

The PCLinuxOS magazine



Scribus Special Edition

December 2011

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Welcome to another PCLinuxOS Magazine Special Edition!!!

We have combined the nine Scribus installments into one, easy-to-access PDF. If you are just finding out about Scribus, you should have nearly everything you need in this document in order to use Scribus.

A co-worker of mine recently wanted to try Scribus as an open-source alternative to what she was using. It so happened that I was already doing this series, so I had always planned on a special edition. Now I can send the whole thing to her, instead of sending it in installments.

I need to thank Paul Arnote for his help on a few of the articles. He knows more about this program than I do, and helped me iron out a few places. Thanks, parnote!

Also, we are publishing the magazine layout guide so that Scribus users can put all of the previously mentioned Scribus "lessons" together and see how they all fit together to produce the final product. This layout guide is the definitive source of information for the current magazine layout, but the specs may change as the magazine's layout changes and evolves.

I hope you find it useful.
Never stop learning!

Assistant Editor Meemaw

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Using Scribus, Part 1: Getting Acquainted

by Meemaw

"I'm doing a newsletter at work, and I need a desktop publishing application. I used to use (Windows or Mac) Program X, but now that I've changed to Linux, I need to know what's available."

Sound familiar? Never fear, we have the right program for you: Scribus. From their [website](#):

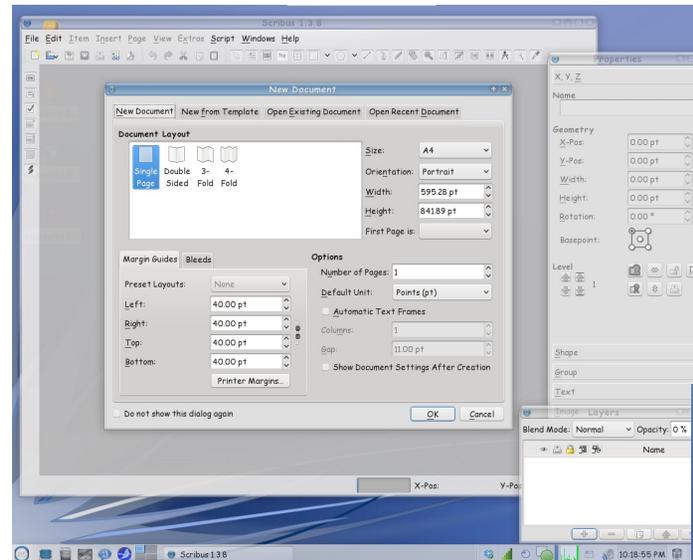
Scribus is an Open Source program that brings award-winning professional page layout to Linux/UNIX, Mac OS X, OS/2 Warp 4/eComStation and Windows desktops with a combination of "press-ready" output and new approaches to page layout. Underneath the modern and user friendly interface, Scribus supports professional publishing features, such as CMYK color, separations, Spot Colors, ICC color management and versatile PDF creation.

Why would you want to use Scribus? Scribus is powerful software that helps you create great looking documents of all kinds.

Oh, by the way, this magazine is made using Scribus! The current stable version in the repos is Ver. 1.3.9

Let's get started.

The start-up screen will be the first thing you see. The first thing you want to do is to edit your page properties. Your page properties will be for this project only. The default settings are shown above. You have the choice of single page, double-sided, 3-fold or 4-fold. You can also put in many other configuration items

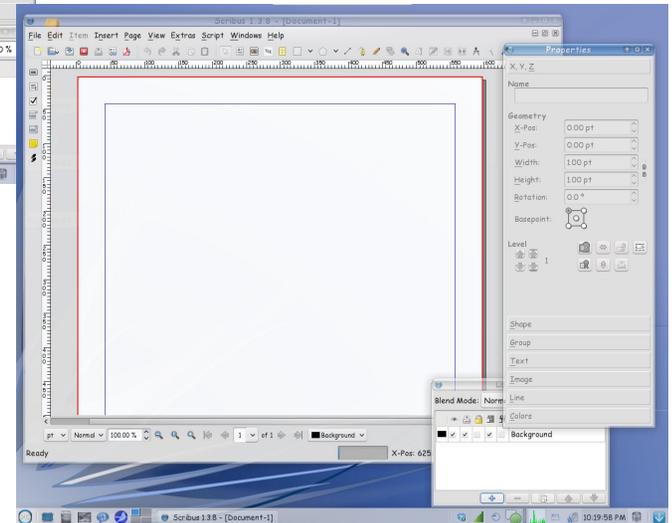


such as your margins, paper size, portrait or landscape orientation and even if you need more than one page. If you aren't sure how many pages you need, don't worry as you can add pages later. You can also designate the unit of measure you wish to use. We do the magazine using points, but you can change it to inches, centimeters, or other units you wish to use (I use inches at work). For our example, I am keeping the defaults, except to change the paper size to Letter. If you change your mind about margins afterward you can go to File > Document Setup and make your changes.

When you open a new document, the default toolbar should look as shown below.



From left to right, we have New, Open, Save, Close, Preflight Verifier, Convert to PDF, Undo, Redo, Cut, Copy, Paste, Selection, Create Text Frame, Create Image Frame, Create Render Frame, Create Table, Insert Shape, Insert Polygon, Insert Line, Insert Bezier Curve, Insert Freehand Line, Rotate Item, Zoom In or Out, Edit Contents of Frame, Edit Text, Link Text Frames, Unlink Text Frames, Measurements, Copy Item Properties and Eye Dropper. Insert Shape and Insert Polygon each have drop down menus so you can designate the type of object you want to insert.



The two extra windows open at right are Document Properties and Layers. I have these open all the time because most of the design is done using these windows. If you mess up and close one, you can always go to the menu bar and click on Windows. You

will see a whole list of windows you can use; just click on the one you want. We'll use a few more of these soon. Also, at the bottom of your main window you will see a few other handy things... zoom, page navigation, level navigation and preview mode (looks like an open eye).

