

Enjoy the Scenery



If type is the King of Page Design, pictures are Queens. Everyone's probably had their fair share of all-text layouts.



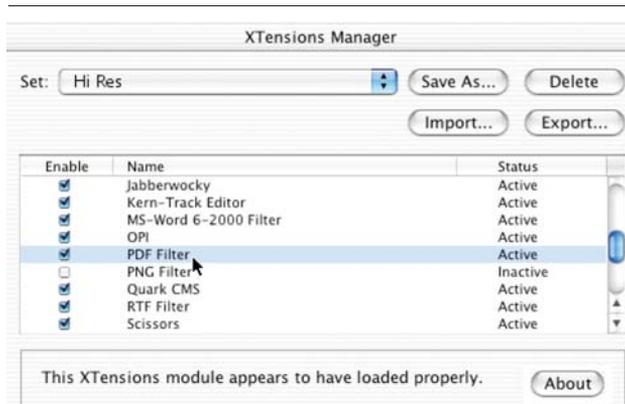
Enjoy the Scenery

picture tips

Formatting is tedious, and you work hard to make the page lively. But plunk down a few colored pictures—it's swing time! We've got tips here on how and what to import, fitting pictures to their boxes, cropping, and sizing multiple ways. And how to deal with scanned and digital images without killing image resolution. Those differences between bitmaps and vectors are profound with many prices to pay if you're not careful—the worst being fuzzy images and type! Then, lots of tips on picture effects, warping, making them negative, coloring them, faux duotones, and skewing. Tips on making clipping paths in Quark—we can finally see what we're doing with the new full-resolution preview for images and especially for imported EPS graphics! Finally, importing images to keep file size low and updating pictures. Here's a chapter you can really sink your teeth into. Happy imaging!



DID YOU KNOW YOU CAN IMPORT A PDF?



Yes, finally you can import a PDF into Quark and make one there also. To import, just use Get Picture and click the PDF Import tab at the bottom of the dialog, then enter the page number you want (if there's more than one). To export a file, go to File > Export > Layout as PDF. It's the PDF Filter, a Quark XTension that's on by default, which makes it so easy. You might find one day that it does-

n't work, however, if you happened to turn it off in XTensions Manager or switched to a different XTensions set. Go check the XTensions Manager (Utilities menu). Click in the Enable column to turn it back on. But you'll have to relaunch Quark for the XTension to take effect.



GOT A TWO-COLOR JOB AND FOUR-COLOR IMAGES?



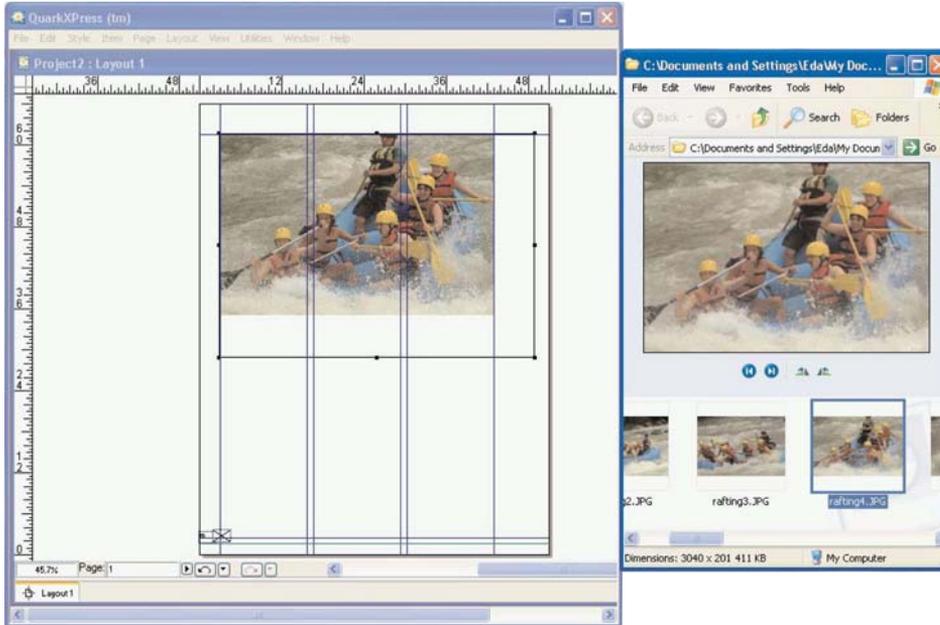
You're doing a two-color newsletter or three-color brochure, and your client gave you full color images. You could go into Photoshop and do the mode conversion to grayscale, but why bother. You're just getting started. The pictures could change, all kinds of things could happen that would make that work unnecessary. Don't bother. Instead, do an on-the-fly color conversion. Got your picture box selected, with the Get Picture dialog open and your picture file selected? Then, for the Mac, Cmd-press and hold until you

