

PagePlus 5.0 Companion

For Windows

Contents

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Just Publish It!



Welcome

Welcome to PagePlus 5.0 from Serif. It's the complete desktop publishing package for your home, school, church, or growing business. PagePlus 5.0 can do it all for you with automated Wizards or let you do it all yourself with total control, professional-level features, and full spot and process color separation support.

PagePlus 5.0 is the latest in the best-selling, award-winning PagePlus line. Building on the strengths of earlier versions, we've added a range of new power features, including Web Publishing — all in a full-fledged 32-bit application designed exclusively for Windows 95. It's got everything you need to get started NOW!

About the Companion

The Companion is your guide to getting started and getting results with PagePlus 5.0 — from the basics to advanced professional printing.

- **Just Publish It!** Gets you up and running with PagePlus, and introduces you to Page Wizards using a mini-tutorial.
- **Creating a Publication.** An overview of the planning, design, and creation of a publication.
- **Designing for the World Wide Web.** An overview of the planning, design and implementation of a web site.
- **Production Issues.** An overview of important features, and a discussion of professional printing.



- **PagePlus 5 QuickRef.** Follow the instructions to build your own illustrated Desktop Publishing reference, and grow your own skills at the same time.

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

More Information?

See **QuickTour #**,
"QuickTour Name".

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

SEE **HELP/CONTENTS/HOW TO...**

Step by Step: How To...

Complete a task in
PagePlus.

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

Help **Index**

What to search for
in the index.

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

About PagePlus

From corporate-style marketing materials and elegant Web sites to fun stuff like party invitations, PagePlus 5.0 does it all... Ads, brochures, business stationery (cards, letterheads, compliments slips, invoices), flyers, forms, newsletters, notices, handouts, event programs, posters, price lists, reports, announcements, invitations, greeting cards — and much more. With just your PC, printer, and PagePlus you can save time and money. No experience necessary!



What's new in PagePlus 5.0

■ **Web Publishing Mode**

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

■ **Universal Portfolio**

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

■ **Intelligent Text Fitting**

No more trial and error! Now AutoFit on the ChangeBar scales story text precisely to fit the available frame area!

■ **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!

■ **Mail Merge**

Print your current publication multiple times, merging data from any character-delimited address list file.



- **Index Wizard**

Compile a professional-style index complete with headings, subheadings and page references. Especially useful for longer publications!

- **Table of Contents Wizard**

Automatically collect newsletter headlines (or any styled text you specify) into a table of contents list!

- **Calendar Wizard**

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.

- **Integrated Table Editor**

Use TablePlus to create colorful, sophisticated cell-based publication elements. Include formatted text and spreadsheet formulas; vary color and table style with a few mouse clicks!

- **Improved Ease-of-use**

A new collection of illustrated QuickTours to smooth the learning curve. Hideable toolbars for extra workspace area. Right-click menus. Edit two pages side by side, or edit both Master Pages. Crop objects to a wrap outline. Lock object positions... and more!

Plus a legacy of powerful features...

DTP revolutionized the graphic arts industry, and the Fortune 500 have long been aware of the importance of good-looking documents and marketing publications. PagePlus revolutionized the DTP market and made high-impact design available to everyone.



■ **Wizards**

Now over 300 Page Wizards for instant documents! Just choose the type of publication you want to produce and answer a few simple questions. PagePlus does the rest!

■ **Total Ease-of-use**

Tool Hints, HintLine, Wizards, and context-sensitive cursors make PagePlus as friendly as a puppy!

■ **Word Processing Tools**

PagePlus features WritePlus for integrated word processing with word count, search and replace, spell-checking, thesaurus, and proof reader.

■ **Integrated Text Effects**

LogoPlus is built in to make it easy for you to create attention-grabbing headlines and powerful logos with text along a curve or fitted to a shape.

■ **Powerful Features**

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

■ **Versatile Printing**

Impressive results on your dot-matrix, ink-jet, or laser printer in black and white or full color. Use the Paper Direct® Wizard for designing and printing on predesigned papers.



■ **Professional Output**

Use the high-end features of PagePlus 5.0 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.

About Serif

PagePlus is the world's #1 best-selling, award-winning desktop publisher. And our new PagePlus 5.0 is also the easiest and most powerful! Serif is dedicated to giving you the chance to own and use great software.

Registration, upgrades, and support

Please register your software by taking a moment to call us. As you may already know, our Registered Users receive top priority and special pricing on software upgrades. We've got great things in store for you... Help us keep in touch!

Our support mission is to provide fast, friendly technical advice and support from a team of on-call experts. Serif customers are entitled to free, unlimited telephone or e-mail technical support for the first 30 days following receipt of the product. After that time, pricing policies (per-call or per-year) go into effect.



Installation

What you need to run PagePlus

Serif PagePlus 5.0 runs with Windows 95, so you'll need a PC setup which runs Windows 95 adequately. If you need help installing Windows 95, or setting up your printer, see Windows 95 documentation and help.

- 486 IBM-compatible PC (Pentium recommended) with CD-ROM drive and mouse (or other Microsoft-compatible pointing device)
- Microsoft Windows® 95 or Windows NT® operating system
- 8MB (Windows 95) or 16MB (Windows NT) RAM
- 25MB (minimum install) free hard disk space
- VGA (256-color display) monitor or higher

Optional:

- Windows 95-compatible printer
- Twain-compatible scanner
- Internet account and connection required for use with Web Publishing features.

USEFUL TIP: Most Internet Service Providers give free personal web space with an Internet account.



What you need to know

Serif PagePlus 5.0 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 95, you will find it much easier if, before installing and using PagePlus, you spend a little time becoming familiar with Windows 95.

- From the Windows desktop, click the **Start** button at the lower left and choose **Help**.
- As for word processing and graphics, Windows 95 includes two useful accessories, WordPad and Paint. You can launch either from the Windows 95 **Start** menu: click **Start** and select **Programs/Accessories**.

First-time install

- To install Serif PagePlus 5.0, simply insert the CD-ROM into your CD-ROM drive. The Windows 95 AutoRun feature automatically starts the Setup process.



Install options

Just answer the on-screen questions to install the program. You will be given the choice between a Recommended install (which optimizes performance by loading speed-critical files to your hard drive for best performance), a Minimum install (which puts the minimum amount on your hard drive), or a Custom install (which lets you specify the files you want copied to your hard drive).

Manual install/re-install

- To re-install the software or to change any part of the installation at a later date, select **Settings/Control Panel** from the Windows **Start** menu and then click on the **Add/Remove Programs** icon. Make sure the Serif PagePlus 5.0 CD-ROM is inserted into your CD-ROM drive, click the **Install...** button, and then simply follow the on-screen instructions. To install just one particular component (e.g. QuickTours) to your hard drive, choose the Custom option and check only that component.

Let's Get Started...

Once PagePlus 5.0 has been installed, you'll be ready to start. Setup adds a **Serif PagePlus 5.0** icon to the **Programs** group of the Windows **Start** menu.



- Use the Windows **Start** button to start PagePlus 5.0 (or if PagePlus is already running, choose **New** from the **File** menu) to display the Startup Wizard (menu screen).
PagePlus 5.0 starts, and you'll see the Startup Wizard.

-◆.....◆.....◆.....◆.....◆.....◆.....
- Use the Windows **Start** button to start PagePlus 5.0 (or if PagePlus is already running, choose **New** from the **File** menu) to display the Startup Wizard (menu screen).

PagePlus 5.0 starts, and you'll see the Startup Wizard.

Serif Registration Wizard

If you start PagePlus 5.0 and see the Registration Wizard, you still need to register your copy of PagePlus. The Registration Wizard includes information about registration and technical support. When you have a moment, please call Serif toll-free with your installation number, and we'll give you a personalized registration number to enter.

To close the Registration Wizard, just click on the **Finish** button at the end of the wizard.

PagePlus 5.0 Startup Wizard

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





- **Use a Page Wizard**, to create an instant document.
- **Start from Scratch**, to get a blank page to work on.
- **Open a Publication**, to edit your own files.
- **View a QuickTour**, to see the menu of introductory tutorials.
- **Setup**, to configure PagePlus 5.0 to your own preferences.

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

- From the Startup Wizard, choose **View a QuickTour**.
- Click **View a QuickTour**, then click **Next**. You'll see the menu of QuickTours, part of online help.
- Before proceeding with a QuickTour, take a moment to see what else is available in online help. Click the **Contents** button. The menu points you to the extensive Visual Reference and How To sections, as well as to other more specialized pages.
- Click **Help on Help** for some tips on how to proceed, tailored to individual levels of expertise and experience. When you're done, you may want to branch out on your own — or you can tag along as the rest of us continue this tour...
- Click the **Back** button to retrace your steps to the QuickTours menu.



- Click the **Introduction to PagePlus** QuickTour and wait a moment as PagePlus loads the program. (QuickTours will load more quickly if you've chosen the install option to load them to your hard disk; see "Re-install" above.) From the first screen, click the **Next** button to step forward. Use the **Previous** button to step back or the **Begin** button to return to the first screen. Click **Cancel** to close a QuickTour.



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

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

Using a Page Wizard...

Instant publications... It's easy!

Creating a finished publication that you can be proud of is easy with PagePlus 5.0. Most of the work is done by the automated Page Wizards, and this brief tutorial shows you how they work so that you can start publishing right now!



The steps that follow will assist you the very first time you run a Page Wizard. After that, you'll have no difficulty putting other Page Wizards to work for you. And when you're ready for a hands-on introduction to PagePlus tools and special effects, turn to the "PagePlus 5 QuickRef" chapter.

Here are two popular starting points: a newsletter and a Web site.

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

Instant newsletter

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



- When the Wizard asks **What type of Wizard** would you like to use? select **Newsletters**, then click **Next>** to move onto the next section of the Wizard.
- Now choose **All-Purpose Newsletter** from the list of available newsletter designs and click **Next>**.



It's easy to see a quick preview of the available designs by clicking once on each design name.

Now use the Wizard to add your own information to the design.

- Type a title for your newsletter, such as **My Newsletter**. Then click **Next>**.
- You can change the volume number, issue number, and/or date if you like. When you're happy, click **Next>**.
- Click **Finish** to instruct the wizard to create your publication.

At any time you can move backwards through the Wizard to review any selection you've made, simply by clicking on the **<Back** button.



Instant Web site

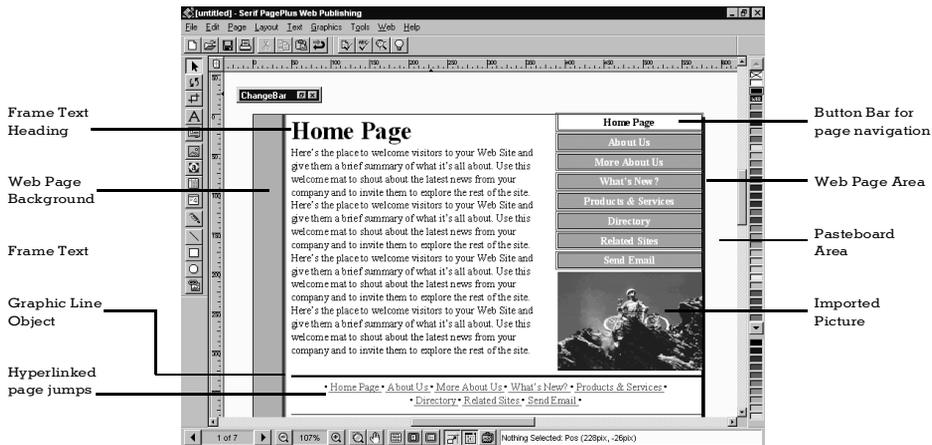
Here's how to use a Page Wizard to create a Web site.