Items are added to your document by the use of frames. If you want text, add a text frame. If you want to place a picture, add an image frame and put the picture in it. Let's start by adding a text frame. From your toolbar, click on the Create Text Frame button (it looks like a piece of paper with a big A in the corner). Then click and drag to make a rectangle on your page.

Don't worry if it isn't the right size or in the right spot, but notice that the text in the Properties window that was grayed out before is now suddenly 'active' and the boxes are filled with numbers. The Properties

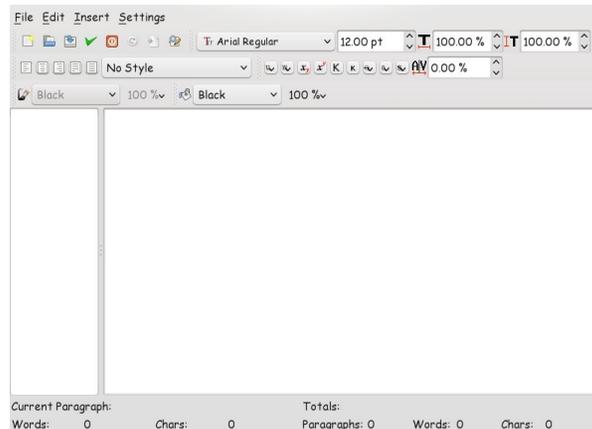
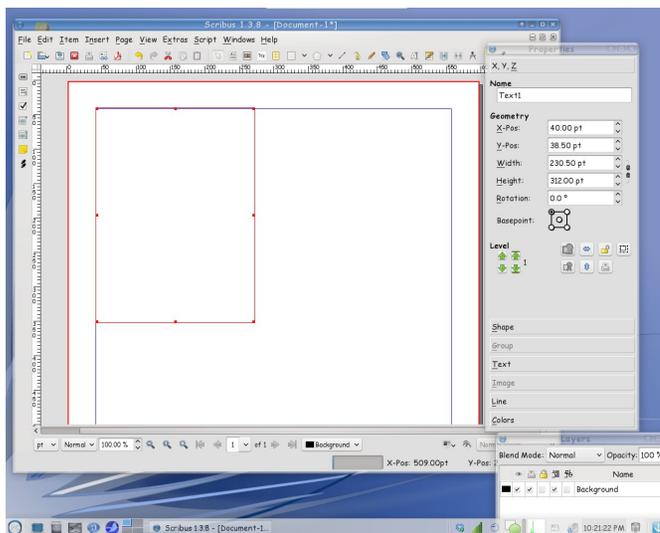
window is where you can configure each item you put into your document. Using this window you can not only make your items the right size, but also place them exactly where you want them, which is much easier than trying to place it with the mouse.

I want my text box edges to be exactly on my top and left margins, so I will set the X-Pos and Y-Pos both at 40 pt – right where I set my margins. In many newsletters, the size of the text box will generally depend on the length of the article, so I will leave the height and width alone for now.

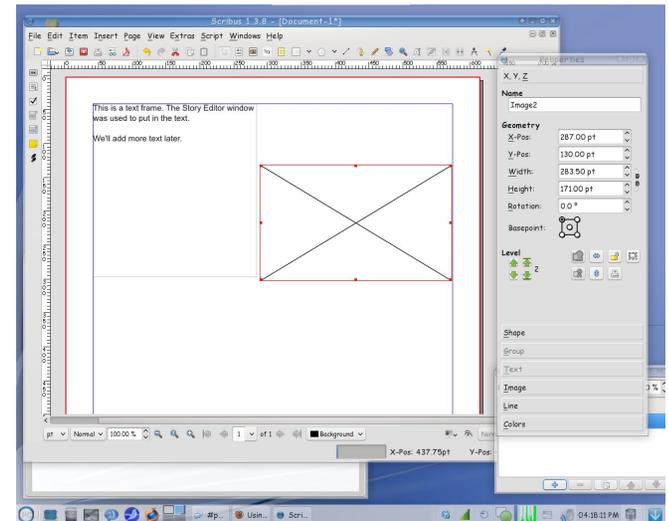
On your toolbar, you saw a button that looked like a notepad with a pencil on it toward the right end. With your text box selected as in the above picture, click on the notepad - that is the Story Editor tool, and will give you the window shown below (or right click inside the text frame and choose Edit Text from the context menu):

into this window. When you click on the green check mark in the top row, the window will close and your text will be in the text frame. All of your text frames will be filled in this manner.

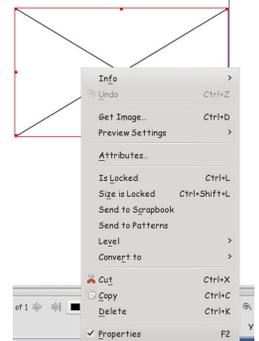
You can add graphics too. Click the Create Image Frame button and click and drag, just like you made your text frame.



