouble with pages like this one that include shaded text. For best results, before you print, 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 paragraph spacing before and after on the font examples, or the bottom frame margin if necessary.)


## Page Five – PagePlus Font Sampler



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

- ❑ Assuming you’re on page 4 now, then click the  **Page Manager** button on the HintLine toolbar (or the Pages tab). Select the dialog’s Insert Page tab and leave the settings as they are (1 page after page 4). Just click **OK**.
- ❑ Zoom out to Fit Page view and make sure Snapping is on. Choose the **Standard Frame** tool and drag out a text frame fit to the page margins. Drag the top edge down leaving about two inches between the frame and the top of the page.

In this space above the frame, we’ll create two elements: a headline or title and (in a sidebar) the definition of “font.”

- ❑ Create an artistic text object at the top of the page, type “PagePlus Font Sampler” and set the text as Centered, Chanson Heavy 20pt. From the Format menu, choose **Paragraph**, and select the **Line** tab. Click in the Line Selection box to create lines above and below. For each line, click the Line Style button and set a 3pt line width. Then set the top and bottom gap to .10” (0.25cm) and click **OK**.
- ❑ Drag the header block into position above the frame’s left column, touching the top page margin.
- ❑ Create a new standard frame on the same page (or over on the pasteboard, about one inch (2.5cm) high and three inches (7.5cm) wide. Set it to have one column rather than two (you can use the Columns control on the ChangeBar) and drag the margins to 0.
- ❑ Now go to page 6 and triple-click the first entry (for “font”), then press **Ctrl+X** to cut it to the Clipboard. Return to page 5 and click in the frame you just created, then press **Ctrl+V** to paste the text. Format the new frame’s text as 9pt and fit the frame into position in the upper right corner above the second column. It should be balanced with the left-hand header.
- ❑ To create a background for this definition sidebar, right-click it and choose **Fill...**, then select **Solid**. Click the black sample (not the number 1 scheme color) and set a +10% tint.
- ❑ Right-click the big, empty frame and choose **Text File...** In the dialog, make sure “Retain Format” is checked, and locate the file WIZFONTS.RTF in the Samples folder. Click **Open** to import it.



Now we’ll increase the spacing between all the paragraphs in the new story.

- ❑ Click inside the font listing and press **Ctrl+A** to select all the text in this frame. Choose **Paragraph** from the Format menu and select the **Spacing** tab. Set the After attribute to 6pt. Click **OK**.

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 **Font** tab makes short work of it...

- For each font block: Triple-click to select the paragraph, then click the name of the specified font in the **Font** tab.

The **Font** tab is more useful for this task than the Font Name box on the Text 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 replace these samples with a "Favorite Fonts" page to customize your QuickRef later on.

## Page Six – “foot” to “justified”



By now, actions like adjusting the zoom and scroll settings, choosing the Standard Frame tool to create text frames (and the Pointer tool to move your cursor or move objects), 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...

### frame text

So far we've only dealt with standard text frames. This simple illustration will place some frame text in an area of white space to briefly demonstrate PagePlus 8's shaped text frames.

- Add twelve new lines after the “frame text” entry.
- On your pasteboard, use the Shaped Frame flyout to create three frames—Polygon, Oval, and Triangle—each just over an inch (3cm) per side. Set the Polygon frame to be four-sided. Align the three frames in a row as wide as one of your main page columns.
- Click the Link button on the bottom of your left-most frame, link it to the middle frame, then link the middle frame to the right-most frame. You have created a mini frame sequence for flowing text.
- Click inside the first frame. Set the font to Times New Roman, 6pt. Type “Sample Text ”, including a space after the words Sample Text. Press **Ctrl+A** to select all of this text and press **Ctrl+C** to copy the text to the Clipboard. Press **Ctrl+V** to paste this text until all three small frames are filled.

- ❑ Now select all three filled shaped frames, group them, and drag the group into the white space you created earlier, below the “frame text” entry.

## **gutter**

This one’s just for fun.

- ❑ Start a new line below the “gutter” entry and type “In the gutter”. Set the font for the line to Balloonist 24pt, center the text, and set the paragraph spacing to 10pt before and after. Create an artistic text object, set the font to Wingdings 48pt and type the letter “F”. Drag this pointing hand over next to the “In the gutter” line, so that it is pointing at the gutter of the page. You can scale it up or down to fit.