see the image in your box; for Windows, Ctrl-click the Open button. That full color image now looks just like a grayscale TIFF for your comp—and it even prints that way. But in fact, the file on your hard drive is still full color. That's the only thing you've got to remember if and when the picture makes it to final production—go convert it!





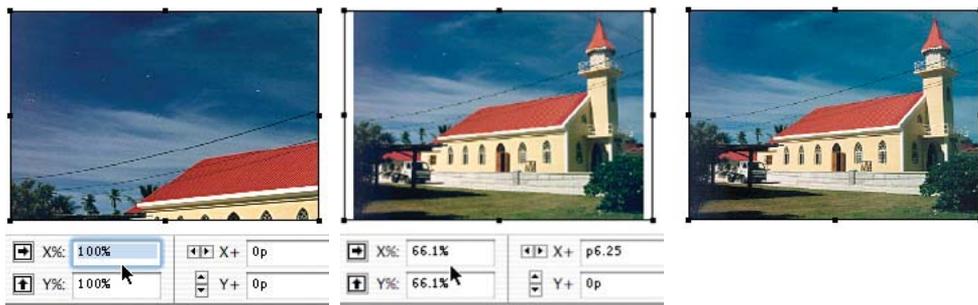
DRAG AND DROP PICTURES FROM YOUR DESKTOP (WINDOWS ONLY)



If you have a bunch of pictures to import, open Windows Explorer or, from the desktop, open the folder with the picture files and position the window off to the side of the screen so that the filenames show. Back in Quark, size the window down so that you've got a few inches. You can further clear that area by collapsing any palettes—double-click the title bar. Now you should be able to see that window with the picture files on the side. Go to Fit in Window (Ctrl-0) or a more reduced view so you can see the greatest number of picture boxes. Then just reach out and touch that first picture file and drag and drop it into a box! Repeat until done.



 **FIT TO BOX AND BOX IT UP**



Quick-fitting an image to its box proportionally is a neat way to get an oversized image to a manageable size in one leap—great for those 8 × 10" mug shots that need to be only 1 × 2". You've always been able to do Cmd-Option-Shift-F or Ctrl-Alt-Shift-F ("F" for "Fit to Box").

In Quark 5, it became a command in the Style and Context menus—Fit Picture To Box (Proportionally). Here's the idea. Make a picture box on your page roughly the size and shape you want when done, perhaps sized to the width of a column or two. Get Picture, press the Fit to Box keys, and now it's the right size. But the box doesn't fit on all sides. Because it's a proportional fit, it fits one dimension only. So here's the second tip—do Fit Box to Picture, very fast from the Context menu (press Control/Mac or right-click/Win). Now it's just right!