This is the Story Editor window. You can use it to write your article or, if you have a text document that you want to use, you can copy and paste the text

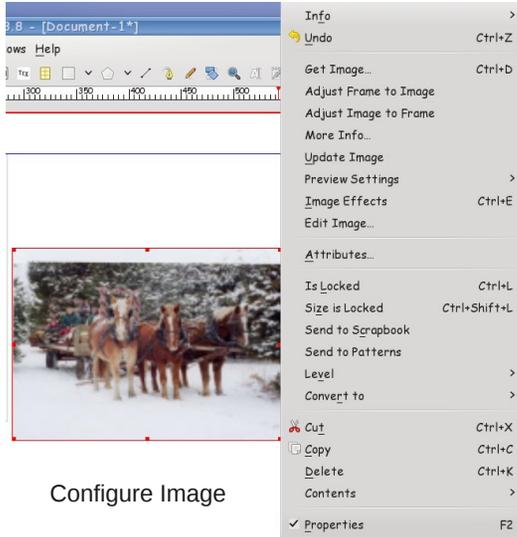


To insert the image, right-click somewhere in the frame and choose Get Image---->



When it is inserted, you can configure it. You can right click on the image and choose Fit Image to Frame. That choice will shrink your image down to fit within the frame you have drawn, but it may not fit precisely. If you know what size

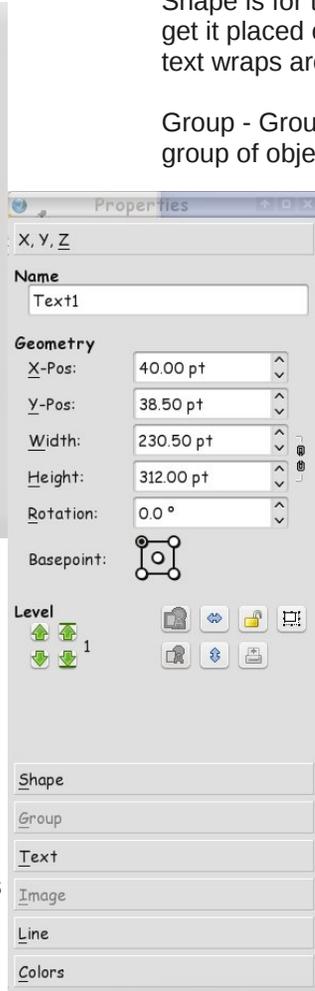
your image needs to be you can enter those numbers into the dimensions in the Properties window. You can also choose Fit Frame to Image, which changes the frame so it is exactly the same size as the image.



Configure Image

Let's look at the Properties window again. Everything can be configured using this window. The sections in the window are X,Y,Z, Shape, Group, Text, Image, Line and Colors.

X,Y,Z is the one you see and use most often. It is the one you use for size and placement of your frame. You can raise or lower your frame from the arrows under 'Level' (which helps if you have two pictures that overlap.) Notice also the button at right that looks like a lock: it is used for 'locking' an item in a certain spot. This is particularly



helpful when you have several frames and some need text wrapped around them. If you lock the frame, it won't move accidentally and you can go on and work with something else.

Shape is for text wrap. After you put in a picture and get it placed correctly, you can set the shape so the text wraps around the picture and can all be seen.

Group - Group is used to set text flow around a group of objects (rather than Shape for an image).

Some of the things you use may be shapes that have been grouped together, and this is supposed to configure the text flow. However, it doesn't work correctly quite yet in the more recent versions of Scribus, so in later articles, we'll look at ways to accomplish that another way.

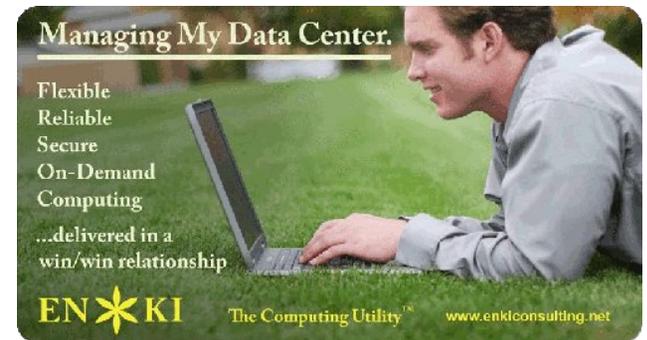
Text is where you will configure your text. Font and size are configured here, as well as color and text effects. If you want a big title with blue text outlined in red, you can do that here. There are text configuration items in the text editing window that you can use, but you really should do most of it from the Text tab in Properties. We'll explore that in a later article as well.

Line - If you want your text or image frame to have a border, you can configure it here. You are given many line styles and sizes. Before you can see it, however, you must go to Colors and choose a color, as the

default is none.

Colors - Here you configure the color of any object you insert (although text color is configured in the Text tab). If you insert a rectangle for decoration, you can choose the border and fill color and also the transparency. Horizontal and vertical gradients can be configured as well.

We can start our newsletter next month.



Using Scribus, Part 2: Starting the Project

by Meemaw

In Part 1, we became familiar with some of the Scribus tools, learning how to open a new document and format the page. We also learned about frames and how to add a text frame and an image frame. Those are the basics to starting a poster, newsletter or brochure.

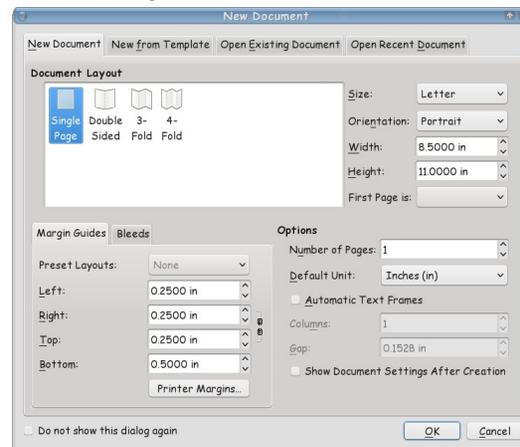
Since the majority of my work in Scribus is the magazine and the newsletter at work, we should go through the steps for creating a newsletter. (The magazine just has more pages). Before you start adding text frames randomly to a page, you will probably need to do a little planning. Decide on these beforehand:

1. Page size - Is this something you are going to print out and mail? What size paper will be the best? For my newsletter at work, the answer is yes, they will be printed and mailed, and letter size is what I use.
2. Orientation - Will it be more easily read in portrait or landscape? My newsletter is portrait, but since the magazine is read mostly from a computer screen, we find that the most popular orientation is landscape.
3. Margins - You can make really small margins if you want, but if it is to be printed, your printer may not be able to print them, especially the bottom margin. You also want to stay away from filling up every available space on the page as it can make your newsletter harder to read.
4. Design - Are you going to have some sort of title header on page 1? How big do you want it,