## **half-fill text**

- ❑ Select the Rectangle Quick Shape tool and draw a rectangle, slightly larger than 1.5” (4cm) wide, and about half as high.
- ❑ Duplicate the box using **Ctrl**-drag, and place the newer box underneath the first one.
- ❑ Fill the upper and lower boxes with white and black, respectively.
- ❑ Drag the two boxes together. Select them both (**Shift**-click) and use the little icon at the bottom to group them.
- ❑ Create an artistic text object on the white-filled square. Type “Black” <Enter> using 30pt Basic Sans Heavy, and ensure that the font is black. (Bring up the Character dialog box by selecting **Character** from the Format or right-click menu. Select black from the **Color** drop-down box and click **OK**.)
- ❑ Select the artistic text object and use **Ctrl**-drag to duplicate it. Drag it downwards a little way. Select the newly created text and this time convert the font color to white, using the same method as in the previous step.
- ❑ Select the frame around the white text and drag it into the black square.
- ❑ Double-click on the white text and overwrite it with the word “White”.

- ❑ Select each text box in turn and use the arrow keys to center each one within its rectangle. (If accuracy were vital, you could calculate distances and create guidelines where you need them, simply by clicking on the correct places in the vertical and horizontal rulers.)
- ❑ When you're done, drag a marquee around all the objects and group them. From the Tools menu, choose **Convert to Picture...** Select the Bitmap Format option and the GIF format, then click **OK**.

(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 "hairline rule". Give it a square wrap with standoffs of 0 top and bottom, and .1 (.5cm) left and right. Drag to scale the picture down in place if necessary, so the entry for "hard return" falls just below it.

## initial cap

A simple illustration...

- ❑ Select the "i" at the start of this entry. Set the point size to 24pt.
- ❑ In the **Format/Paragraph...** dialog, set the spacing before this paragraph to 6pt, and the spacing after to 18pt.

## italic

- ❑ Place your cursor at the end of this entry in the right-hand column and create a new line. Type "Try using italics for pull-quotes and captions." Set the text to Grenoble 24pt, Italic (of course!); leave it left-aligned.
- ❑ Set the left indent to .5" (1.5cm) and the right indent to .85" (2.1cm), using either the ruler margin guides or the Paragraph dialog. Set the paragraph spacing before and after to 14pt, and remove the hanging indent.
- ❑ Create an artistic text object 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. Set this block to 72pt Grenoble (this time regular, not italic). Duplicate the object and replace its text with a close-quote (ANSI 148, or **Alt+0148**).

- ❑ Now move these two quote characters around your indented italicized text to form a big pull-quote. Adjust your indents if necessary 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. The artistic text should have no wrap.
- ❑ Before moving on, adjust the paragraph space settings, the size of the half-fill text illustration, and/or the overall frame size so the definition of "justified" ends the column.

## Page Seven – “kerning” to “OPI”



### kerning

This is a simple Before/After example, demonstrating the kerning of several letter pairs that benefit from kerning.

- ❑ Start a new line after the kerning entry. Type “Wo, Ya, Tu <Enter> Wo, Ya, Tu” and set the two lines as 36pt Times New Roman.
- ❑ Click with the Pointer tool to place your text 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, and set the spacing before line one of your formatted text to 16pt and the spacing after your second line to 18pt. Center each line.

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

Wo, Ya, Tu  
Wo, Ya, Tu



## leading

- ❑ Insert your cursor at the beginning of the sentence starting “Headlines” in the “leading” entry, start a new line and type (all capitals): “HEADING <Enter> LEADING”. Format the two lines as Commerce 36pt. Select both words by dragging from the start of line one to the end of line two.
- ❑ Show the ChangeBar 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.
- ❑ Set the paragraph spacing before HEADING and the spacing after LEADING to 14pt. You may need to adjust the indent settings for the paragraph starting “Headlines” by setting the special indent to None, and the left indent to .1” (0.25cm). Center the two lines.