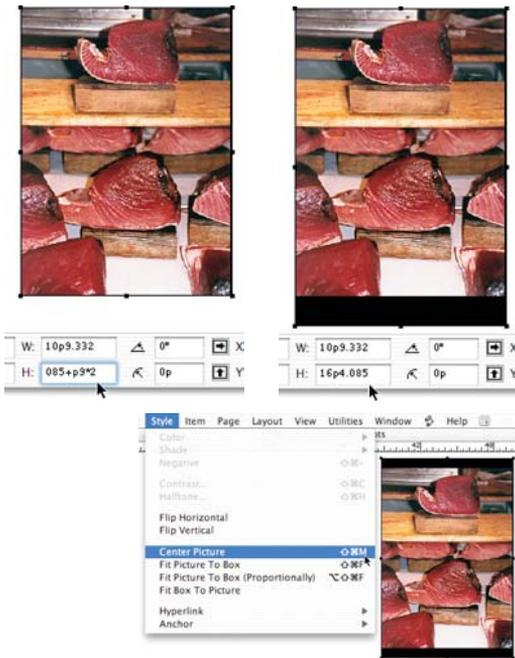
 **CROPPING—UP CLOSE AND PERSONAL**



Don't go changing copy that the editor or client gave you. But "hands off" doesn't apply to pictures. Artistic license is a must! Leaving space around the subject psychologically distances the viewer from the subject. Lay photography, rampant in not-for-profit and government work, is the worst—grass, ceiling fans, the car next door, you name it. Instead, crop in on images so they seem to explode at the edges, heightening the drama. If a subject is in three-quarter view, crop the back tightly and leave more space in the direction the subject's facing. Crop off the top inch or two of someone's head—it's not a lobotomy. Just drag the picture box handle in on the image—no keys. Then, with the Content tool, drag inside the box to position the image dynamically. Polish it with the arrow keys to nudge it a bit more, with the Content tool in hand.



GET THE PICTURE CENTERED



Centering an image or graphic in a box seems simple, but it's quite difficult to do—that is, without the Center Picture command (Style menu) and the shortcut Cmd-Shift-M or Ctrl-Shift-M. Very useful if you want to have a flat or blended color surrounding your image. I prefer a bar of color at the top, or top and bottom, but not on the sides. For a bar at the top and bottom, do the Fit Box To Picture command (Style menu). Then use the Measurements palette to extend the box down two times the height of one bar. After the H value, type, “+p9*2” (or +.125*2). Then press Return or Enter. Finish with Center Picture and color the box background. For a bar above, drop the *2 and just add the height of the color bar to H. Then change the Y+ field to that same number, “p9” (or .125”).

EYEBALL IT

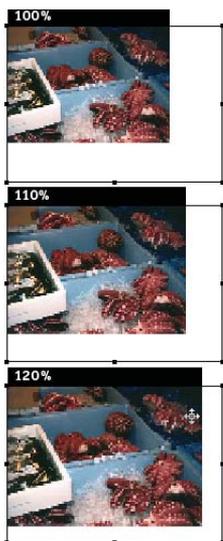


When it comes to sizing images and graphics on the page, numbers are great for the second, third, and fourth ones in a set. But for the first one, you want to see it the right size, not guess at a number. When you type a percent, and that's actually one percent typed two times (X% and Y% in the Measurements palette), you're guessing—one number after another until “it's good enough.” Instead, drag the picture by any handle, pressing all three keys—“lean on the keyboard”—Cmd-Option-Shift or Ctrl-Alt-Shift. Special perk—the box and image are both sized together. The handle *opposite* the one you drag stays fixed. To size a picture to the width of a column, when the picture is snapped to the left column guide, drag from a handle on the right side. Keep a picture centered in your layout—drag from the top or bottom center handle.





NEED THE PICTURE BIGGER, BUT NOT THE BOX?



This is one I use all the time. I often draw a picture box the size I want for the layout. Bring in a picture, do a Fit to Box. But now the picture needs to be bigger to successfully fill that box, allowing for some cropping. You can size just the image and not the box, in 5% increments by pressing:

- **Mac:** Cmd-Option-Shift-> or -<
- **Win:** Ctrl-Alt-Shift-> or -<

Sound familiar? It's exactly what you do to size type in 1pt increments! Word of warning—your best quality image comes with no sizing, 100%. With a 300ppi image, however, you can safely size up to about 120% and still have acceptable quality. Based on a 150-line screen (lpi) or less, a 225ppi image is all you need for most brochure and magazine work.