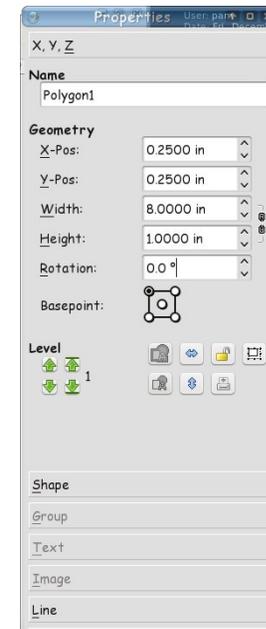
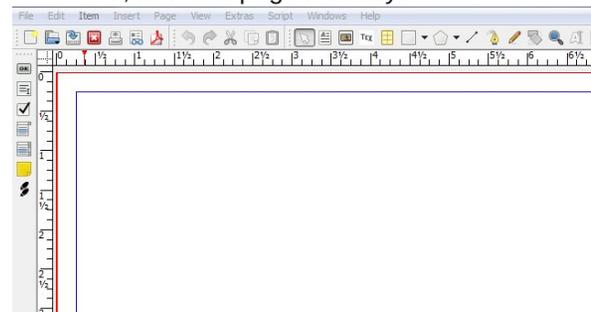
and what will it look like? If you are printing it, will it be in color or just black?

When you get an idea of your layout and design, it's time to start. For this article, the newsletter will be letter size, portrait orientation, with 0.25 inch margins and a small header on each page. The bottom margin will be 0.5 inch to accommodate my printer.

Open a new document, making it letter-size, portrait and 0.25 inch margins at left right and top, and a 0.5 inch margin at bottom..

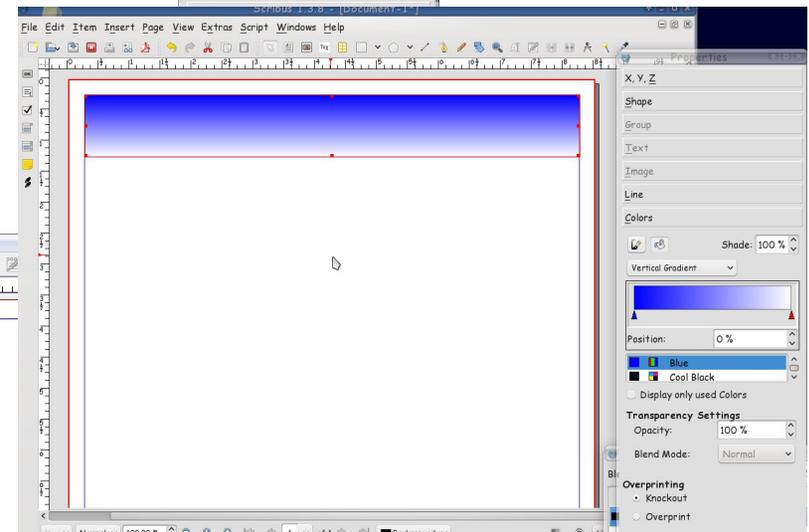


So, now our page is ready.

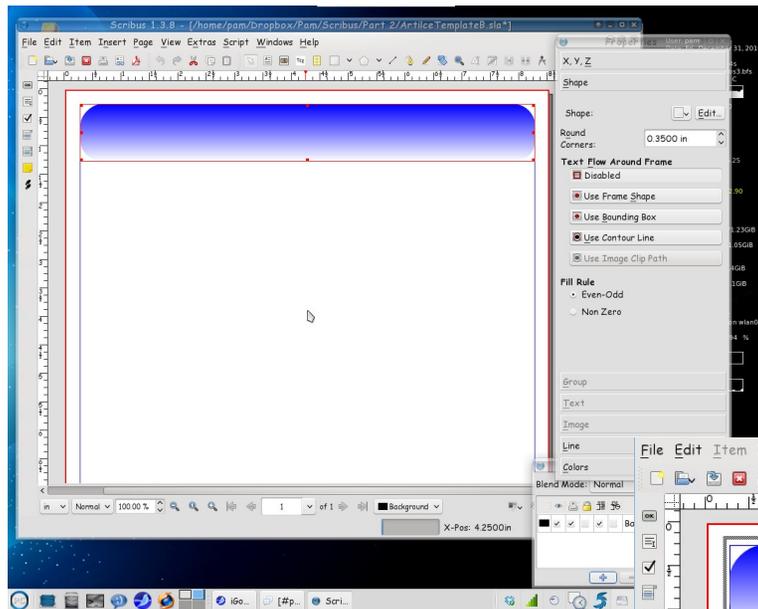


Newsletters can be just text, but a title header catches the reader's eye. Let's do a title header on the first page. Click on the shape tool, and draw a rectangle. In the Properties window, set the width to 8 inches and the height to 1 inch, the set the X-Pos and Y-Pos each to 0.25 inches (your margins). If you haven't named and saved your file yet, you should probably do that.