- When the Wizard asks *What type of Wizard would you like to use?* select **Web Sites**, then click **Next>** to move onto the next section of the Wizard.

Now choose **Basic Community Site** from the list of available Web site designs and click **Next>**. The next screen shows four basic color schemes for your site. (You can alter the scheme or select from many others, at a later time.)

- Choose the color scheme at the upper left, then click **Next>**.
- Enter name and address information on the next screen. To exclude specific fields from the publication, just delete the sample text, leaving a blank field. Click **Next>** when done.
- Enter group name, contact information, and page titles on the following two screens.
- If you just want to preview the results, you can leave the sample text in place — or have some fun making up some nonsense.
- Click **Finish** to instruct the wizard to create your publication.





Now Customize...

More Information?

See QuickTour 2,
“Finishing Your Publication”.

You’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 — and we’ve just seen two of them — 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 includes Wizards to assist you with these other tasks, too. Simply right-click a text block or picture to access the Text Import Wizard or the Picture Import Wizard.

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

- **“Creating a Publication”** provides some general pointers on publication design and project management.
- **“Designing for the World Wide Web”** focuses on Web Publishing mode and its particular challenges.
- **“Production Issues”** looks at the finer points of producing a paper publication, whether you’re using your own desktop printer or working with a commercial printer or service bureau.



- **“PagePlus 5 QuickRef”** presents a learning sequence you can follow at your own pace, to create a useful reference document — and learn Desktop Publishing terms and techniques at the same time!



Creating a Publication



Introduction

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

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

Using the Page Wizards in PagePlus 5.0, you can quickly and easily produce a wide range of documents with the minimum of effort and experience. It's so easy that, especially if you only use PagePlus occasionally, you may not want to do anything else!

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

Consult online help for detailed procedure descriptions.

One Step at a Time...

The principal steps in the process of creating a publication are detailed below. These are really just a guideline, and you'll find that the steps are not clear-cut in practice 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, as always, recommended.

PagePlus 5.0 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.

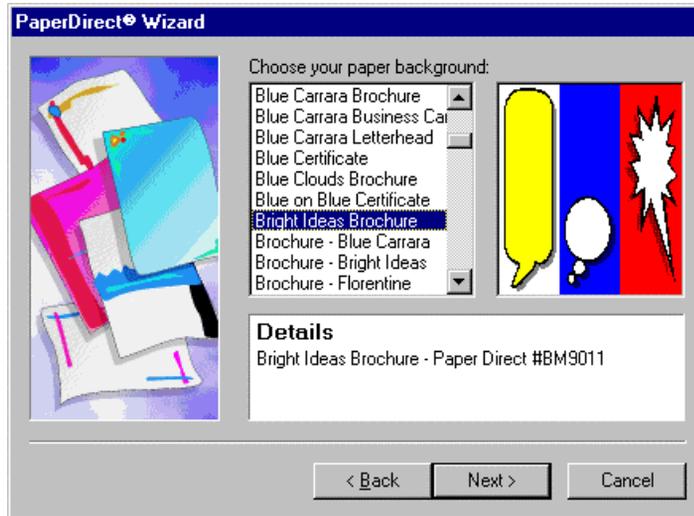
Cheat!

Design is one of those areas where it's actually OK to "cheat" 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 re-purposed.

One great thing about existing artwork (especially if you're lazy, like most of us) is that it acts as a reminder of what to put in, 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, you'd see that it's now very fashionable to put in your e-mail address and/or Web site.)

If you're truly dedicated, you'll start a scrapbook of different publications (ads, flyers, cards, Web pages, and so on) to use as a resource for content and design ideas.

Another great "cheat" is using fancy PaperDirect® papers, instead of the boring white stuff (using the PaperDirect® Background Wizard). These make all documents look better!



Design constraints

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

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



Designing your publication styles

More Information?

See QuickTour 6,
"Text Styles".

Early in the creative process, you should establish the main text and graphic formatting to be used in your publication. PagePlus 5.0 lets you save these instructions as named "styles" for later use. The sooner you establish styles, the better, as they help give consistency to your publication, and save both time and effort when you need to apply and change formatting.

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

Take a look at any document created by a Page Wizard, and you'll find that a specific set of styles has been created. Examine these (using the Text Style Palette) and feel free to borrow them for your own work.

Preparing Content

PagePlus lets you integrate text and images imported from a wide variety of sources. To work with content, you can choose to use either separate applications (such as your word processor for text, and your paint program for bitmap images) or work within PagePlus 5.0 (using WritePlus for text, and LogoPlus for graphic effects). More likely still, you'll combine all these tools.

Text

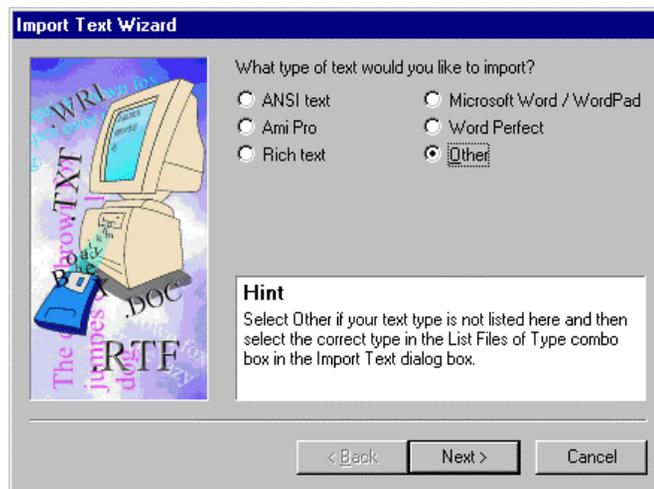
There are four main ways to prepare the text content of your publication:

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Work with Text.

- Create text using your **existing word processor** (such as Microsoft Word or Windows WordPad) and then save it as a separate file. This can be imported into PagePlus using **File/Import Text...**



- **Type text directly** on the page, either as free text or in a frame. Using the PagePlus Text tool to type the text in directly is the ideal way to create headlines, captions, pull-quotes, and other small amounts of text used as part of your design.



More Information?

See QuickTour 5,
"Using WritePlus".

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

Graphics

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

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Draw Boxes, Lines
and Shapes

- **Lines or rules** using the Line tool with different line types and colors. Typical uses include vertical lines between columns and horizontal lines above or below headlines. You can also set horizontal rules above and/or below any text block using **Text/Lines...**
- **Boxes or ovals** using the Box or Oval tools with different line styles, fills, colors and corners. Typical uses include shaded or black panels behind headlines or pull-quotes.
- A **single text character** typed straight onto the page as a design element. Usually from a "picture" font like Wingdings, often in a large size (72pt or more).



- **LogoPlus** shapes such as triangles, squares, polygons, and stars with different fills and shadows. (Again, DrawPlus contains a wide range of graphics.)

Pictures

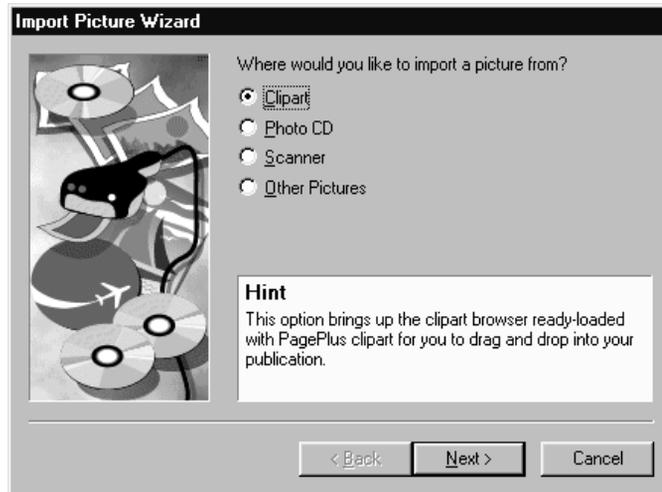
There are four main picture types. All these pictures can be manipulated by PagePlus in similar ways; all can be resized, rotated, and shaded (using a low intensity, e.g. for backgrounds).

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Import Pictures and Objects.

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





- **Draw-type files**, or “vector” images, are resolution-independent and contain drawing commands (“draw a line from A to B”) instead of pixels. They are created by Serif DrawPlus, CorelDRAW!, and similar graphics products and then saved as separate files. Again, to import a draw-type file, click the **Import Picture** button or use **File/Import Picture...** The clipart (WMF) images included with PagePlus are examples.
- **LogoPlus objects**, created by clicking on the LogoPlus button, are layered graphics that can contain artistic text as well as a variety of shapes to construct complex logos and art.
- Items from **other Windows applications** (such as an Excel Spreadsheet, or a CorelDRAW! illustration) can be transferred directly (without saving to a file first) to PagePlus 5.0 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 chapter provides hands-on instruction in many of these procedures.)



Basic setup

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Start, Save, and Close Publications.

Start with a new, blank page using **File/New...** choosing **Start from Scratch** then choosing a page size. You can change this page size later, and modify the margins if necessary, using **Page/Page Setup...** All subsequent page layout work will build on this page setup.

Page view: Facing or Single?

More Information?

See QuickTour 3, "Master Pages".

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

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Set Up Pages and Backgrounds.

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

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

View and Turn Pages.

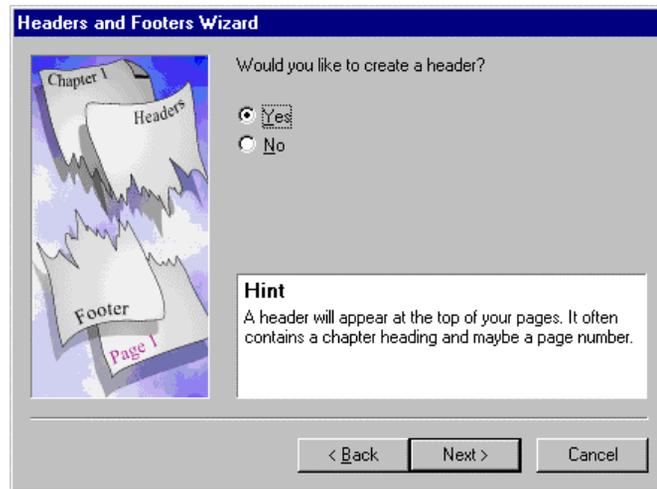
It's best to choose between Facing and Single Page view early in the design process. Later on, when there are more pages and objects in your publication, it will take longer to convert from one mode to the other.



Background

Help **Index**
Headers and footers

To add repeating text at the top or bottom of the page, choose **Page/Headers & Footers Wizard...** To create more complex background elements, work directly on the Master Page: choose **Page/Go to Master Page** (or click on the **Current Page** box at the lower left). Or use the **Page/PaperDirect® Wizard...** to show PaperDirect® papers.



The layout grid

Once you've defined the publication's basic setup, you can go ahead and create a layout or *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”). Page columns are useful as visual background guides. A layout is often referred to as a “three-column grid” or “five-column grid.” Set these values using **Page/Page Setup...**
- **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 the Frame tool. Set the margins, number of columns, and column gutter for each frame by answering the questions in the Frame Wizard (or using **Page/Frame Setup...**). Fill the frames with text (by choosing to import a text file or using WritePlus) or leave them empty until later.
- **Ruler guides.** These are straight, red lines on the page (not the background) that aid in placing elements such as a headline, picture, or coupon. To add a guide, just click any point on a ruler. Guides aren’t necessarily part of the initial setup; you can add them whenever they’re needed.