THOU SHALT KNOW THY BITS AND PIECES



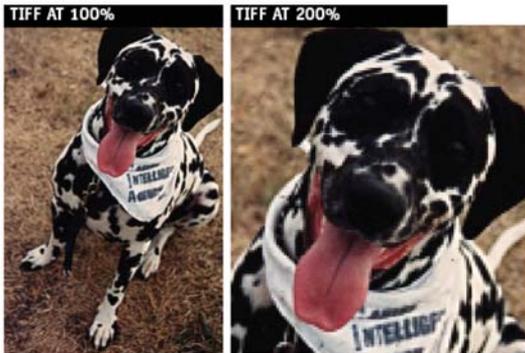
Bitmaps and vectors, photographs and graphics—the most fundamental concepts in computer graphics are no place for fuzzy thinking or you can ruin a great layout. A bitmap image, like a TIFF, consists of rows of dots or pixels, having a *fixed* resolution, measured in pixels per inch (ppi) and output to dots per inch (dpi). By contrast, vectors, like a “true” EPS, or drawn objects, have *no* resolution. They’re just a set of instructions and the quality is determined on output by the resolution of the printer. An EPS from Illustrator, Freehand, or CorelDRAW can be scaled to any percent in Quark, big or small, and it’s fine. But scale a TIFF image in Quark to 200%—a 300ppi resolution drops to half

(150ppi)! As for the faux EPS—if it looks like a photo, it’s a bitmap, whether or not the label says EPS—buyer beware! And if it’s a real EPS but has an imported bitmap within, the same rules apply.





ULTIMATE SYSTEM FOR AVOIDING BAD RESOLUTION

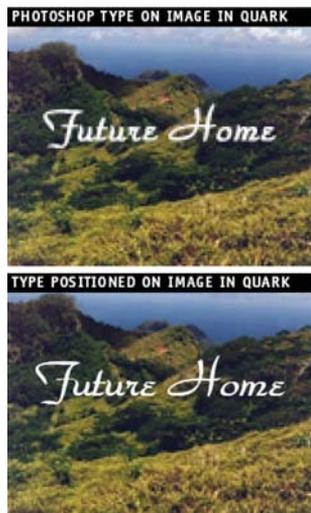


A major dilemma in laying out pictures—when you scan images, you don't know how big or small you'll use them in the layout. If you enlarge them in Quark, they can be ruined and with reducing, there can also be problems. Try this three-pass system. Scan all pictures at 100% at 72dpi—the low-res is faster with this method and the 100% scale makes the math easier! Import them into Quark, and scale each one to fit the layout. On a hard copy, record the percent of enlargement or reduction,

reading the X% and Y% in the Measurements palette for the selected box. For enlarged pictures, rescan them at the percents used in the layout, at 225ppi or higher. Re-import them into the same boxes, no additional scaling. *If pictures are digital to start*, try sizing them up or down in Photoshop with resampling off. You can gain resolution by sizing down or, if you have 300ppi, you can increase the dimensions, but don't go below 225ppi resolution (for 150lpi output, that's usually fine). For pictures you've sized smaller, rescanning isn't necessary if you've used hi-res images to start. However, if you have multiple hi-res images sized down, printing can really slow down.



FUZZY TYPE IN YOUR PHOTOSHOP IMAGE?

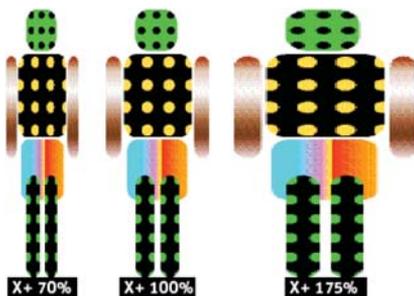


If you want to add text to your image in Photoshop, but it's going to be straight type—no Gaussian blurs or other filter effects—add that type in Quark! Then you'll know the type will output properly, be vector-based Postscript, and not have fuzzy, anti-aliased edges. The fact is, there are numerous ways to go wrong with type in Photoshop. Best bet is to save the file as EPS, *but* you must never, never open that image back up in Photoshop. The text layer rasterizes and becomes a bitmap at the resolution of your image. Instead, if there are changes, go back to your master .psd file, make the change, and save a new EPS to replace the first. But other reasons to do it in Quark? You can move the type around independently of the image, and when there are text changes, there are no trips back to Photoshop.