The default color is black. We want to change that, so click on Colors (at the bottom of the properties window)



and assign a color. I used blue. Make sure the 'fill' button is clicked (looks like the pouring paint bucket.) You can also use a gradient; it is in the drop-down above the list of colors. The one I used was a vertical gradient. When you choose gradient, it opens another item, which is the box where you configure your gradient. Notice I have configured one 'end' of the gradient blue, and the other white. The red triangle under the gradient configuration tells which color you are changing. On a vertical gradient left is top and right is bottom. If you want a border too, you should click the 'line' button (looks like the paintbrush) and set it there. I set my border to None. (Save)

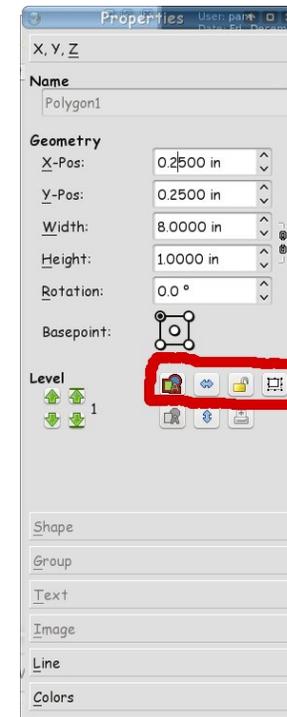
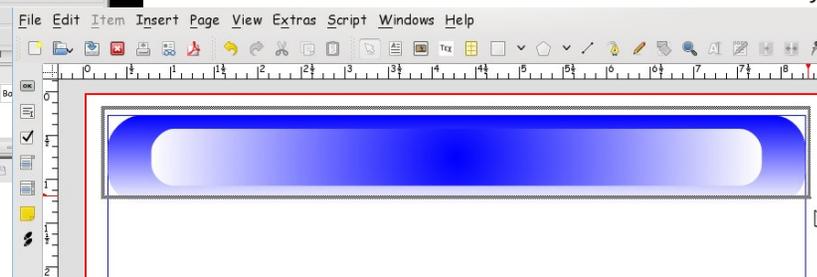
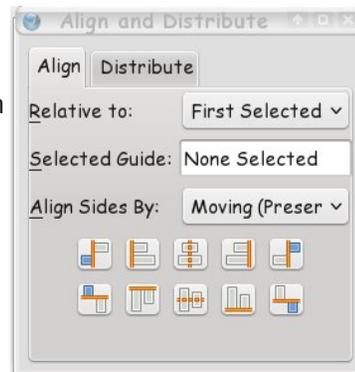


I wanted rounded corners on my rectangle, so I clicked on Shape in the Properties box, and set the

measurement on Round Corners (top of window) to 0.3500. The higher your number is, the more rounded your corners will be.

From there, I messed around a little more and made another rectangle, this time with a radial gradient. I wanted it in the exact center of the other gradient, so I clicked on Window > Align and Distribute so I can center everything. Click on the bigger rectangle first, then, holding down the Shift key, click on the smaller rectangle. In Align and Distribute, you will see 'Relative to' and a drop-down next to it. It should say 'First selected' -- if it doesn't, change it using the drop-down. The click

on the two centering buttons (each in the center of their respective lines.) You can also choose to center an object on the page, changing the 'Relative to' drop-down to Page. (Save your work.)



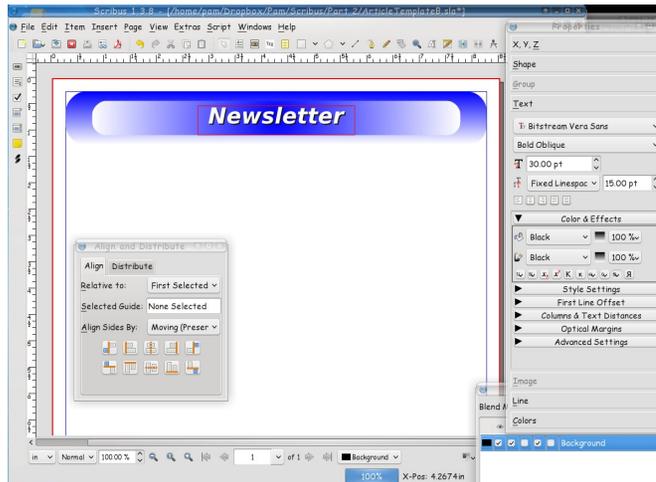
If you are happy with what you have done, you should lock it down so you don't move or resize it by accident. Click outside both rectangles, and drag a rectangle shape. You should be able to see a rectangle surrounding your header. Let the button up on your mouse, and you will see that both rectangles have been selected. You can select them one at a time like we did before, but if your hand shakes at all you may move one by mistake and have to go back and align again.....

In your properties box, go back to X,Y,Z and you should see two buttons in the center that aren't grayed out. One has the outline of several shapes and the other is the lock. The first one is the 'Group' button, which you can use to make the rectangles into one item that is combined. When you do that you can move them both just by

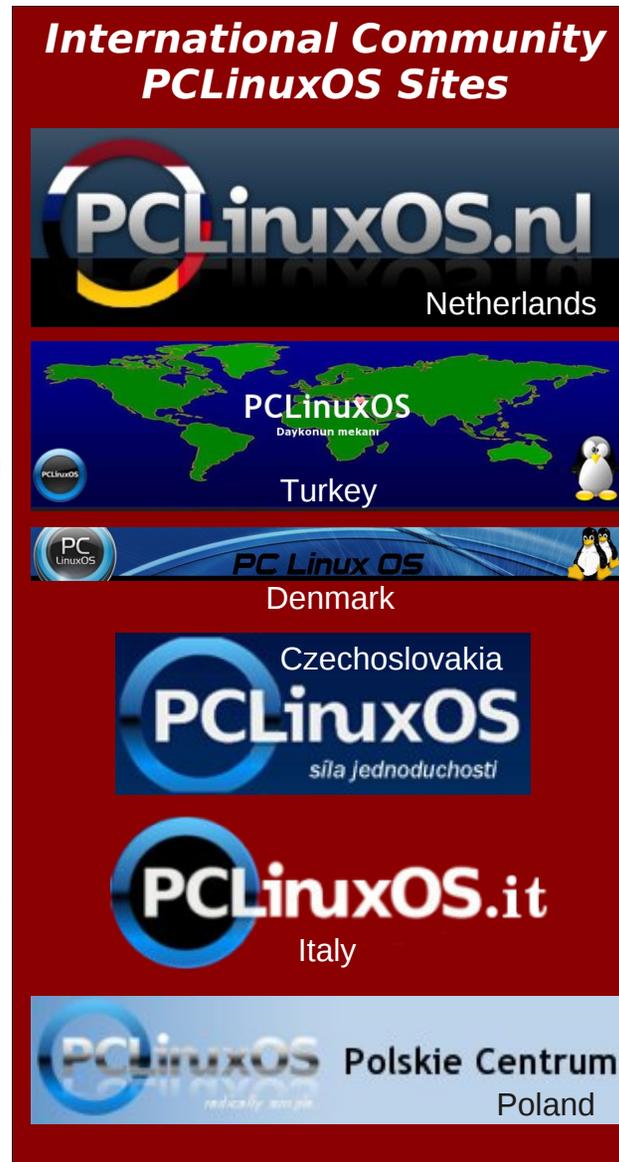
grabbing one of them. If you have a group you want to copy and use over and over, this is a benefit. Click on Group, then click on the Lock. The lock does just that - locks your item in place so it can't be moved or changed by accident. The icon will change from an open lock to a closed one. (Save)