## letterspacing

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

- ❑ Place your cursor at the start of the right hand column. Type “Line has letterspacing” 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. Set the spacing after the last line to 12pt. Type +1.4pt at the end of line 1, +0.7pt at the end of line 2, 0pt on line 3, -0.7pt on line 4, and -1.4pt on line 5.
- ❑ Show the ChangeBar 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.

- ❑ Using either the nudge buttons or typing a value into the ChangeBar, adjust the letter spacing on each line to match the values you’ve typed. Select all five lines and set a .2” (0.5cm) left hand indent.

## logo

This short exercise will demonstrate how to take advantage of the Studio’s **Gallery** tab.

- ❑ Display the Gallery tab and select the **Logos** category. Scroll down to “Logo 21,” then click that thumbnail and drag it onto the pasteboard. Zoom in closely on the object and click its Ungroup button. Now you can get to the placeholder text.
- ❑ Click the frame and type to replace the placeholder text with some of your own. (We used “AMALGAMATED WIDGET, LTD” and set the text to Ultra Serif.)
- ❑ Regroup the collection of objects, then adjust position and wrap: try choosing a top and bottom wrap from the Wrap Settings box, setting the distance from text to be .2” (0.5cm) at the bottom.



AMALGAMATED WIDGET, LTD

By the way, the logo we’ve just added, like all Gallery objects, employs scheme colors—so if you’ve never experimented with the Studio’s **Schemes** tab, there’s no time like the present!

- ❑ Before continuing, the last entry in the right column should be for “OPI.” Make sure it’s complete. (To make some more room, you might enlarge the main frame slightly by dragging down its lower edge.)

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



### outline

- ❑ Start a new paragraph after this entry. Type “Jagger Outline”. Set the text to Jagger, 20pt, centered. With both words selected, click the **Format/Character** menu item to access the Character dialog. Check the **Outline** box and set the paragraph spacing before and after this line to 10pt.

### paragraph spacing

- ❑ Right-click on the “paragraph spacing” entry, select **Text Format/Paragraph...**, and select the Spacing tab. Type 5 as Before and 18 as After, and click **OK**. Now with the Pointer tool, add the following to the entry: “This paragraph’s spacing is set at 5pt Before, 18pt After.” 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, create an artistic text object and type a capital “P” into it, then set the “P” to 18pt Ancestry. Zoom in so that you can easily see the object.
- ❑ Next we'll get a clipart border from the Samples folder. Click the **Import Picture** button and you'll see a standard open file dialog. Locate BORD\_4.WMF in the Samples folder and select it, then click **OK**. (If your cursor is still in the text, you'll be asked if you want to insert the picture inline; click **No**.)
- ❑ 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 while holding down the **Shift** key, you'll see a square shape. Instead, drag without the **Shift** key to allow unconstrained sizing, and create 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.
- ❑ Drag the group over to the left of the “picture cap” entry, so its base is aligned with the second line of text. For a “raised capital” effect, increase the Before setting for the paragraph's spacing. Set a Tight wrap around the border image. Delete the now redundant initial “p” in the word “picture.”



**icture cap** An  
graphic effects.

- ❑ Before proceeding, insert a column break in the Point entry, after “Equal to 1/2”. This will ensure the page as a whole comes out right.

## point size

- ❑ Create a one-column text frame on your pasteboard, approximately 4” (10cm) wide by 1” (2.5cm) high and type “8pt10pt12pt14pt18pt36pt” (with no spaces). Set the text to Times New Roman and, using the Pointer tool, carefully select each point size reference (including the “pt”) and set it to the corresponding point size. Give the frame a Top/bottom wrap and drag it into position below the entry.

## raised cap


- ❑ Right-click on the “raised cap” text block and choose **Text Format/Drop Cap...** 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.

- ❑ Create a new frame (one column) about 3 inches (7.5cm) wide, and type in all caps: “REVERSE”. Set it to Cairo 30pt. If the text wraps, widen the frame.
- ❑ Now open the Studio’s **Attributes** tab and select the **Color** panel. With the new frame selected, click the white color sample. The text will disappear temporarily, but now click the  **Fill** button above the gallery and then the black color sample. This time it’s the frame background that changes color, and we see the text reversed out of black. (This is one effect you can’t achieve with artistic text objects, which don’t have a “background fill” property.)
- ❑ Apply a Square wrap with .1” (0.25cm) distance from text top/bottom. The frame should fit nicely in the left column just below the “reverse” entry.