Snapping and the Dot Grid

Help

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Snapping objects to dot grids or guides

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

- **Dot Grid.** PagePlus 5.0 also features a Dot Grid — a matrix of dots, based on ruler increments, covering the page and pasteboard areas. The dot spacing varies according to the current zoom percentage. To set the dot interval (based on ruler marks), double-click the **Snapping** button.

To determine which guide elements are snapped-to, use the **Layout/Display** flyout to show or hide (check or uncheck) specific elements.

Adding, copying, or deleting pages

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

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

To add, copy, or delete pages, double-click the **Current Page** box at the lower left.



Placing content

More Information?

See QuickTour 4,
"Linking Text Frames".

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

Fill all frames

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Work with Text.

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

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

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

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

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

Add headlines

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



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

Import and place pictures

More Information?

See QuickTour 13, "Positioning Objects".

Add your image files, and any LogoPlus objects, using the **Import Picture** and **Insert Logo** buttons. Place and size each picture or LogoPlus object. You can also crop, rotate, and flip. Apply line style, fill, or background color as for frames and graphics.

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

More Information?

See QuickTour 7, "Wrapping Text".

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

Add page embellishments.

Finally, add your clipart backgrounds or borders, lines and boxes, and special decorative text characters.



Fine-tuning

More Information?

See QuickTour 2, "Finishing Your Publication".

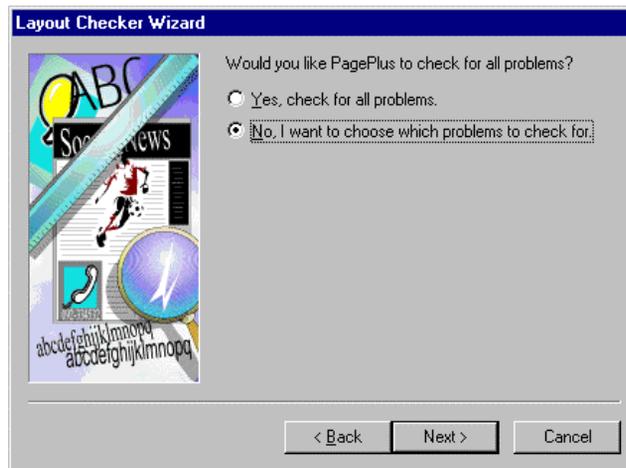
SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Check Your Work.

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

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



Save your work

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



Printing

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Print Your Publication.

This final stage is a breeze. Use the Windows Control Panel or **File/Printer Setup...** to make sure your printer is correctly configured. Check that you have blank paper (or the appropriate PaperDirect® sheets) loaded, then choose **File/Print...** to print your page(s).

Help

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Printing, basics
and options

There are options for printing and collating multiple copies or printing just specific pages. **File/Print/Options...** has advanced options 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 also use the PagePlus 5.0 print options to create spot and process color separations. These are discussed in more detail in the "Production Issues" chapter.



Designing for the World Wide Web



Designing for a New Medium

More Information?

See **Quick Tour 16**,
“Creating a Web Site”.

Congratulations! You’ve chosen PagePlus 5.0 to do your Web site authoring. Let others lose sleep trying to turn HTML cross 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!



Shop Around

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

Designing the Site

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Prepare a Publication for
the World Wide Web.

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

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



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

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

Who's it for?

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

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

- Ask them what *they* like and dislike about Web sites.



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

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

What have you got?

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



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



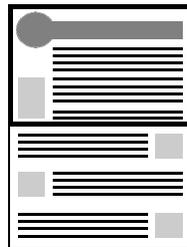
Site structure

Help

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Web sites, page
layout basics

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 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.



Browser Window
("safe area")

Page

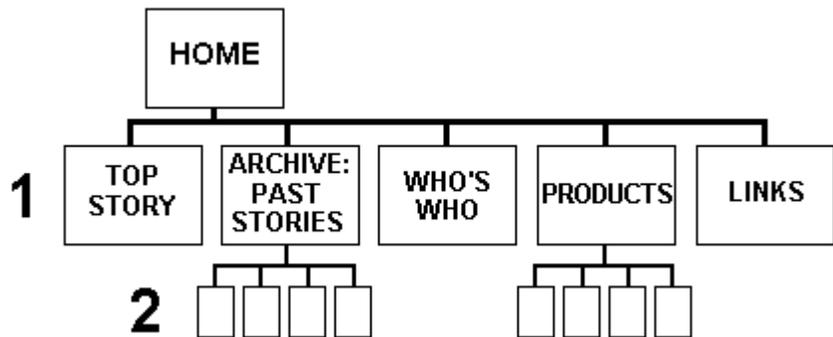


To complicate matters, setting up your site's structure is like building a house. Once you've set up the rooms, doors, and hallways, it becomes problematic to go revising the layout. With a computer, of course, it's easy enough to rearrange things; but if you've already invited people in, you're likely 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. For example, section menu pages are Level 1. Pages one step "below" the section menu are Level 2.



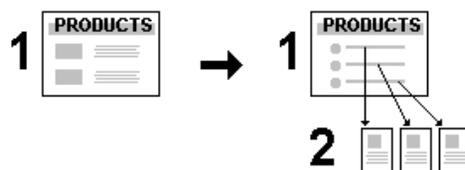


This is basically a “hierarchical” or “tree” model, based on the concept of one Home page as a root or point of entry, with other pages branching away from it. (Of course, nothing prevents you from also installing sideways links, as opposed to just up-down links between levels.)

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 1 (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 2 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.

Chances are you can tell the difference between one and two sheets of paper held between your fingers. Now apply that kinesthetic 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. No one ever got dizzy "surfing" the Web! Despite the hype, and the fact that it's easier to discuss using spatial or physical analogies, the Web experience is not really spatial or physical, like walking; it's linear and intellectual. One word, one picture, one screen at a time — and without the positional feedback afforded by holding a book or magazine. Hypertext jumps are indeed cool and convenient, but they're basically disorienting.

So we suggest you discard any fanciful notion of turning your site into a "museum" or a "landscape," or even a "zone." Unless, that is, you're intentionally trying to attract people who like to lose themselves inside Web sites (and yes, there are probably a few of those). 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 people's Internet connections and hardware can't 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.



Help

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Web sites, choosing
a site title

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.

Help

Index

Web sites, working
with hyperlinks

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 **Text/Insert Date or Time...** and uncheck **Update Automatically**). If you don't have a separate "Reply" or "Feedback" page, consider placing a **return hyperlink** with your own e-mail address at the bottom of each page. It's not a bad idea to spell out the page's **URL** as well. That way, if a visitor saves a page as a text file, or prints it out, they'll have a record of where the page originated. A **copyright notice** isn't out of the question, either.

Page layout

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



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

More Information?

See QuickTour 3,
"Master Pages".

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



As you probably know, overlapping objects can cause problems; here's why. In converting your page layout to a Web document, PagePlus does its best to provide WYSIWYG output by turning the arrangement of elements into one large, complex **HTML table** per page. Each element occupies its own cell. Overlapping objects pose a problem because PagePlus needs to place them into a single table cell, and has to convert them into a single graphic first. In the conversion process, visual quality often suffers. As noted in online help, PagePlus uses "redlining" to signal overlapping objects. In effect, the red box shows the border of the table cell created by the overlap. So as you work, remember that the page elements will eventually become a table. While the table technique frees you from some of HTML's more rigid layout constraints, your compositions cannot be entirely free-form!

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

The bottom of the PagePlus page is fixed, too, but a Web browser will only display as far as the bottom object on each page. If there's a chance you'll be including pages with a lot of text, requiring users to scroll down, increase the **height** value for the page (up to the maximum of 2112 pixels), to give yourself some extra room. You don't have to fill all the space, and it's much easier to change the value at the outset than after you've developed the site.



One of the simplest things you can do to improve your site's appearance is to set rather wide **left and right margins**. Use the page margins as layout guides. Extra space helps to set off your content from the edge of the browser window, and gives an uncluttered appearance. 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; wider lines of text require extra effort. By all means, spend some time experimenting with different margin settings, previewing pages in your browser until you find your own preferences. Also, try the **Center pages in Web browser** option (instead of **Left align**) in the **Publish** dialog; this will balance extra space on both left and right sides.

Your Home page

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

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



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

The Home page can be a cross between a greeting card, a magazine cover, an advertisement, and a main menu for the rest of your site. There's no question that well-rendered graphics add interest, but don't feel obligated to illustrate every single section link with its own GIF. Remember that quite a few users still turn off graphic loading when browsing web sites, in order to speed up access. 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/Web Picture Properties...** dialog); these will hold attention as the graphics load, and convey the essence of the image for the text-only user. Blind users with special software can hear the alternate text (via synthesized speech), and so will not completely miss the pictorial content.

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Large graphics have their place, particularly if they double as hypergraphics (see below), but you certainly don't want more than one 50K graphic 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 1 (section menu) page titles, smaller subheads for Level 2, 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

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Web sites, working
with hyperlinks

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

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

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

- Use links in text sparingly: quality, not quantity, matters. If you want readers to finish reading your paragraph, don’t fill it full of invitations to jump elsewhere.
- Don’t let links in text disrupt the flow of your writing. Avoid sentences like: “**Click here** to learn more about placing links in text.” An improvement would be: “Web links are powerful, but may cause **problems** if overused.”
- If you have more than a couple of links to related material, consider listing them separately (like a See Also list), perhaps with a bit of graphic embellishment.



- If your site has a group of interrelated topics, it may be more efficient to cluster them into a section or subsection, with its own menu page, rather than creating lots of sideways links between the topics themselves.
- For sequential material, you can create a **browse sequence** (see below).

Navigation buttons

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

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

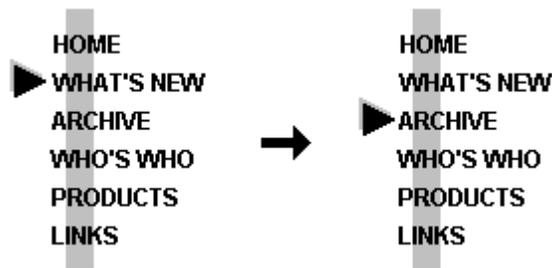
Resist the temptation to design individual icons for the various buttons. You might purloin some decent clip art, but developing a set of original, decipherable icons is a fine art in itself, and a supreme time-waster.



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

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

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





Placing a pointer-type graphic on each page entails a lot of pasting, but it's worth the effort. Make sure pointer alignment is consistent from page to page, and avoid overlapping the underlying, hyperlinked buttons. (Remember that overlapping can lead to degradation of the images.)

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

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

This gives you a unique button graphic for each section.

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

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



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



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



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



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

Hypergraphics

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Web sites, working
with hyperlinks

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

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

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



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

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

Text

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

Hardly anyone actually prefers reading computer text over traditional print. If anything, it's an acquired taste. Try to make your text palatable, at least. As a rule, users should be able to view each text block in the browser window without scrolling. Use short, newspaper-style paragraphs, not flowing, book-length ones. The "inverted pyramid" style of writing found in journalism works well on Web pages, too: use a strong lead-in and place essential information up front.