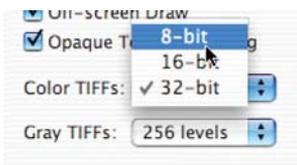
GRAPHICS AS FUN-HOUSE MIRRORS



This is one of those weird effects—sizing a box and its picture together *non-proportionally*. You're more likely to use this one with an EPS graphic, not a TIFF. Photographic images, being snapshots of the “real world,” usually require fidelity. But graphics are pure metaphor and rarely attempt to be realistic—and when they try to be, they usually fail miserably. The beauty of graphics is their boldness, their ability to make a point with impact by emphasizing the main thing. That makes them good subjects for non-proportional scaling, besides having no resolution issues to deal with. Go ahead, Cmd-drag or Ctrl-drag a handle of an imported true EPS. As you drag wide, the graphic, well, puts on weight. Drag it narrow, the graphic quickly loses it. Someone please Cmd-drag my hips—in!



ACCESSING IMAGE EDITING COMMANDS (MAC ONLY)



The following two tips are fun ways to work with images in Quark using the image editing commands from the Style menu. However, on the Mac, there's one hitch—a Display application preference setting that imports TIFF images at 32-bits (color depth). Change this setting (Cmd-Option-Shift-Y) to 8-bit. Then import the image again and you'll be able to use

the Negative and Contrast commands. Don't worry, the original picture file on your hard drive won't be altered. The 8-bit preference is only for *screen display*, and it doesn't affect the bit depth when printed. On a different front, Mac users get more options using the image editing dialogs. Use Cmd-Z to undo your last move so you can try something else without closing the dialog. Apply your choices with Cmd-A.

See also “Negative and Positive Together” and “Faux Duotones #1” (next tips).





NEGATIVE AND POSITIVE TOGETHER



Very cool effect to pair positive and negative images. Duplicate a picture box on top of the original by pressing Cmd-Option-D or Ctrl-Alt-D. In Step and Repeat, set the offsets to zero, then click OK. Move the copy over so it's butted—copy the Width (W) field in the Measurements palette. Select the duplicate, add the W to the X position (or add the Height (H) to the Y). Now they're side by side. Make one negative with Cmd-Shift-Hyphen or Ctrl-Shift-Hyphen. Black turns white, red turns cyan, green turns magenta, and so on. Then flip it horizontally using the Flip Horizontal arrow on the palette. Try a checkerboard of four! Works for TIFF (not 1-bit), JPEG, GIF, plus a few more—but not EPS. Using these image editing commands only affects the way the images are displayed and printed from Quark. Picture files on your drive are unaffected. It's better to use Quark's image tools for comping and do the final in Photoshop.



FAUX DUOTONES #1



This spectacular and unusual effect is not a duotone. Think of duotones as images in which two inks, usually black and a spot color, are mixed together in some proportion. In a classic duotone, the image is a grayscale of that mixed color, going from white down to black, so it looks pretty realistic. By contrast, the faux duotone is like a grayscale image with a veil of flat color dropped on top. In essence, all the white in the image is replaced by the second color. This is easier to do in Quark than in Photoshop! First, set up your

spot color in Edit> Colors (Shift-F12). Then import a grayscale TIFF image into a selected picture box. Now for the surprise finish—in the Colors palette, change the box background color to the spot color. Presto, your image is utterly transformed. For a softer look, use a tint of the background color.