Now we want our title. Click on the text

frame button and make a rectangle over your header. Click on the 'Edit Text' button on the toolbar, or right-click in the text frame and choose Edit Text. There are many configurations in the Story Editor window but they don't always stay, so we do most of that from the Text section of the Properties window. You can do loads of things with your text. Choose your header, then your text and center the text, left to right, then lock it in place. You will probably get a message that some of your objects are locked. We know that because we locked the rectangles down earlier, so click on 'Skip Locked Objects' and the text will be centered in the rectangles. You also want to save your file again.



You can start adding text frames with news stories and image frames for pictures if you wish. Next month we'll explore more of how to get our newsletter looking the way we want.



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Using Scribus, Part 3: Text, Text, Text

by Meemaw

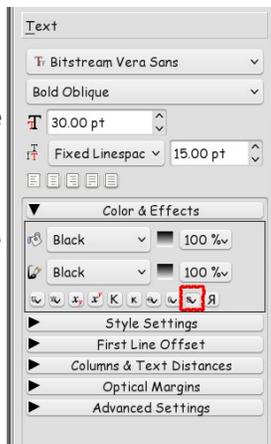
In the second part of our Scribus series, we did a basic header, and got started putting news stories into our newsletter. Since it is a newsletter, we should have lots of text frames that contain our stories. A few extra bits of knowledge will help make our newsletter easier to assemble and, hopefully, easier to read.

Title Shadow

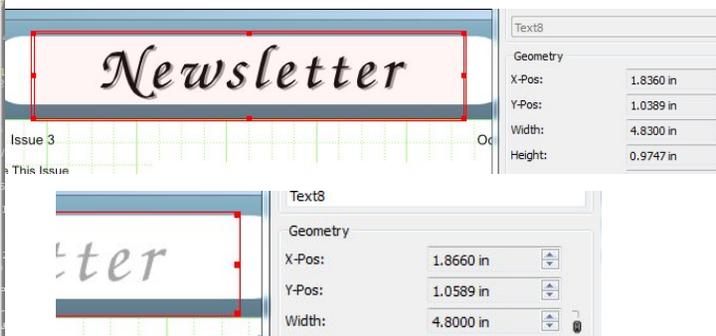
When you created your heading 'Newsletter' or 'Club Newsletter' or whatever you chose, I'm sure you found the button in the text configuration that would automatically put a drop-shadow on your text. The line of buttons in Color & Effects has Underline, Subscript & Superscript and several others, even Reverse. The next to last button toward the right is Drop Shadow.

However, we have found that some of the pdf readers (kpdf for sure) have problems loading and printing pdf's with the shadow made in this manner. Some computer lock-ups have even occurred. So, instead of just clicking the 'Drop Shadow' button, we do ours a little differently. It might take a few more seconds, but it is just as easy.

Make your text frame and get your title in it the way you want it to look. My header at work is color, but the background around the text is white, so my title will be black with a gray shadow.



title the way you want it, click on Item > Duplicate. Now you have two text frames with the same thing in them. If the first was black, change the second one to gray (or whatever color you want to use. For the magazine, one is white and one is black.) Select the one you want to be in front, and in Properties, click on the up arrow with the line across the top of it (bring to top). Note what the X-pos and Y-pos of your text is, then choose the other text frame. Your drop shadow can be in any position and as close or as far away as you wish, just by manipulating the X-pos and Y-pos of the other text.



My drop shadow here is done by adding 0.03 inches to the X-pos and 0.02 inches to the Y-pos of the top text. That makes the shadow underneath and to the right of the main text. With some experimentation, you can get them in many positions, close to the main text or farther away, whichever you want. After you get them positioned, you should group and lock

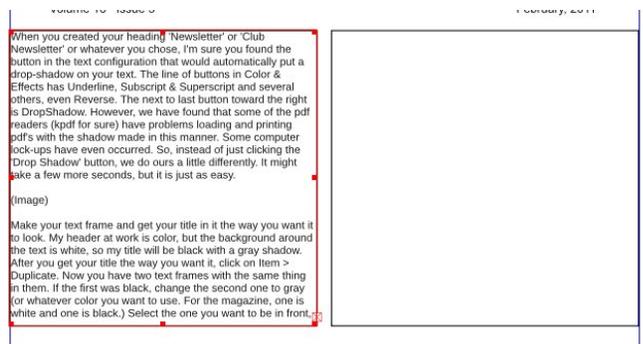
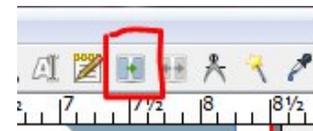


them so they won't get moved by accident. (You could actually move these off the page and get them positioned there if you wish. After they are locked together you can move them back onto your page and position them properly in the header, then lock them to the page.) Save your work.