Headlines and subheadlines are useful devices to facilitate scanning (scrolling) and to break up the monotony of longer stories. Use left aligned rather than centered heads. Avoid headline text larger than 24pt, which looks amateurish, and all-uppercase headlines, which can be hard to read. For variety, you can color the heads and subheads differently from body text — just don't overdo it!

In general, it's not a good idea to use more than one column for story text, as you might in a newsletter. No one wants to scroll to the bottom of one column and then back to the top of the next. You may see sophisticated Web pages that use tables and frames to demarcate different kinds of content, and you may be able to emulate these effects, but they work best with short text blocks and menu pages, rarely for the presentation of longer material.

Graphics

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**Web sites, efficient
text and graphics**

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



Appearance

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Web sites, choosing
a color scheme

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

- If you're using graphics as page elements, not just as background, then use small, significant elements throughout the page, not just at the top and bottom. As users scroll, the page should preserve a balance of text, graphics, and white (background) space.
- At the same time, avoid insignificant adornments like rules, bullets, and icons unless they're part of an overall scheme.
- Don't use too many colors on the page or background. Half a dozen per page, including background, body text, links, and graphics, is about right to lend your site a professional appearance. (Plain white 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.



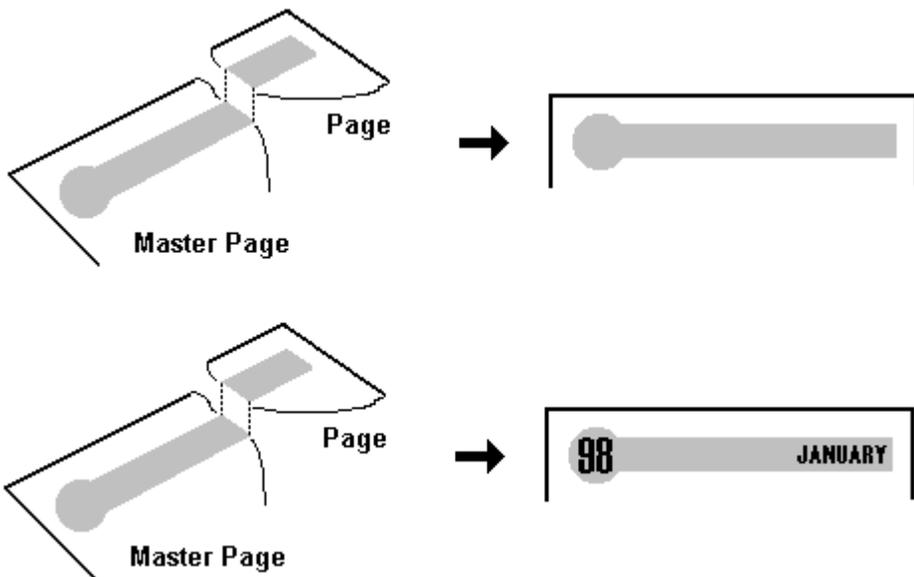
- Try varying the artistic forms you use. Throw in a photograph or two — even if they have no special relevance to your site, they’ll enhance its visual appeal on a decorative level as long as they blend into a compositional scheme. Think about using a clip art photo as a background for a logo, text 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 onscreen (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.



If your PagePlus design includes separate graphic objects that you want to appear as continuous, the trick is to achieve a **kiss fit** by positioning the two as close together as possible without overlapping. (You'll recall that PagePlus has to create a new graphic from overlapping objects, and that visual quality may suffer.) For example, suppose you're using background (master page) elements such as a logo, header, or navigation bar, and want to graft on foreground (page) elements such as section-specific labeling or an extension of a background shape. Let's call the background object "A" and the foreground object "B." To achieve a kiss fit:

- ❑ Zoom in closely on the page region. Move object B closer to object A until a red line border appears, indicating overlap.
- ❑ Then move B away pixel by pixel until the red line just disappears. Use the ChangeBar's readout to check the position of the selected object. The adjacent edges should be one pixel apart.





You'll need to know a few things about **color palettes** and **image formats** to ensure the best possible results in your published Web site. As mentioned in online help, you should *always set your monitor to use 256 colors* (rather than thousands or millions) when working in Web Publishing mode. This is because the GIF image format, the standard for Web graphics, supports a maximum of 256 colors, as do the majority of monitors in current use. By working at this setting you'll be able to preview how your page will look in most users' Web browsers. Being able to display more colors in this instance is actually a hindrance.

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

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

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



Fortunately for Web designers, both Netscape and Microsoft browsers use the same **safe palette** of 216 colors to display images. PagePlus 5.0 incorporates these colors into its own palette, which includes the basic PagePlus colors shown on the ColorBar. As long as you choose colors from within this safe palette, they won't dither in most Web browsers. If a given color looks solid on the PagePlus screen, it should be browser-safe. If it dithers in PagePlus, it's not safe — choose again!

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

Use the same rule when choosing new colors in your paint program. Or, more conveniently, use the WEBSAFE1.GIF or WEBSAFE2.GIF swatch panels included in the /PP50/SAMPLES folder. You can paste either one into your "canvas" area and pick colors from it (e.g. with the program's eye dropper tool). If your paint program allows, you can load the supplied WEBSAFE.PAL palette so it's used in the color selection table. It's especially important when anti-aliasing graphics to ensure that the edge colors the program applies come from the safe palette.



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

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



Performance

“Performance” may seem like an odd aspect of graphic design, but it’s actually one of the key factors in how users will judge your Web site. Technically, performance means load time: how long it takes for your whole page, including text and graphics, to display completely in a Web browser. In practice, it’s hard to measure, and subjective factors intrude.

Connection bandwidth, server speed, and modem rating all play a part. As discussed earlier, it’s always wise to design the safe area of each page to give visitors something to look at, read, and/or think about, and thus offset the perception of delay while the rest of the page loads.

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

As a rule of thumb, use 45K bytes per page as a maximum.

Assuming the user can download between 1 and 3K bytes per second, that’s a load time of between 15 and 45 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 **Web/Publish Web Site to 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 not to make them any larger than they need to be to get your point across. Since file size increases as the square of each dimension, shrinking both height and width by 50% reduces the file size by 75%.

If you heed our advice and save graphics as GIFs, you can also take advantage of the fact that GIFs, unlike most other 256-color (“bit depth” of 8-bits-per-pixel) 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 PaintShop Pro 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, 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. allows tremendous control: you can save with an arbitrary number of colors, and the program will attempt to optimize the image using that value. So you can pick any intermediate bit depth, and find the one that works best for the specific image. To sum up:

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



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

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

Maintaining Your Site

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



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**Web sites, previewing
in Web Browser**

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

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

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



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

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

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



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

Suggested Resources

Print

- Laurel, B., ed. 1990. *The art of human-computer interface design*. Reading, MA: Addison-Wesley. Useful collection of articles with minimal jargon.
- Siegel, D. 1996. *Creating killer web sites*. Opinionated but technically rich.
- Strunk, W., and E. B. White. 1979. *The elements of style*, 3rd ed. New York: Macmillan. Classic writer's handbook.
- Tufte, E.R. 1990. *Envisioning information*. Cheshire, CT: Graphics Press. Superb textbook on visual literacy.
- University of Chicago Press. 1982. *The Chicago manual of style*. 13th ed. Chicago: University of Chicago Press. Definitive reference source.
- Weinman, L. 1996. *Designing Web Graphics*. Indianapolis, IN: New Riders Publishing. Excellent examples and details of Web graphic issues.
- Zinsser, W. K. 1990. *On writing well*, 4th ed. New York: Harper Collins. Tips for nonfiction writers.



Links (http://...)

- info.med.yale.edu/caim/manual/index.html Yale CAIM Style Guide, by Patrick Lynch and Sarah Horton of Yale's Center for Advanced Instructional Media. Illustrated, annotated dissertation on all facets of Web interface design. Downloadable as Adobe Acrobat files.
- www.avsi.com/avalanche/company/index.html Good example of minimalist site design.
- www.design.ru/ttt Dmitry Kirsanov's Top 10 Web Design Tips. Up to date, articulate advice you can use. Links to DK's monthly "Design Lab" column on webreference.com/dlab/.
- www.desktopPublishing.com Over 3300 pages, including sections on Design, Graphic Sites, Web Designer's Paradise. Extensive links to DTP resources.
- www.ippa.org/index.shtml Internet Professional Publisher's Association site, "saluting the finest examples of design for commercial applications through the Internet." Elegant example of site design, with interesting Essays section.
- www.killersites.com The "third generation book site" for David Siegel's bestselling book (see above). Lots of useful tips and examples.
- www.microsoft.com/workshop/design Design section of Microsoft's Site Builder Workshop. See [/safety](#) for Robert B. Hess' illustrated white paper, "Safety Palette Color Picker."
- www.stars.com Web Developer's Virtual Library (WDVL). Supersite contains dozens of sections for both novices and experts, including [/authoring/graphics](#) and [/authoring/design](#).



- www.studioarchetype.com Leading Web site design firm, with examples of their work.
- www.subnetwork.com/typo Beautiful site focusing on the history and theory of typography. Instructive, tasteful use of fonts.
- www.sun.com/styleguide Sun Guide to Web Style. Valuable style guide based on Sun's design experience.
- www.webpagesthatsuck.com Guided tour through examples of, ah, poor design.
- www.webreference.com Comprehensive developer's site, includes Developer's Corner with how-to articles, sections on Graphics and Design. Table of Contents at [/index2.html](#). Recommended: Dmitry's Design Lab ([/dlab](#)).



Production Issues



Introduction

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Work with Color.

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

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

If you're going to produce all your printing on your desktop printer you don't need to use any kind of commercial print services. If this applies to you, then you can safely skip most of this chapter (although you may find it interesting, and it may be useful later as you become more ambitious).

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



Desktop Printing

Desktop printing vs. commercial reproduction

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

- **Quantity.** For small quantities (100 copies or so), you usually will use your desktop printer to produce every copy. For larger runs, it's advisable to produce just **one** original (known as camera-ready artwork) and then use that for reproduction by photocopying (shorter runs), or commercial printing (medium to long runs).
- **Quality.** For many casual applications, the quality produced by your desktop printer may be entirely acceptable (especially the latest 600+ dpi laser printers). For higher quality, you'll need to consider using a service bureau to output a high-resolution version of your PagePlus publication. And you'll need commercial printing rather than photocopying.
- **Color.** Color ink-jets, and other desktop color printers, produce vibrant color pieces direct from your PC. Again, for very short runs for your presentations and so on, the output is fine. And you can use color photocopying for slightly longer runs, although this is still relatively expensive per copy. In general, whether you have a black-and-white or color printer, for color work you'll end up using the PagePlus options for producing spot- and process-color output. Now, for most pieces, you're moving into the realm of commercial printing and high-resolution bureau output.



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

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

Using your desktop printer

If you've already printed successfully from PagePlus, there's little to consider here. (Virtually all problems at the printing stage are the result of using an inappropriate or outdated printer driver.) Just put good quality paper in your printer, make sure you're not low on ink or toner, and print...

Optimizing photographs

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Photo Optimizer Wizard	

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



The Photo Optimizer in PagePlus 5.0 gets round these difficulties by printing out a single image 24 ways on a single test sheet. Each “thumbnail” uses a different internal setting; all you need to do is tell PagePlus which one you think looks best. PagePlus remembers the settings. Repeat the process to fine-tune the settings, if you like. If you’re using photos in a desktop-printed publication, you’ll definitely want to take the time to print a few test pages using the Photo Optimizer.