**REVERSE**

## rule

This exercise involves reformatting a paragraph to make it stand out. Earlier, we applied solid ruled lines to the heading for the Font Sampler page, with the line the same length as the paragraph.

- ❑ This time, we'll make the line wider than the text. From the **Align** tab of the Paragraph dialog, set the left and right indents to .5" (1.25cm) with no special indent set. On the **Line** tab, click to set a **Line Above** and specify a .1" (0.25cm) gap. Click the **Line Style** button, and under Line Style choose the double-line rule with two pixels below, one above, like this:  (the next-to-last line style in the list). Since the rule is four pixels wide, including the space, you'll also need to specify a Weight of 4.0p. Click **OK** twice.
- ❑ Repeat the previous settings exactly for the Line Below, only this time choose the double-line rule with the thick line above (the last style in the list). Finally, click **OK**. Use the Paragraph dialog once more to set the spacing before and after to 18pt.
- ❑ With the cursor anywhere in this paragraph, click the  **Align Center** button.

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

- ❑ Start a new line after this entry. Type “Arial <Enter> Basic Sans <Enter> Blippo Light <Enter> Minimal” and format the new text as 36pt. Select the 4 lines and click the **Align Center** button.
- ❑ Select each line in turn and convert it to the corresponding font.
- ❑ Adjust the paragraph spacing before the Arial line and after the Minimal line 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. You may also need to set off Widow/Orphan control in the Scanner paragraph, using the **Format/Paragraph/Breaks** tab.

## script

- ❑ Create a new frame and type “Handscript” and format the word as Handscript, 40pt (type in the value). Tighten the frame size, center the text, and give it a top & bottom wrap with standoffs of 0. Plunk it in place.

## serif

- ❑ Start a new line after the serif entry and type “Casper <Enter> Goudita <Enter> Times New Roman” and this time use 30pt; again, center the text. Convert each font name to its particular font, and set the spacing before and after to 14pt.
- ❑ Before continuing, adjust spacing as needed so the entry for “set-width” ends the page.

## Page Ten – “shading” to “weight”



Coming down the home stretch now...

### shading

We’ve used shading and tinting before but this exercise introduces a couple of handy techniques that will help you in situations where precise alignment is a necessity. In short, we’ll replicate a simple box a number of times and align the boxes in an evenly spaced row.

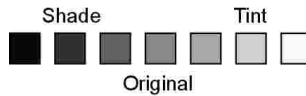
- ❑ Since we’re illustrating an entry at the top of the column, a good place to work would be in the top margin region. Zoom in to 100%. To create the initial box, select the Rectangle (QuickBox) and draw a **Shift**-constrained square of .3” (0.75cm). Watch the HintLine to get the size right.
- ❑ Using the **Attributes** tab’s **Color** panel, give the box a mid-gray fill using RGB(135, 135, 135) from the gallery.

Now to make six copies (for seven boxes in all).

- ❑ With the block selected, choose Replicate from the Edit menu. In the dialog, select Line, type “7” as the number of objects, select Offset, and enter a Horizontal value of exactly .4” (1cm) and a Vertical value of 0. Click **OK**.

The “Offset” setting is calculated between the top left corners of each pair of objects, so you should now see the seven boxes spread in a row, with a small amount of space between each box. If it doesn’t look quite right, double-check your settings and try again.

- ❑ Working from the center square, give the square to the right a +70% tint, the next square to the right a +40% tint, and the right-most square a +10% tint. Give the square to the left of middle a -70% shade, the next square to the left a -40% shade, and the left-most square, you guessed it, a -10% shade.
- ❑ Create an artistic text object and type “Original” in Arial 14pt. Now duplicate the frame twice. Change the second frame’s text to “Tint” and type “Shade” into the third. Drag “Shade” so it’s positioned over the second square from the left. Position “Tint” over the second square from the right, and “Original” underneath the central square (see the illustration).