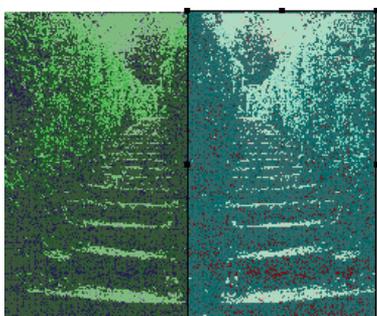
 **FAUX DUOTONES #2**



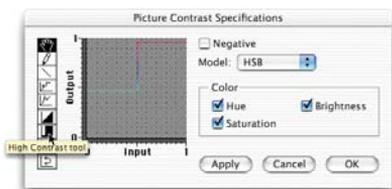
For an even more surreal effect, let's do another tip for grayscale images, using black and a spot color or two different spot colors. With your grayscale TIFF image in a selected picture box, go to the Colors palette (F12). Click the top-middle button to apply a color to the *image*, and, with the button on the right, apply a *second* color to the box background. Wow! If you're using black and one color, try making the box background color black and the image the second color. Either of the two colors can be tinted. Word of warn-

ing from my service bureau—if pictures like these are going into a multi-page layout that will later be imposed at the printers (making printer spreads, not reader spreads), the background color drops out! It's not Quark's fault—the imposition software is to blame.

 **TURN A BORING IMAGE INTO A GRAPHIC**



Make lackluster images experimental and fun using Quark's Contrast dialog. Select your picture, which can be any of the file types named previously. Press Cmd-Shift-C or Ctrl-Shift-C to open Picture Contrast Specifications. Try out any of nine buttons along the left edge. The Posterize button reduces all the tonal and saturation values (color or grayscale) to just six gray/color levels. The Posterizer lets you set 10 levels that you can adjust in the graphing area. Click the Inversion Button to flip the graph of input and output—similar in theory to Negative, but different results. For a totally wacky, psychedelic look, draw an up-and-down mountainous graph with the Pencil tool. Use Apply, then reset the image with the Normal Contrast tool, six down from the top. Again, you'll get better quality with comparable techniques in Photoshop.

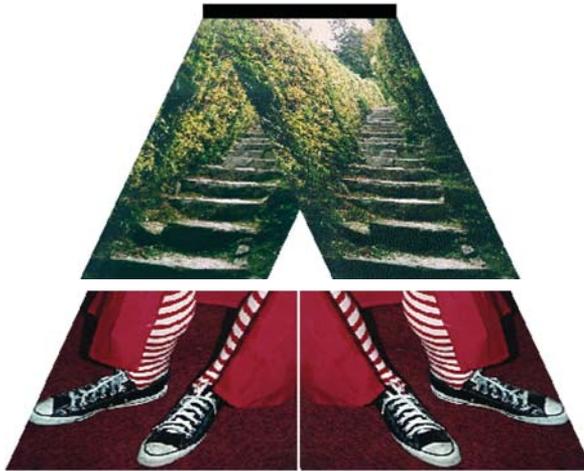


See also "Negative and Positive Together" (this chapter).





SKREW A GRAPHIC OR IMAGE WITHIN A BOX

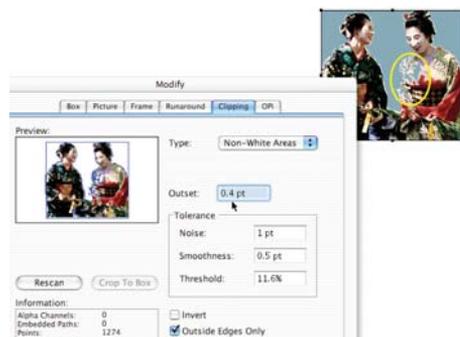


Give an image a more emotional and intense look by skewing it—changing it from a rectangle into a parallelogram. You can make the effect more subtle by skewing just the image, not the box. Select your picture box, then in the Measurements palette, way over in the far lower-right corner, enter a number of degrees for Picture Skew. If you've got other tricks you want to do in the Modify dialog, you can also do your picture skew in the Picture tab (Cmd-M or Ctrl-M). It doesn't take much to

make a statement—10 to 15 degrees goes far, unless you want a really exaggerated effect. The last step is optional. You can leave the edges of the image as a parallelogram, or size down the box from the sides so that the overall shape of the picture still looks rectangular.