Adding a touch of color

Help

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PaperDirect® Wizard

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

PaperDirect is an easy and inexpensive way to make your desktop output look much more exciting (using the **Page/PaperDirect® Wizard...** allows you to display the actual paper on your screen).

Posters

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Posters, printing

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



Booklets

Help

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Booklets, printing

If you've designed a newsletter or brochure, you can use the PagePlus booklet option to print pairs of pages on single sheets. For example, you might have created your publication using letter pages, and the booklet feature will print two pages on 11" x 17" paper. This paper size is rare in desktop printers, so far more likely is the use of 5.5" x 8.5" pages printing out onto a letter (8.5" x 11") page. You don't even 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).

After printing

After you've printed your pages, you may want to consider various DTP accessories for laminating or binding your publication for presentation purposes.

In summary

- Carefully proof your publication on screen (using the Layout Checker and Spell Checker options) until you're confident everything is OK.
- Check the paper and toner/ink in your printer, select any appropriate print options (scaling, tiling, booklet, and so on) and then print.
- Double-check your output.
- Collate, laminate, bind as discussed above.



Using your desktop printer for artwork

As discussed above, you can use your desktop printer to print final copies, or you can use these copies as artwork originals for reproduction by photocopying or commercial printing.

Use a paper as recommended by your printing company or paper supplier — typically, a thick white paper with a smooth, matte finish which holds the ink/toner well. Just put paper in your printer, make sure you're not low on ink or toner, and print...

Photocopying

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

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

Commercial printing

If you're producing artwork for commercial printing, you really should discuss your requirements early with your printer.



Just as with photocopying, printing from your desktop originals may have unexpected (for a commercial printing novice) results, and you should be aware that small objects, fine lines and tints may be problematic. Experimentation and the advice of your printer will be very helpful.

The quality of your final printed materials is heavily dependent on the quality of the artwork. The use of color printers or low-resolution printers is not recommended. For best results, use laser printers (especially 600+ dpi printers like the HP LaserJet 4/5). The higher the resolution of your printer, the better the achievable print quality. (For some jobs, such as a business card, you can increase the effective resolution by using the scaling options to print at 200% and then photo-reducing back to original size. This technique works for both printing and photocopying.)

Carefully check your output, and handle the artwork with care. Don't fold it, don't get finger prints on it, and make sure that anyone else handling the artwork is equally careful.

Crop marks

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Crop marks	

You may want to use scaling and/or booklet options as discussed above. A commonly-used feature when creating artwork for printing is the crop marks option, which shows the printer the size of the paper you want your printing trimmed to. Obviously, you won't need this if you're printing to standard size paper.



Adding a touch of color

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

It's easy and relatively inexpensive to print in colored ink (instead of black) and/or use an additional spot color for various page elements. Spot color is a quick and easy way to add a little color to your page. Using the PagePlus spot-color separations option, all the "blue" items can print out on one sheet, and all the "black" items on another. For each page, PagePlus will produce a series of black-and-white sheets (separations) for each of the named colors used on your page. Usually you'll keep the number of different colors to less than four.

In summary

- Carefully proof your publication on screen (using the **Layout/Layout Checker...** and **Tools/Spelling Checker...** options) until you're confident everything is OK.
- Check the paper and toner/ink in your printer, select any appropriate print options (scaling, booklet, crop marks, spot-color separations, and so on) and then print.
- Double-check your output. If you're paying for a commercial print run, mistakes are expensive! If this is one of your first few times using commercial printing, get the printing company to check the artwork.



- Deliver your artwork to your commercial printer to print, collate, laminate, bind, and finish as required.

Producing High-resolution Artwork

Using a service bureau

The highest-quality printers available today are PostScript imagesetters with resolutions of 1200 dpi (dots per inch) and higher (compared to a typical laser printer resolution of 300 or 600 dpi).

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

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

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



Color output

If you want to do color work, you can use the PagePlus print separation options to generate a color-separated PostScript file. You can produce either spot-color separations or process-color separations.

Proofing

Before you deliver your PostScript file, always make sure that you extensively proof your publication using your desktop printer. This saves time and money at the service bureau stage. Give a copy to the service bureau, so they can check the imagesetter output.

It's advisable to proof to a PostScript laser printer, if you have one. If you don't, ask the service bureau to proof the file to their laser printer for review, before sending the output to their imagesetter.

Final check before printing

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

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



- Carefully proof your publication on screen (using the Layout Checker and Spell Checker) until you're confident everything is OK.
- Check the paper and toner/ink in your printer, select any appropriate print options (scaling, booklet, crop marks, and so on) and then print a proof copy (not separated) for your bureau.
- Create a PostScript print file (not an EPS, or encapsulated PostScript, file) on disk using the appropriate options. If you can, proof this file to a PostScript laser printer.
- Get your service bureau to output your file using the appropriate settings. Ask your printing company for their specification for paper/film, negative/positive, emulsion side up/down and so on. If this is your first time using a particular imagesetter, check for imagesetter output errors. It's a lot cheaper to spot a small error (say the omission of a single character due to an obscure bug in the imagesetter driver) and to run off some fresh imagesetter output, than to recreate a printing plate when your printing company spots the error — or worse still, redo an entire print run when your printing company does *not* spot the error.
- Double-check your output. If you're paying for a commercial print run, mistakes are expensive! If this is one of your first few times using commercial printing, get the printing company to check the artwork. If you're doing process-color separations, get a full-color proof. Don't commit to a color print run until you're satisfied with the colors used in the publication and how they look in the *proof* (not how they look on screen).

- 
- Deliver your artwork to your commercial printer to print, collate, laminate, bind, and finish as required.

Creating a PostScript file

The service bureau will output the PostScript file directly to the imagesetter. All the required information is included in this file, and there is no need for any bureau intervention.

To create a PostScript file on disk:

1. Make sure you have the PostScript printer driver installed. (To install a PostScript driver, choose **Settings/Printers** from the Windows **Start** menu, double-click **Add Printer**, and choose an appropriate printer option such as Linotronic 530.)
2. Choose **File/Print...** in PagePlus to display the Print dialog. Click the **Properties...** button to select the PostScript printer, page size and orientation, and other printer settings.
3. Check the **Print to File** option to create output files on disk.
4. Choose the **Options...** button and check the **Print crop marks** option.

You must have crop marks to show your commercial printer the correct trim size. This means that your printer page size must be larger than your publication Page setup. Double-check it!

*If you want to produce color separations, check the **Color Separate** option, and set the appropriate settings in the **Set Color Options...** dialog.*



5. Select an appropriate number of pages to print.
Don't print all 20 pages of a publication with lots of pictures; your print file will be too large. You should aim at around 1Mb or less per print file, unless you're using a compression utility (such as WinZip), in which case 5Mb or so should be OK. For this reason, don't print more than one page at a time if you are producing color separations.
6. Now click on the **OK** button.
7. After a short delay, PagePlus prompts for a filename and then creates an output file of that name (use any name you like; we usually use the extension .PRN to signify output files).
You should create the file on your hard disk and then copy it elsewhere.
*For complex color pages we recommend you produce a separate file for each separation color of each page by checking the option in the **Print to File** dialog.*
8. Copy the postscript file(s) to a disk which can be sent to your bureau, or modem the files directly.
For complex publications, this file may be very large, and you'll need to use a compression utility to reduce file size. This is especially recommended for modem transfers. When sending files as e-mail attachments, break them into files of under 1Mb rather than one big file, to minimize download problems.
9. Don't forget to deliver a hard-copy proof from your desktop printer for the bureau to "eyeball."



A few tips

- Decide early.
Make the decision to use a service bureau *before* you start designing or making up any pages. For example, you may need bleed elements (objects which print right up to the edge of the paper). For color work and high-quality projects you should use a service bureau.
- Use TrueType fonts.
You can use ATM fonts, but it's generally easier to use only the TrueType fonts installed on your system. TrueType is built into Windows 95 and greatly simplifies font issues. TrueType fonts (marked TT) are fully scalable and can be extensively manipulated by PagePlus (and other Windows applications). In particular, all TrueType font information is included in your PostScript output file so you don't need to worry about which fonts are available on the target printer.
- Double-check the page size.
Make sure that the paper size is large enough for the artwork *and* crop marks (they add an inch to both dimensions). You need to ensure that the printer driver page size (set via **File/Print.../Properties**), is larger than the artwork size (set via **Page/Page Setup...**). Check the values displayed in the Print dialog.



- Strip-in photographs or use Adobe OPI.
If you want to include any photographs in your page, we recommend that you have your printer “strip” them in. This means that you provide artwork for your page without photos (but with keylines to show where the photos go) together with your actual prints or transparencies. The printer can do a high-resolution scan of the photos and strip them into the film for top quality results. If you have arranged for pictures to be stripped in, you should delete your pictures at print time. Or use the **Suppress Pictures** option in the Print Options dialog, which prints a keyline box to show your commercial printer where the picture is to go. Talk to your printer or service bureau for advice. Some prefer to receive an electronic file, including pictures, directly from you in lieu of the traditional film. An alternative (for really advanced users), is to use OPI (if your service bureau supports it). The Adobe OPI options let you include the low-resolution FPO (For Position Only) version of your photographs which will automatically be substituted at imagesetter time.
- Check your color separation options.
If you’re printing spot- or process-color separations, check that you have the appropriate options selected in the Print Options dialog. You’ll need crop marks (which also produce registration marks), and it’s recommended to print file information. For spot-color separations just choose the colors to output. For process color you must choose your paper type, and check your options for trapping and overprinting.



- Compress large files, or use removable media. PostScript print files can become very large, especially for complex pages for color separations. Make sure you have an appropriate compression utility (such as WinZip) that can compress your files, and split them across multiple floppy disks if needed. Your service bureau will need the same utility to decompress your print files.
For frequent or complex full-color work, you should consider some kind of removable media (such as an Iomega Zip™ drive) with 100MB or so of disk space. Recordable CD drives are increasingly affordable, with low media cost. Again, check with your printing partners.

Print Services

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

The different service types are:

- Service Bureau
- Quick Printing
- Commercial Printing



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

Service bureau

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

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

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



Quick printing

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

If you get work done by a quick print shop, they normally accept a desktop-printed copy of your work as the artwork to be reproduced, and take it from there. Some offer direct PC-to-color laser service. Choosing between photocopying and printing is simply a matter of cost.

Commercial printing

Traditional printing presses are used for longer print runs of 3,000 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).

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

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

Costs

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



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

Artwork specification

Your printer will specify how the artwork needs to be produced, and will advise about your desktop printer output. If you're using a service bureau, the printer will advise whether to deliver film or paper, positive or negative and so on. You'll also learn about the screen angles and frequencies he requires if you're producing full-color separations.

Photographs

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



Color Printing

Just like CorelDRAW!, Adobe PageMaker and Quark XPress, Serif PagePlus can produce high-quality spot-color and process-color separations for producing color publications. This is highly advanced technology, and this section looks at it in greater detail.

Color in PagePlus publications

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Color

PagePlus includes the following key color features:

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



- Color Mapper for vector images.
The Color Mapper allows all imported vector images and vector-based OLE objects to have their included colors replaced by existing PagePlus palette colors (or standard Pantone colors). The Color Mapper can also extract any required image color and add it to the PagePlus color palette.
- Color-separate full-color images.
PagePlus imports, displays and process-color-separates 24-bit color images in virtually every industry standard format, including TIFF, PCX, JPEG, GIF, and PhotoCD.
- Import pre-separated CMYK TIFFs.
PagePlus can generate the ultimate in picture separation quality by importing pre-separated TIFF files from Adobe and equivalent programs.
- Spot-color-separate vector files and vector-based OLE objects.
PagePlus can produce spot-color separations from any vector-based imported image or OLE object. This includes LogoPlus and DrawPlus 3.0 and other Windows applications like CorelDRAW! and Microsoft Excel.
- Standard and customizable screen angles and frequencies.
- Support for the Adobe OPI specification.
- Create custom registration marks using objects and the [Register] color.
- Suppress Picture output option to facilitate traditional picture stripping.