- ❑ Marquee-select and group all the boxes and text objects. Set the group’s wrap to Top & Bottom with standoffs of .2” (0.5cm). Drag the group into position just below the “shading” entry.

## small caps

- ❑ With the Pointer tool, select just the text of the “small caps” definition (not the words “small caps” themselves). From the menu choose **Format/Character...**, then select “Small caps” in the Uppercase list box, and click **OK**.

## 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, drag the ruler’s indent handles in about an inch to change the indent and close up some of the white space just created.
- ❑ Set the before and after paragraph spacing to 8pt.

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, having its own hanging indent, and with a 1.0p Spacing After 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 PagePlus handles hard and soft returns.

## strikethrough

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

## text wrap

Shaped text frames in PagePlus let you achieve a wide variety of internal text wrap effects without having to draw freehand container shapes.

- ❑ Zoom/scroll until half your window shows the right column and the other half shows pasteboard. Triple-click to select the “text wrap” paragraph and cut the paragraph to your Clipboard. Click the Shaped Frame flyout and create a 1.75” (4.5cm) Heart-shaped text frame, using **Shift** while dragging to maintain the heart’s aspect ratio. Give the frame a top margin of .25 (0.63cm), then paste the text into your now readied frame.
- ❑ Set a top and bottom wrap with the distance from text set to .1 (0.25cm) and drop the heart-shaped frame into the top middle of the right column.

## weight

- ❑ Place your cursor at the end of this entry and start a new line. Type “Grenoble Light <Enter> Grenoble Heavy”. Set both to 24pt, then set each line to its corresponding font. Set 12pt spacing before the first line you typed, and add spacing after the second if “Grenoble Heavy” isn’t the last text on the page. Indent both lines by .5” (1.25cm)



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



### white space

- ❑ If the page break inserted earlier is pushing this entry onto page 12, click just before the term and press **Delete** to remove the break.
- ❑ Select the whole “white space” entry and cut it to the Clipboard. Create a small new single-column frame on the pasteboard, approximately 1.5” (4cm) wide by .75” (2cm), and paste in the text you just cut.
- ❑ Next, use the Rectangle QuickShape 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, with a black line border and a Square wrap.
- ❑ Use the ChangeBar to accurately set the box’s Object Height to 1.3 inches (3.3cm). Adjust the size or margins on the “white space” frame so lines wrap after the words “containing” and “vital.” Drag the frame and position it in the center of the box, so the text appears surrounded by white space.

### width

- ❑ Start a new line below this entry. Type “Arial 80% <Enter> Arial 100% <Enter> Arial 150%” and set the block to 18pt. On the ChangeBar, locate the Width control. With the Pointer 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). Set the paragraph spacing before line one to 6pt and after line three to 10pt.

### word spacing

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

- ❑ Open QREFMAST.PPP and locate the text frame starting with “The letterspacing in this paragraph...” Copy it to the Clipboard, then return to your QuickRef publication and paste the frame onto the pasteboard. (Make sure no other frames are selected when pasting copied text)

- ❑ With the Pointer tool, triple-click to select the text of the first paragraph, set the ChangeBar's Letterspacing control to 0.6%, and press **Enter**. You'll see the selected lines "expand." Enlarge your frame downwards if you need to so that you can still see all of your text. Now select the second paragraph and choose **Paragraph...** from the Format menu. Select the **Spacing** tab and alter the values shown for "Word" as follows: Minimum space: 40% Optimum space: 50% Maximum space: 70%, Last Line Minimum 40%. Click **OK**.

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

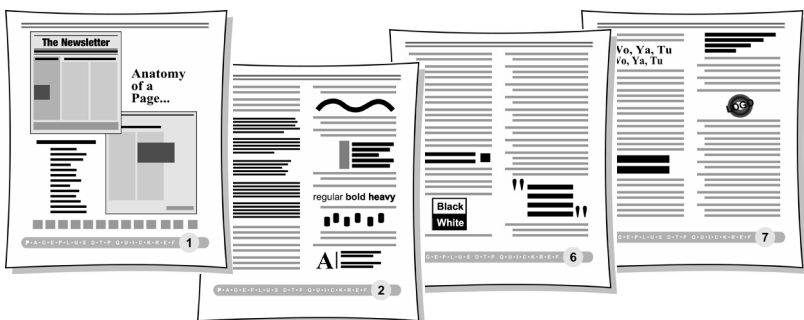
- ❑ Before positioning the frame on your page, use the Attributes tab's Line and Color panels to give it a 1pt-wide black line. (This time you can use the Color panel's **Line** button.) Then select the frame object and drag the left and right frame margins, and top/bottom column blinds, in slightly so the text has some white space around it. Turn top/bottom wrapping on for the frame, then drag it into the left column.