MAKING A CLIPPING PATH



Quark clipping paths (Cmd-Option-T or Ctrl-Alt-T) drop out a light or white background around your subject—even without a clip path from Photoshop. (For Photoshop paths saved with TIFF, EPS, or JPEG images, select Embedded Path in Type popup or with TIFF, also Alpha Channel.) Otherwise, select Non-White Areas. Decreasing Outset and increasing Threshold do the lion's share of dropping background pixels. Decrease Outset by small amounts using a negative number to remove pixels at the path edge. Tolerance

affects the number of background gray levels that drop out overall. If you have too many points, increase Noise and Smoothness in small amounts. Click OK, then you can manually fine-tune the clipping path, just like a runaround. Press Option-Shift-F4 or Ctrl-Shift-F10 (Item > Edit > Clipping Path) to see the clipping path right on the page. Drag the path (pointing finger with “\” cursor) or a point (with a “■” cursor). Click on a point and adjust its handles or change the type of point from the Measurements palette.

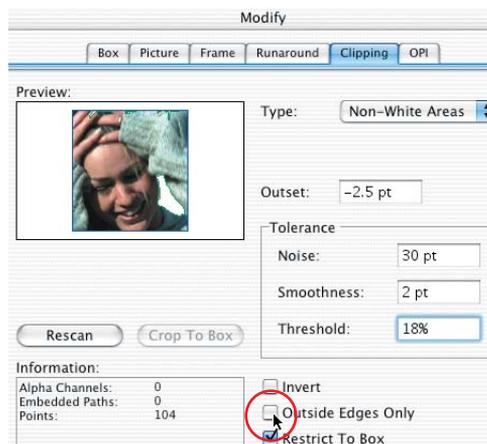




SHORT TIPS FOR CLIPPING PATHS



From Contemporary People stock photo CD by Dynamic Graphics.
 Courtesy Chuck Boysen, Director of Marketing.



Putting that image on another color? Before you open Clipping Paths, apply the box background color you're planning on using behind your outlined image. Having that background in place lets you see how good your clipping path is when you click Apply in the dialog. Those light pixel halos at the edges of your subject really pop out with a colored background!

Holes in your images? Many times the subject you're outlining with a dropped out background has areas within that also need the background dropped out, like pretzels. Easy to do—just uncheck Outside Edges Only in Clipping Paths dialog.

Fill the shape of your clipping path with another image.

Here's an attention grabber—how many times have you seen the shape of an outlined image filled with another image? It takes only two-steps. First, in Clipping Paths, get your path set up, then click Invert and Apply. You should see the background of the image, but the foreground subject is dropped out. Click OK, then do Step and Repeat, setting offsets to zero, to make a duplicate box #2 on top. Do Get Picture to import another image into that box. Then send #2 to the back using Shift-F5 so #2's image is now only visible through the empty clipping path of the first box, now on top.



FULL-RESOLUTION PREVIEW FOR IMAGES



At last! Quark 6 gives you full-resolution preview. In the past, making clipping paths in Quark was for comping only, because how could you make an elegant edge from a 72dpi preview? Now images can be seen looking their best, even when you zoom in

on them, assuming they're 225 to 300dpi. However, there is an uneasy twist—getting to the preview has two levels. First, go to Preferences (Cmd-Option-Shift-Y or Ctrl-Alt-Shift-Y), click Full Res Preview, an Application preference. Then uncheck Disable Full Resolution Previews on Open so that all your pictures will automatically import with the *potential* for hi-res preview. But if you have a lot of pictures, you might also want to check Selected Full Resolution Previews. If not, choose All Full Resolution Previews. Now, whether or not the picture displays at hi-res also depends on the View menu setting: Hide Full Res Previews. If this says Show instead, your imported pictures display at 72ppi. Finally, if you're not sure what resolution your pictures are at, just select one or more, then go to Item> Preview Resolution> Low or > Full Resolution, and make your choice.

See also "Full-Resolution Preview on the Fly" (next tip).