- Automatic color trapping on output for both text and graphic elements.

Color separations

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Printing, of color
separations

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

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

If you want dramatic, full-color text, graphics, and photos on your page, then you must use process-color separations. If you want an inexpensive way to add a little color to a few elements (such as a headline and a few rules) in your publications, use spot color. For process-color separations you should always produce high-resolution output from your service bureau. For spot-color separations you may be happy with the output from your desktop printer.



Registration and trapping

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

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

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

Screen angles and frequencies

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

Color matching

Due to the nature of color, you cannot rely on your PC monitor for color matching. Your screen uses the additive RGB color model, while the printing press uses the subtractive CMYK model. It's very difficult to convert accurately between the two models.



This problem exists even with 24-bit graphics and true-color monitors, but becomes even more pronounced if you work using a 256-color graphics (or even 16 colors in some Windows graphics modes). Don't use your screen colors as a guide to your printed colors!

You need to use color swatches (such as the PANTONE® references) or other output guides to get an idea of which color to select. If you have RGB pictures, it's even more difficult to gauge the results of the printing process. You can use products like Adobe to separate the images into CMYK and provide a CMYK preview.

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

Color output options

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



Print separations from PagePlus

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

Print seps from PagePlus combined with traditional separation

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

Print separations from PagePlus via a high-end color system

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



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

Summary

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

With PagePlus 5.0 and its sophisticated print options, commercial printing is now definitely an option for everyone. It's worth looking at for colorful greeting cards, handouts, brochures, and so on. You'll be surprised by how inexpensive short-run color printing can be...

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



Quick Reference



A Hands-on Project



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

What it is

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

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

What it isn't

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



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

Before You Begin...

Here are a few tips before you undertake the project:

The QuickRef uses a variety of TrueType fonts, which should have been installed along with PagePlus (if you kept the "Install PagePlus Wizard Fonts" option checked). If the instructions call for a font and it's not installed on your system, go back and run SETUP.EXE from the CD-ROM. Choose **Install PagePlus 5** and this time check the Wizard Fonts option.

You may wish to install other Serif TrueType fonts from the collection of 400. The fonts are located in the /FONTS directory of the CD and can be installed individually using the Windows Control Panel. If you did the Recommended install, you'll find a shortcut to a Font Reference (in Adobe Acrobat format) in the PagePlus 5 folder.

When called for, source files for the QuickRef project can be found in the \PROGRAM FILES\SERIF\PP50\SAMPLES folder on your hard drive (if you did a Recommended install); otherwise, look in the \SERIF\PP50\SAMPLES folder on your PagePlus CD.

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



SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

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

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

SEE HELP/CONTENTS/HOW TO...

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

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

If you're not already familiar with the various Zoom buttons on the HintLine toolbar, 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/Preferences/General**.

Setting Up the Publication

Starting from scratch

At the Startup screen, click the **Start from scratch** option. Check the options for: a Paper publication, Letter or A4 format, Tall orientation. Click **Finish** and the new publication will open with one blank page.



Initial settings

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

- Choose **Page Setup...** from the Page menu. The number of columns should be 1. For a Letter-size page, set the margins to: Left .75, Right .75, Top .75, Bottom 1.00. For an A4-size page, set the margins to: Left .63, Right .64, Top 1.00, Bottom 1.44. Click **OK**.
- Choose **Defaults...** from the Tools menu and select the **Frame** tab. Margins should be set to .10 all around, with 2 columns, and a Gap of .20. Now click the **Text** tab and then the **Character** button. Set the default text to 9pt Arial. Click **OK**, then **OK** again.
- Right-click anywhere on the screen and choose **Preferences**, then select the **Ease of Use** tab. Uncheck **Text Import Wizard**, **Picture Import Wizard**, and **Frame Wizard**. (The Wizards are great, but we're going to do things "by hand"!) Click **OK**.
- Right-click on the screen and choose **Display**, and turn on (check) **Rulers**, **Guides**, and **Frames**. Turn off (uncheck) **Dot Grid**.
- On the HintLine toolbar along the bottom of the window, start with the  Fit Page and  Snapping buttons down, and the  ChangeBar and  Portfolio buttons up.

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



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

And now, let's get started...

Footer and header

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

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

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

- Choose **Open...** from the File menu, locate and open QREFMAST.PPP. Click the footer group at the bottom of the page to select it. Press **Ctrl+C** to copy it to the Clipboard. Reopen your QuickRef file by choosing its file name from the list of recent files on the File menu.

More Information?

See QuickTour 3,
"Master Pages".

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

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

Now to make several minor adjustments to the footer.



- Click to select the footer group, then click its Ungroup button. You'll see the handles of all three selected elements: gray box, text frame, and white circle. Click at the outside corner of the gray box to select it alone. Now right-click the gray box and choose **Line...** (If you don't see a Line menu item, you've probably selected the text, not the box.) Once you see the Line properties dialog, select "Round" under Corner Styles/Top-Left. Change the Corner Radius setting to 10.0p. The "Keep All Corners the Same" box should be checked. Click **OK**.

The footer needs a page number.

- Choose the Text tool and click on a blank part of the page for a free text insertion point. From the Text menu, choose **Insert Page Number**. You'll see a number symbol, a placeholder for the current page number. In the PointSize list box, choose 30.0p, and click the Bold, Italic, and Centered buttons. Choose the Pointer tool and tighten the size of the free text bounding box by dragging its right, middle handle to the left. The box should be large enough to contain a two-digit number; if there's any doubt, make it bigger than it needs to be.
- Now turn Snapping off and drag the text block into position so the number sign is exactly centered over the white circle in the footer.



- Turn Snapping back on and scroll up in the window so you can see the top margin. Choose the Line tool and, holding down the **Shift** key, draw a straight line from the left to the right margin along the top page margin. Right-click the line and select Line..., then set its properties: Shade 30%, Weight 3.0p. Click the Line Type list box, then press the keyboard down-arrow exactly six times to select a double ruled line. Click **OK**.

Page One – “Anatomy of a Page”



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

- Click on the Current Page box to leave Master Page Mode, save your work and choose Open from the File menu to 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. Reopen your QuickRef file by choosing its file name from the File menu.
- Choose Fit Page view, then press **Ctrl+V** to paste the objects to page 1. With all the objects still selected, adjust the positioning of the multiple selection between the margins. Save your work again.
- When completed, “Anatomy of a Page” will be a visual reference to the parts of a typical newsletter layout. There's at least one example of each of the 16 items listed. Your challenge: to finish the layout by labeling it, using the numerals from 1 to 16 included at the bottom of the page.

-◆.....◆.....◆.....◆.....◆.....◆.....
- Each label is a group object consisting of a square and a numeral. Select each label and drag it to a suitable position. If you're unsure of some of the terms, just continue to the next section of the QuickRef. You can return at any time, once you've located the definition you need in the Glossary.

The Glossary Story

Frame setup

More Information?

See QuickTour 4,
"Linking Text Frames".

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

- Double-click the Current Page box. Note that the dialog provides page creation, deletion, and navigation options. Check **Add Blank Page** and the default choice will be "1 copy of page 1 at page 2." Click **OK** and navigate to page 2.
- To create the frame, first click the  Frame Tool button on the left-hand Tools toolbar, which will give you the Frame tool. Click at the upper left page margin corner and, holding down the mouse button, drag out a rectangle as far as the lower right page margin corner. Release the mouse button.

Since Snapping is turned on, the new frame sensibly aligns to the nearest guide lines — those for the page margins. Note that the new frame has two columns, each with its own blue, dashed-line margins. (The margins are 0.1 inch wide, and the gap between columns 0.2 inch, as you specified earlier when you set the Frame defaults.)

Importing the Glossary

We'll begin importing from page 2.

- Right-click the frame and choose **Import Text**. In the file selection dialog, specify Files of Type: "Rich text format (.RTF)." Locate the file GLOSSARY.RTF in the Samples folder and double-click its name. As importing proceeds, answer Yes to the option to Autoflow; this means PagePlus automatically creates new pages, with linked frames holding all the text of the "story" being imported.

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

The next step is to carry out a simple Find/Replace operation using WritePlus, the built-in text editor.

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





The Glossary text as it stands is essentially complete, minus the illustrations we'll be adding later. You may wish to print out pages 2–7 now for your own reference.

Room to grow

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

- Starting on page 7, double-click the Current Page box and select the **Add Blank Page** option, for "1 page at page 8." Click **OK**, then click the Next (right arrow) button to view page 8.
- Click the Frame Tool button and drag out a new frame corresponding to the page margins, as before.

This provides a properly set-up page to duplicate.

- Double-click the Current Page box select the **Add Copy** option, this time for "2 copies of page 8 at page 9." Click **OK**.

Now we have three new pages with properly set-up frames, but the frames need to be linked into the Glossary story sequence.



- Double-click the Current Page box; leave the **Go To Page** option selected, enter page “7” and click **OK**. Page 7 includes the last frame presently linked into the Glossary story. Click on the frame to select it. At the bottom of the frame, you’ll see a small gray button; it’s called the Link button. Click it to begin linking frames. Now click the Next (right arrow) button to go to page 8. To complete the link from page 7’s frame, just position the pointer over the page 8 frame (you’ll see the “Textflow” cursor) and click once. You’ll see the story information updated in the Frame Info box.
- Repeat the linking procedure twice more, from page 8 to 9 and from 9 to 10.

Page Two – “accent” to “cap line”



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

alignment

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

- Choose **Open...** from the File menu and open QREFMAST.PPP. On the left, you’ll see a group of five text blocks. Click on the group to select it, press **Ctrl+C** to copy it to the Clipboard, then reopen your QuickRef file.
- Start on page 2 of the 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 about 80% — 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. Is the page edge in the middle of the screen? Use the lower scrollbar or the Panning button to adjust the window view.

Now's a good time to experiment with the various Zoom and Pan controls on the HintLine toolbar. The sooner they become second nature, the better.

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

Now create a text frame to contain the five blocks.

- Click the Frame Tool button, then click anywhere in the pasteboard area and drag out a frame, say, two by two inches. Right-click it and choose **Frame Setup...**, then click the options for 1 column, with top and bottom margins of 0.



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

- Right-click the example frame and choose **Wrap Settings**. In the dialog, click **Wrap Outside** and **Square**, and change all four default Standoff values to zero (just select the existing text in each box and type a zero). Click **OK**.
- Drag the example frame into the left column of page 2 text, just below the "alignment" entry. Use the Pointer tool to adjust the frame's placement and right edge so it snaps to 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.
- Drag the alignment examples one block at a time into the new text frame, dropping them in the original sequence. (You'll see the block above highlight to indicate where the new block will be inserted.) Pull the bottom of the frame downwards if necessary so you can see all the text.

Now for finishing touches: standoff rules and white space.