And we're done! (Almost...)

## 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 into the empty space in the right column of your QuickRef's last page. It's up to you.



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# PagePlus Keyboard Shortcuts

## Menu shortcuts

Press...	To...
<b>Alt</b> + underlined letter in menu name	Display menu
Underlined letter in menu item	Send command

## Function-key shortcuts

Press...	To...
<b>F1</b>	Display the Help Contents screen
<b>F7</b>	Run the Spell Checker
<b>Shift+F7</b>	View the Thesaurus

## Esc (Escape)-key shortcuts

Press the Esc key when...	To...
Sizing, moving, or creating an object	Cancel the operation

## 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
Pressing <b>Delete</b>	Cut object
Pressing <b>Return</b>	Insert line break



## Ctrl (Control)- and Alt-key shortcuts

Hold down Ctrl key and...	To...
Drag an object	Duplicate the object (press <b>Ctrl</b> first)
Press <b>A</b>	Select all objects on page
Press <b>B</b>	Apply/remove bold attribute
Press <b>C</b>	Copy to Clipboard
Press <b>D</b>	Display text attributes
Press <b>E</b>	Edit selected story in WritePlus
Press <b>F</b>	Run Find & Replace
Press <b>G</b>	Display the Import Picture dialog
Press <b>I</b>	Apply/remove italic attribute
Press <b>K</b>	Insert hyperlink
Press <b>L</b>	Paste from Clipboard with special formatting
Press <b>M</b>	Display paragraph attributes
Press <b>N</b>	Open a new publication
Press <b>O</b>	Open an existing publication
Press <b>P</b>	Print publication
Press <b>Alt+P</b>	Display Print Preview
Press <b>R</b>	Insert a PDF bookmark
Press <b>S</b>	Save publication
Press <b>Alt+S</b>	Save publication under new name
Press <b>T</b>	Import text file into selected frame
Press <b>U</b>	Apply/remove underline attribute
Press <b>V</b>	Paste from Clipboard
Press <b>X</b>	Cut to Clipboard
Press <b>Y</b>	Redo last action
Press <b>Z</b>	Undo last action
Press <b>Delete</b>	Delete object
Press <b>Return</b>	Insert column break
Press <b>Shift+Return</b>	Insert page break
Press <b>Tab</b>	Switch between open PagePlus windows; (if insertion point in table) insert a tab character
Press a number key	Switch to a particular Zoom view (e.g. 1 = 100%). For specifics, see the View menu.
Press <b>Alt+X</b>	AutoFit text in selected frame
Press <b>Alt+ +</b> (numeric keyboard)	Increase kerning
Press <b>Alt+ -</b> (numeric keyboard)	Decrease kerning

## Character shortcuts

Press...	For...	Character Name...
<b>Ctrl+Alt+8</b>	•	Bullet
<b>Ctrl+Alt+D</b>	†	Dagger
<b>Ctrl+Alt+G</b>	‡	Double dagger
<b>Ctrl+Alt+C</b>	©	Copyright symbol
<b>Ctrl+Alt+R</b>	®	Registered symbol
<b>Ctrl+Alt+T</b>	™	Trademark symbol
<b>Ctrl+Alt+I</b>	"	Inch mark
<b>Ctrl+Alt+F</b>	'	Foot mark
<b>Ctrl+Alt+Q</b>	‘	Single open quote
<b>Ctrl+Alt+W</b>	’	Single close quote
<b>Ctrl+Alt+2</b>	“	Double open quote
<b>Ctrl+Alt+3</b>	”	Double close quote
<b>Ctrl+Alt+A</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+0(zero)</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+U</b>	-	En-rule
<b>Ctrl+Alt+V</b>	—	Em-rule or dash