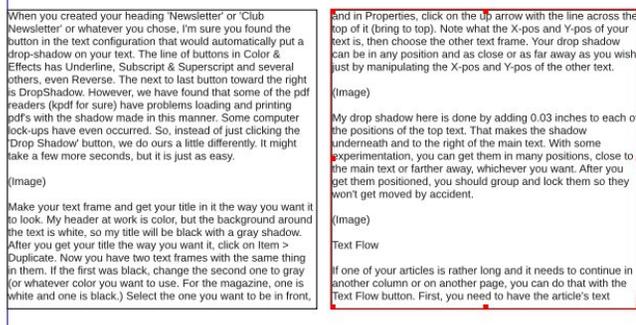
Text Flow

If one of your articles is rather long and it needs to continue in another column or on another page, you can do that with the Text Flow button.

First, you need to have the article's text frames already in place. (In the illustrations, the text frames have borders around them for visibility.) In my newsletter I generally have two columns. Choose the first text frame, then open the story editor screen and put in your text. When you click the ok button (checkmark) your story editor will close and you will see your text in the frame. Since you have too much text for that one frame, you will see a box with a red X in the bottom right corner of your frame.



Click on the Text Flow button (hovering your mouse over it will show 'Link Text Frames'), then click the text frame where you want the rest of your text. You should immediately see your text in that frame.



You can flow it to yet another frame, or resize the two frames you are using, whichever works best for your document. Just remember to click the frame you are going from, then the Text Flow button, then the frame you are going to.

Fonts

While we are talking about text, it might be a good idea to mention that, although you want to 'dress up' your newsletter, you probably shouldn't make it too 'busy'. What I mean is that there are thousands of fonts you can use, some plain and some fancy, but it's a better idea if you stick to two or three readable fonts for most everything, and only use one or two 'offbeat' fonts to draw attention in a certain spot in your newsletter. That way you preserve the flow of the newsletter while giving it an

Font
Font
Font

added spark here and there. In my work newsletter, I have used a couple of different fonts for article titles, but left the standard font for the body of each article so it's easy to read. The title font draws the reader's eye, and then they read that article easily. Using a different font for each article may sound good, but it would distract the reader too much, so it is probably best not to do it. After all, that's why you are doing a newsletter; so people will read it.

Next month, we'll talk about layers.

Visit Us On IRC

- Launch your favorite IRC Chat Client software (xchat, pidgin, kopete, etc.)
- Go to freenode.net
- Type "/join #pclinuxos-mag" (without the quotes)



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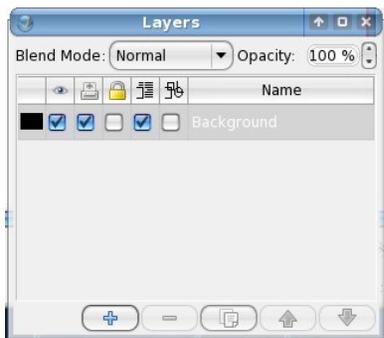
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Using Scribus, Part 4: Layers

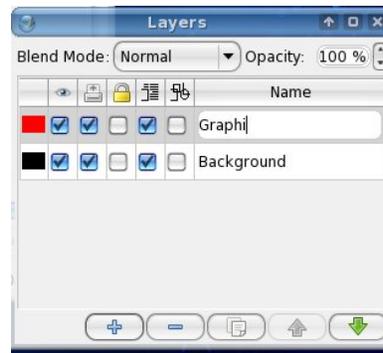
by Meemaw

We have learned to set up our document and insert text and images. We have also made an eye-catching header for our newsletter and talked more about text frames and text flow. Now we're going to see what can be done with layers.

One of the side windows I have open all the time is the Layers window. Layers make the design of your document easier. If your text is on one layer and your graphics are on a different layer, you can manipulate the graphics all you want and not have to worry about moving your text frame somewhere it shouldn't be or deleting it by accident.



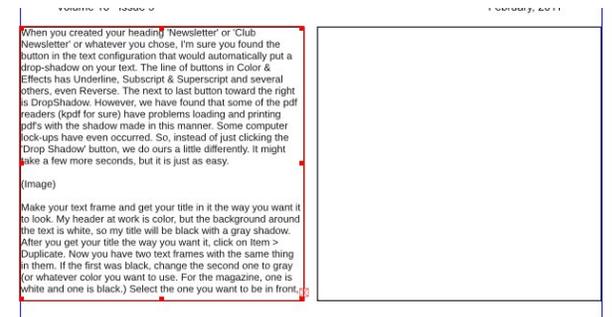
I haven't added any layers to my document yet, so I only have one, the background. For the magazine, I generally put the text and headings on one layer and the graphics on a second layer, OR the text on one, the graphics on one and the headings on a third. To add a layer, simply click the plus sign at the bottom of the layers window. Another layer will appear in your list, probably named New Layer 1. You can rename the layer, if you wish, by double-clicking the layer name and typing in a new one. I will rename mine 'Graphics.'



Don't worry, because your text on the bottom layer can still flow around any image you place on this layer. In the line above the layers you'll see some icons corresponding to checkboxes below. These are settings for individual layers that you can choose. From left to right, the eye icon is for visibility - checking the box allows each layer to be visible; the printer icon - checking it allows you to only print certain layers; and the lock icon is for locking a layer - if checked, it can't be changed. The next icon is for text flow - you can completely turn off text flow on any layer. The last icon at right is for 'wire frame' - loading a graphic's frame rather than the big graphic will let it load faster. The default for the checkboxes is shown, as I very rarely change any of them.