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

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



- With the top block selected, choose **Lines** from the Text menu. Check the box for *Line Above*, type the value 0.10 for *Gap Below Line*, and click the “Measure” option under *Style*. (Measure means the ruled line will extend from left to right margin.) Click the **Line Attributes** button and specify 2.0p as the *Weight*. Click **OK** twice to apply the change.
- Repeat the process for the bottom example block, but this time give it a *Line Below*, using the same line settings.
- Select the middle (centered) block and drag each of its side, middle handles in about a quarter-inch or so. This shortcut adjusts the block’s left and right *Indent* settings, making it easier to see the centered-text effect.
- To separate the example blocks from each other, we’ll use a shortcut to add some *Space Above* to blocks 2 through 5.
- Starting with the second block, click and drag the block from its center, slightly downwards about an eighth of an inch. This introduces some white space to set the paragraph off from the one above. Repeat the process for the other three blocks.
- Finally, select the example frame and adjust its bottom edge upwards (using the bottom, middle handle) until the frame is just slightly larger than the text inside.

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

Bézier

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

..... ◆ ◆ ◆ ◆ ◆ ◆ ◆

More Information?

See QuickTour 9, "Using LogoPlus".

- Click the Insert Logo (LogoPlus) button and drag out a region in the right column just below the "Bézier" entry, from the left to the right column margin and a bit more than 1/2-inch high. When you release the mouse, LogoPlus launches.



- In the list of templates, choose **Blank**, the default (perhaps taking a moment to preview some of the others), and click **OK**. In the Text Entry window at the upper left, type "Text on a Bezier curve..." and from the double row of buttons on the right side, click the Bezier Curve Baseline button. Instantly the text you typed appears in the Preview pane.



- Locate the Text Size list box (it initially says "Auto Ps") and enter a value of 13.0. Click the Size and Position button to see this set of controls, and click the left-arrow position button until the text begins at the left side of the dashed magenta box (it shows the actual region you dragged out).



- Click the  Text Attributes button to return to that set of controls. This time, double-click the Bezier Baseline button to edit the curve. When you click on the curve in the Edit Curve window, you'll see three nodes, each with handles. By dragging nodes and/or handles, you're altering the mathematical parameters of the baseline upon which the text rests. To update the preview, click the Accept (checkmark) button; if you mess up, click the Cancel (x-mark) button. Experiment! (Remember, you can't damage anything.)

- Once you've created some semblance of an attractive curve, click the LogoPlus Accept button to update PagePlus. Right-click the object and choose **Wrap Settings**. Set an outside, square wrap, and uncheck the "Crop object to outline" box. Leave the standoffs as is, and click **OK**.



- For fine-tuning object placement, zoom in quite tightly on the LogoPlus object and the “Bézier” entry. Now use the Pointer tool to adjust the object’s position so it’s just between this entry and the following entry for “blackletter.” Drag the nodes (corners, in this case) of the object’s wrap outline so there’s about ¼-inch of white space above and below the example. Keep the left and right edges of the wrap all the way out to the column margins, so there are no gaps for text to flow into (it’s slippery stuff!).

blurb

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

- Choose **Defaults...** from the Tools menu and select the **Text** tab and then the **Character** button. Set the default text to **14pt Arial**. Click **OK**, then **OK** again.
- Adjust the window view so you’re fairly close in on the entry for “blurb,” with some pasteboard area on the right of the screen.
- Click the  Text tool button, then click once on the open pasteboard region and you’ll see a flashing insertion point. Just start typing, exactly these words: “Don’t just sit down in front of the PC and dive in...” Press **Shift+Enter** to insert a soft return (line break). Continue typing: “Take some time to plan your design!”
- Click the Bold and Italic buttons on the Standard toolbar. Take a look at the Text info boxes. If they don’t say “Arial” and “14.0p,” click each and set those values.



- To adjust the size of the free text block, click the pointer tool button, then drag the block's right, middle handle leftward until the first line ends with the word "down." (You may first have to scroll to the right, or zoom out a bit, to view the right handles.)
- Choose the  Box tool button and drag out to create a narrow, upright box just to the left of the text block. Click the 50% Shading button on the Colors toolbar, at the lower right. Adjust the size and position of the box as shown below, then hold the **Shift** key down and click the box and the text block to select them both. Click the Group button to turn the multiple selection into a group object.

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

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

boldface

- Using the Text tool, type "regular bold heavy" as free text. Drag over each word in turn to select it, and apply formatting as follows, using the Standard toolbar controls: "regular" as Basic Sans; "bold" as Basic Sans (and then click the Bold button), and "heavy" as Basic Heavy.



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

bounce

This brief exercise introduces the ChangeBar.

- As free text, type “bounce,” and set the block as Goudita Sans 48pt. Click the  ChangeBar button to show the ChangeBar, and click the Values tab. Select the “o” in “bounce” and adjust the ChangeBar’s (Baseline) Advance setting to -12.0. Repeat this for the “n” and “e.”



- Drag the block into place below the “bounce” entry and click the Centered button.

cap height

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



- Take a moment to save your work, then open the QREFMAST.PPP file. Locate the small illustration featuring a capital “A,” and copy it to the Clipboard. Reopen your QuickRef file and return to page 2. Paste the illustration group and position it on the pasteboard near the “cap height” entry.
- Right-click the group and set the wrap to square, outside, with standoffs of 0 top/bottom, 0 left, and .20 right. Drag into position to the left of both the “cap height” and “cap line” entries. Drag in the right edges of the two entry blocks to increase their indent from right margin. Drag “cap height” down to position the blocks adjacent to the illustration.
- We want “cap line” to be the last entry on this page, so right-click that block and choose **Spacing**, then adjust the Space Below setting to 40p or so, until “caption” gets bumped to the next page. You might also adjust the Space Above/Below values for the previous inline examples. For symmetry, however, leave the Glossary story text blocks alone.

Page Three – “caption” to “crop marks”



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



caption

- Open the QREFMAST.PPP file and click the  Portfolio button to display the Portfolio. Holding the **Ctrl** key down, drag a copy of the lion picture and drop it on the Portfolio. (Not holding down **Ctrl** results 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.
- Open 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. (To delete something from the Portfolio, right-click on it and choose **Delete**.)

- Set the zoom view and scroll settings to allow a legible “caption” entry on the right, and pasteboard on the left. Drag the lion over where you can see him.
- Select the picture, then show the ChangeBar; click its **Size & Position** tab. Using the Object Rotation control, rotate two clicks of the “up” arrow, to +10.0 degrees.



- Drag the picture into position below the “caption” entry. Set its wrap to outside, square. Now zoom in for a better view. Using the Pointer tool, adjust the wrap outline tightly so it has a horizontal bottom edge and fills out to the margins, to push the “case” definition down. Click in the center of the top outline edge to insert a new node, which will let you bend the outline.



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

character

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

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

copyright

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

More Information?

See QuickTour 7,
“Wrapping Text”.

- Using the Text tool, click for an insertion point on the pasteboard. Choose **Insert Symbol** from the Text menu and select **Copyright** from the submenu. Format the block as 60pt by typing “60” directly into the Text Size box and pressing **Enter**. Tighten up the right edge of the free text block. Set its wrap to outside, but “irregular” this time. Uncheck “Crop object to wrap outline” so no portion of the symbol disappears.
- Drag the character into position to the right of the “copyright” entry. Edit its wrap outline (add a node on left edge) and make sure the right-hand outline edge extends to the right margin.



- Before proceeding, make sure the two-line entry for “crop marks” is the last entry on the page.

Page Four – “cursive” to “folio”

deck



- Type as free text, using all capitals: “INTRODUCING PAGEPLUS 5.0”. Set the block to Plakette 20pt, Centered.
- As a separate free text block, type: “It’s what you’ve been waiting for!” Set this as Arial 14pt and center it. With the Pointer tool, tighten up both block’s bounding boxes and position the second below the first.
- Drag out a selection marquee around both objects and group them. Set the group object’s wrap to outside, square, with standoffs of .10 top/bottom and 0 left/right. Drag into position below the entry for “deck.”

dingbat

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

- Using the Text tool, click for an insertion point on the pasteboard. Choose **Insert Symbol** from the Text menu and select **Other** to bring up the Character Map accessory. In the list of fonts, select Wingdings. Locate the symbol five from the right and three down in the table (keystroke “{”). Double-click to select the character, then click **Copy** and **Close**.

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Use Special Character Options.



- In PagePlus, press **Ctrl+V** to paste the “flower” as free text at the insertion point. Tighten the right edge and set the block to 90pt (type the value into the Fonts box and press **Enter**). Set the wrap to irregular, and uncheck “Crop object to outline.” Drag the object into position to the right of the “dingbat” entry.
- Adjust the wrap outline so the illustration fits into the white space to the left of the entries for both “descent” and “dingbats,” which should contain two lines and four lines, respectively.

display type

- Type as free text, using three lines: “Mackintosh <Enter> Mesquito <Enter> Xpress”. Tighten up the box and set the block to 36pt, Centered. Then use the Text tool to select each line in turn and set it to its respective font. Set a square, outside wrap with standoffs of .10 top/bottom and .30 left/right. Drag into position.

drop cap

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

drop shadow

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

- Type the words “Shadow text” as free text. Set the block to 48pt Commerce and tighten the edge. Now hold down the **Ctrl** key, click the object and drag away to create a copy.

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



- Zoom in more closely on the two objects. Select the copy, and click the blue color button (just for effect) and the 30% shade button, both on the Colors toolbar. Then drag the copy so it's slightly offset, above and to the left of the original. Play around a bit until you're happy with the effect. Then drag out a selection marquee around both objects, and group them.
- For added effect, use the ChangeBar to rotate the group +10 degrees. Drag it into position below the "drop shadow" entry, so the illustration becomes the last element in the left column; it can extend outward into the left margin. Set a square, outside wrap, and adjust the outline until it fits. The entry for "ear" should now begin at the top of the right column.

Egyptian

- Type as free text: "Newline." Tighten the edge and set the block to the Newline font, 36pt. Drag into position, holding **F4** to keep as free text. Give the example a square, outside wrap and adjust the outline.

family

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

- Type as free text: "Times Regular <Enter> Times Italic <Enter> Times Bold <Enter> Times Bold Italic". Tighten and set the block to 30pt Times New Roman. Click the Align Right button, and click the 30% Shading button on the Colors toolbar.

..... ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

More Information?

See QuickTour 12,
"Layering Objects".

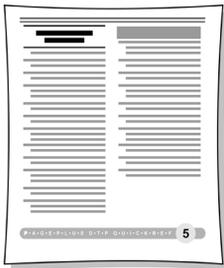
- Use the Text tool to select and format the second, third, and fourth lines individually to their respective styles. Right-click the block and choose **Layer/Send To Back** so the block goes behind all other page elements. Now drag it into position, holding down **F4** as free text behind the entry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

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

Page Five – PagePlus Font Sampler

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

font



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

- Double-click the Current Page box and select **Add blank page** with "1 blank page at page 5". Click **OK**, then navigate to the new page. Snapping should be turned on.

At the top of the page, we'll create two elements: a headline or title and (in a sidebar) the definition of "font."



- Type as free text: “PagePlus Font Sampler” and set the block as Centered, Xpress 24pt Bold. Tighten the bounding box and drag the block (using **F4**) into position at the top of the left column, using the top and left margins as a guide. Choose **Lines** from the Text menu and create lines above and below, with a gap of .10 each, and a 3pt line specified in Line Attributes.
- Now go to page 6 and click-drag the first entry (for “font”) off the page onto the pasteboard. Return to page 5 and (using **F4**) drag the text block from the pasteboard to the top of the right column, adjacent to the “font sampler” headline.
- To create a background for the sidebar, choose the Box tool and draw a box around the text, standing off slightly from the text, its base aligned with the headline on the left. Click the 10% Shading button in the far lower right corner, then click the Send to Back button. Fine-tune the positioning for best composition.
- Zoom out to Fit Page view. Choose the Frame tool and drag out a frame starting just below the headline.