FULL-RESOLUTION PREVIEW ON THE FLY



Although full-resolution preview is a huge step forward, like most great things, moderation may be needed. Why? Let's say you're doing a product catalog or just have a lot of pictures. If they're all viewing at full strength, that could certainly slow down Quark's performance as you scroll, change views, or change pages. How about turning on the preview only when you need it? Go to preferences

(Cmd-Option-Shift-Y or Ctrl-Alt-Shift-Y) and click the Full Res Preview preference under Application preferences. On the right, click Selected Full Resolution Previews under Display Full Resolution Preview. From now on, only pictures that you've selected preview at full res. Practical! Set the Full Res Preview for any image on import (or from Item> Preview Resolution> Full Resolution).

See also "Full-Resolution Preview for Images" (previous tip).





LOWER THAN LOW—KEEP THAT FILE SIZE DOWN



Ever do a product catalog? Or an annual report? When you import a lot of pictures into a Quark file—even though those representations on your page are low-res bitmaps (72dpi) linked to hi-res files on your drive—all those low-res bits add up and your Quark file can put on weight! Keep your file size down and speed up scrolling by importing those images at 36dpi. In the Get Picture dialog, select your picture file, then press Shift and click Open. (Mac users, keep pressing Shift until you see

the image on your page.) Now that set of dots on your page, though not quite as clear, is adding only half the calories to your file size! The file on your hard drive is the same as it ever was.



QUARK, SERVANT OF MINE, ALERT ME TO PICTURE CHANGES



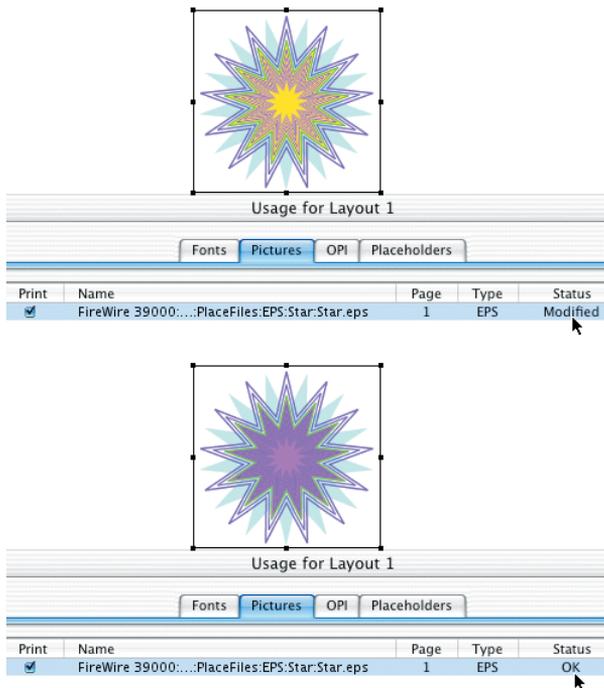
Here's one way you can slough off a bit. By setting a little preference, you can put Quark to work checking for pictures that have been changed or are missing. Go to Preferences by pressing Cmd-Option-Shift-Y or Ctrl-Alt-Shift-Y. Click the General (Print Layout) preference.

Then check Verify under Auto Picture Import. From now on, when you open that Quark file and the linked picture files have changed (but retain the same filenames), Quark alerts you and asks you if you want to update them in one fell swoop. Click OK. Or, if you want to examine each instance, click Cancel and go to Utilities> Picture Usage after the file opens. Of course, if you want this feature to be in effect for all new files you create, close all open Quark files *before* you go to Preferences.





UPDATE THAT PICTURE AND RETAIN CROPPING AND SIZING



You've got a bunch of pictures on your page that have been sized, cropped, rotated, skewed, reversed, inverted, or whatever the heck you did to those things. And now many of them have newer versions (with the same filenames). Oh dear. If you use the Get Picture command, you'll have to first record the modifications you made to each picture so you can reenter them again (in the Measurements palette or image editing commands in the Style menu). But halt everything—spare yourself the grief. Instead, update all your images in Utilities> Usage, Picture tab (Option-F13/Mac or Shift-F2/Win) and everything you've done to those images is remembered. Just select the file or files in the list whose Status says Modified, then click Update. After getting your okay, Quark brings in the new and keeps the existing sizing, cropping, rotating, and whatever. You can relax.