Assuming your defaults are set properly, the new frame will have the same properties as the frames used for the Glossary story, except that we’re going to keep it unlinked.

- Right-click the new frame and choose **Import Text**. In the dialog, make sure **Retain Format** is checked, and locate the file WIZFONTS.DOC in the Samples folder.

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



- Click to select any block. Choose **Text Style Palette** from the Text menu; “Normal” is selected. Click “Modify the selected style,” then “Spacing and Alignment.” Set the Space Below attribute to 50%. Click **OK, OK,** and **Apply.**

The final step is to format each block in turn with the corresponding font name. It’s not the most exciting activity in the world, but follow the recommended procedure and you’ll really begin to pick up speed...

- For each block: (1) Select the text block, click *just once* on the Font Name box to select it, and press the first letter of the font name (e.g. “E” for “Elementary”). The first font name with that letter appears highlighted in the drop-down list. (2) If the highlighted name isn’t the one you want, don’t click the list! Press the down-arrow key on the keyboard until the correct font name highlights. Now repeat from step (1) for the next text block.

Since the selected block’s font setting is updated as soon as a new font name is highlighted, you don’t need to keep clicking or press **Enter**. The next mouse-click anywhere onscreen will confirm the new font setting. If you have a lot of fonts installed, this technique of cycling through them with the arrow keys comes in handy — for example, if you’re trying to decide which display font to use for a headline or blurb.

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



Page Six – “foot” to “justified”



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

gutter

This one’s just for fun.

- As free text, type “A Gutter.” Format it as 36pt Mesquite. Separately, type a capital “F” and format it as Wingdings, 72pt. Put the hand to the right of “A Gutter.” and group the two. Set wrap and position the group below the “gutter” entry with the hand pointing to the actual gutter between the two columns.

half-fill text

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

- Choose the Box tool and hold down the **Shift** key to draw a square, slightly larger than 1.5 inches per side. Then draw another box, half as high as the square, and fit it into the lower half of the square, adjusting the corners to fit precisely. Click Black on the Colors toolbar to fill the box — now the lower half of the square — with solid black.

Now for the text.

- Type as free text on three lines: “Black <Enter> and <Enter> White”. Set the block to 36pt Basic Sans Heavy, Centered.



Now **Ctrl**-drag to create a copy of the first block.

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

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

SEE HELP/CONTENTS/HOW TO...

Step by Step: How To...

Rotate and Crop
Objects.

- Now for the final cropping. With the topmost (white) text block selected, set its wrap properties to outside, square, and check "Crop object to outline." Click **OK** and adjust the upper corners of the wrap outline downward so as to crop (hide) the top part of the white letters. The top of the wrap outline should line up with the black/white midline inside the square. As you crop, you'll see the black letters made visible again.

- When you're done, drag a marquee around all four objects and group them. From the Graphics menu, select **Convert To Picture** and respond "Yes" to the request to delete/replace.

(This is a good trick to use if you find that certain effects, like this one, pose problems for certain printers!)

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

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



italic

- Type as free text: “Try using italics for pull-quotes and captions.” Set the block to Grenoble 24pt, Italic (of course!); leave it left-justified.
- Separately, click for a free text block and type a “smart” open-quote character (ASCII value 147). To do this, hold down the **Alt** key and press “0147” on the numeric keypad. Tighten up the right edge. Set this block to 72pt Grenoble (this time regular, not italic). Create another little text block with a close-quote (ASCII 148, or **Alt+0148**) and duplicate the formatting.
- Now compose these three blocks into one big pull-quote. Resize the main text block so the third line reads “pull-quotes,” then wraps to the next line. Position the open quote to the top left, and the close quote to the bottom right of the blurb. Now, group them. Give the group a square, outside wrap and drop into position below the “italic” entry. Adjust the wrap settings so the definition of “justified” ends the column. (The word “alignment” should be on the last line, by itself.)

Page Seven – “kerning” to “OPI”

kerning



- This is a simple before/after example, demonstrating the kerning of several letter pairs.
- Type as free text: “Wo, Ya, Tu” and set the block as 36pt Times New Roman. **Ctrl**-drag to create a copy of the first block, and position it just below the first one with their left edges aligned. Make sure you are zoomed well in on the letters.



- Choose the Text tool and click for an insertion point between “W” and “o” in the second block. You could choose Text/Kern/Negative from the menu, but it’s infinitely simpler to press **Ctrl+Alt+’-’** (minus key on numeric keypad). Do this six or eight times, until the “o” is under the top serif of the “W.” If you need to back off a bit, press **Ctrl+Alt+’+’** (plus key).
- Repeat the procedure with the other two pairs in the second block. Then group the two blocks, give the group a square wrap outline with top and bottom standoffs of .10, and place it in position below the “kerning” entry.

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

leading

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



letterspacing

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

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

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

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

logo

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

- Click the Insert Logo button and drag out a square (about two inches per side) in the right column below the "logo" entry. This will predefine the size of the logo object and launch LogoPlus.



- From the alphabetical list of template logos, choose “Harley” and click **OK**. The layered graphic appears in the Preview window. Note the layer tabs at the left of the window. Click a few and you’ll see how they each access a single layer of the composite design while “ghosting” the rest.

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

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



Page Eight – “ornamental cap” to “resolution”

outline



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

paragraph spacing

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

picture cap

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

- First, type a capital “P” as free text on the pasteboard, and set it to 18pt Ancestry. Tighten up the right edge. Zoom in.
- Next we’ll get a clipart border from the PagePlus 5.0 Gallery, so make sure you have the CD-ROM inserted. Pull down the File menu and choose **Import Picture>Clipart>PagePlus 5.0 Gallery**. This launches the Serif Clipart Browser.



- From the list of categories, scroll down and choose “Custom-Wizard Clipart.” Enlarge the window for more convenient viewing, and choose Picture Details from the View menu. Scroll down until you see the filename BORD_4.WMF. Click to select that thumbnail and press **Ctrl+C** to copy the image to the Clipboard. (For future reference, you can also drag-and-drop items from the Clipart Browser.)
- Close the Browser window and click back in PagePlus just above and to the left of the capital “P.” You’ll see the Picture Size cursor, which lets you drag to set the size of a pasted picture. If you drag without holding down the **Shift** key, you’ll see the object wants to be square shape. Instead, press the **Shift** key to allow unconstrained sizing, and drag out a small rectangle just large enough to enclose the capital “P.” Position and resize the frame so it’s enclosing the P and correctly aligned, then group the two objects.
- Give the group a square wrap, with 0 standoff all around. Drag it over to the left of the “picture cap” entry, so its top is lined up with the first line of text. For a “raised capital” effect, increase the paragraph’s Space Above setting: the shortcut is to click to select the entry’s text block, then drag it down slightly from the center until the baseline of the top line is aligned with the base of the capital’s frame.
- Before proceeding, adjust wrap and spacing so the first column ends with “slightly more or less than that,” and then click to select the main text frame itself. Drag the bottom of the frame up just a bit so the first column ends with “Equal to 1/72”. This will ensure the page as a whole comes out right.



point size

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

Page Nine – "reverse" to "set-width"

reverse



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



- Type as free text (all caps): “REVERSE” and set to Stamford 48pt (type in the value and press **Enter**).
- Now choose the Box tool and draw a box around the text, about ¼ -inch outside it on each edge. Click the Black button on the Colors toolbar to fill the box.

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

- So right-click on the box, choose Layer and Back One from the flyout.

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

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

rule

This exercise involves reformatting only one text block.

- Select the entry for “rule” and choose **Lines** from the Text menu.

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



- This time, check **Line Above** and specify a .10 gap. Click the **Line Attributes** button, and under Line Type choose the double-line rule with two pixels below, one above, as shown. Since the rule is four pixels wide, including the space, you'll also need to specify a Weight of 4.0p. Click **OK**. Under Style, click **Center**, and type 2.2 into the Length box.

By the way, the Text option matches the ruled line to the adjacent line of text; Measure (as we've seen) runs from margin to margin; and Left/Right/Center let you align the rule and specify absolute length values.

- Repeat the previous settings exactly for the Line Below, only this time choose the double-line rule with the thick line above. Finally, click **OK**.

Now let's tweak the paragraph spacing and indents.

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

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



sans serif

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

script

- As free text, type: "Ancestry" (not "ancestry" — sorry, we didn't name the font!) and format the block as 40pt (type in the value). Give the block a square wrap with standoffs of 0 top/bottom and .5 left/right. Plunk it in place.

serif

- As free text, type: "Palermo <Enter> Stamford <Enter> Times New Roman" and once again format the block as 36pt. With the Text tool, convert each font name to its particular font, and set the block wrap square with 0 standoff all around. Drag into position.
- Before continuing, adjust wrap and spacing as needed so the entry for "set-width" ends the page. The entry for "shading" should be entirely on the next page.



Page Ten – “shading” to “weight”

shading



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

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

Now to make ten copies.

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

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

- Begin by pressing the down-arrow key 20 times, then the right arrow 20 times. That takes care of the first block. Click to select the next block, then press the “down” and “right” arrow keys 18 times each. This time, click the 90% Shading button on the Colors toolbar.

See the pattern developing?



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

slant

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

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



small caps

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

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

soft return

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

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



strikethrough

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

text wrap

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

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

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

- Right-click the circle and choose **Wrap Settings**. Click the Wrap Inside option (we haven’t used this before!), with Irregular Wrap and standoffs of .1 in all directions. Make sure to uncheck the “Crop object to outline” box, or else parts of the circle may be inadvertently hidden. Click **OK**.



- Now set the text wrap on the text block to **Text will wrap** and drag the centered text block over the circle. You'll see the text flow inside the circle's outline. Adjust the text block's position slightly until all the text fits inside. The word "outline" should be on the last line by itself.
- Select/group the two objects and give the group its own wrap settings: outside, square, standoffs 0 top/bottom and .6 left/right. Drag it into position at the top of the right column. The entries for "sidebar" on the left and "thumbnail" on the right should now be lined up.

weight

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

Page Eleven – "white space" to "x-height"

white space



- First, drag the "white space" entry out of the frame to the pasteboard and keep it nearby as free text. Next, use the Box tool to drag out a box at the top of the left column, starting at the top left corner. Make it as wide as the column and about an inch high.



- Use the ChangeBar's Size & Position tab to accurately set the box's Object Height to 1.3 inches. Adjust the margins on the "white space" block so the first line wraps after "containing." Drag the block and position it in the center of the box, while holding down **F4** to keep it as free text.

width

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

word spacing

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

- Open QREFMAST.PPP and locate the text block starting with "The letterspacing in this paragraph..." Copy it to the Clipboard, then return to your QuickRef publication and paste the block onto the pasteboard.
- Show the ChangeBar (Values tab). With the Text tool, select the text of the first paragraph in the sample block, set the ChangeBar's Letterspacing control to 6%, and press **Enter**. You'll see the selected lines "expand." Now select the second paragraph and this time right-click and choose Spacing. Select the **Advanced** tab of the Spacing dialog and alter the values shown for "Word space" as follows: Minimum space: 40% Optimum space: 50% Maximum space: 70%. Click **OK**.

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



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

Anatomy of a Page (reprise)

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

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