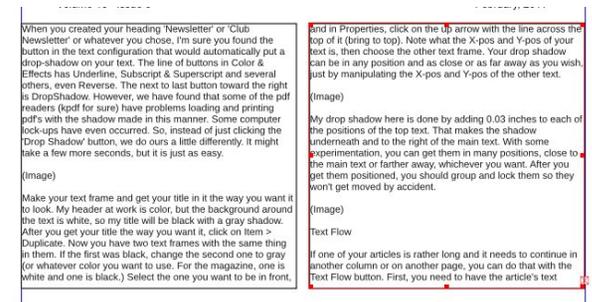
The Scribus wiki talks about creating a single-page flyer in more than one language. If you have text for each language on its own layer, you could activate the layer you wanted to see and deactivate the others with the 'eye' or activate the print feature on the layers you want printed. The company I work for has created a brochure that they have done in English and Spanish: the two languages would be on two different layers.

When you are working with layers, you have to be careful that you know what layer is active so things go where you want. I keep the layers window open all the time and switch back & forth between them. Generally, I will put in the text on its layer, then switch to the graphics layer and start putting in the images. As you're placing images, you can go to the Properties window and click Shape to choose how you want your text to wrap around your picture. Make sure you wrap it using one of the methods shown, or your text will be invisible under your image.



Above; No text flow.

Below; Using text flow.



With the choice Frame Shape, the text will follow the shape of the item you put in. If it is a circle or heart, you may have some interesting text flow! Using Bounding Box, which is what I use the most, Scribus will 'draw' a box around your item and flow the text around that. Since nearly all of my graphics are rectangular anyway, this works well. The next choice, Contour Line, does the same thing but puts a dotted line border around your graphic.

Once you get your text and graphics inserted and arranged, you can always add another layer for your titles, captions and hyperlinks, if any.

On a side note, a recently introduced bug in Scribus prevents text flow around grouped objects. Once working up through Scribus 1.3.5, the Scribus developers have told us in their IRC channel that the new bug won't be fixed until Scribus 1.5, which is literally 11 releases away, with no further explanation. Fortunately, you do have a couple of "work-arounds" to this problem, if you find the need to have text flow around grouped objects. First, you can ungroup the grouped object, and set the text to flow around the largest element of the group. The second way is to place an "invisible" polygon shape (one that has no fill or border color) around the grouped object, and have the text wrap around that invisible polygon.

After you use Scribus for a while, you will undoubtedly develop your own way of using layers. Depending on the complexity of your document, you could have as many layers as you can comfortably handle. Experiment all you want!

Next month we'll catch up with a few other important features.



*Looking for an old article?
Can't find what you want? Try the*

**PCLinuxOS Magazine's
searchable index!**

The **PCLinuxOS** magazine

Does your computer run slow?

Are you tired of all the "Blue Screens of Death" computer crashes?



Are viruses, adware, malware & spyware slowing you down?

Get your PC back to good health TODAY!

Get



Download your copy today!

ONE click LINUX
A place for Linux beginners!

George © and © 2008 Mark Szorady

 A cartoon character with a yellow body and blue limbs is sitting at a computer desk, looking at the screen.

Hardware for your Linux PC.

Powered by **PCLinuxOS** radically simple.

LinPC.us

 An advertisement for Linux hardware featuring a desktop PC, a laptop, and server racks. The PCLinuxOS logo is visible on the laptop screen.

Using Scribus, Part 5: Links and Scrapbook

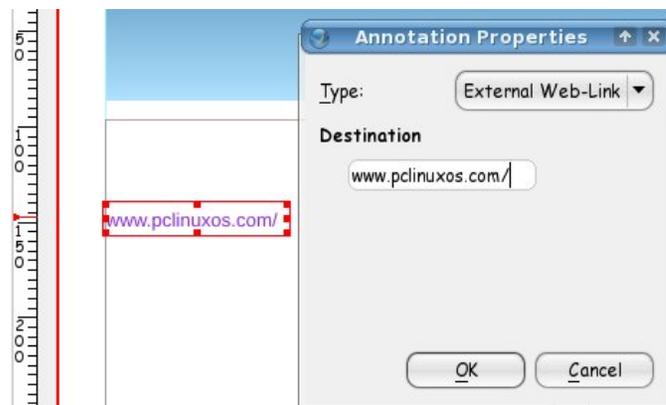
by Meemaw

We've learned much in our short time with Scribus! By now you should have most of your newsletter finished, with only the finishing touches to add. We'll cover a couple of those now, which should make your work a little easier.

Links

Many stories now have links to websites on them. If your story has a website associated with it, you may want to provide the link in your article. While it's not hard to format in Scribus, it is not readily apparent on the screen. In the default layout, you will see a pair of 'shoe-prints' on the left side of your window.

Click on them, and form a frame around your web address. It will look just like a text frame. Double-click on it and a link window will appear. You

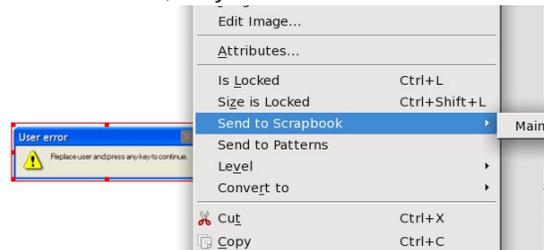


should choose 'External Web-Link' in the drop down box, and you will see a blank for your web address. When you get the correct address entered you can click OK. Also remember to lock your frame so it doesn't go anywhere. NOTE: If you want the text to be blue or something other than black, you will have to change the color of the text in your story editor and not in this window. It doesn't show it in the illustration, but you need to make sure your web address has the appropriate web service to use; http:// for web pages, ftp:// for ftp sites, mailto: for email addresses.

The toolbar up the side is the PDF toolbar. You can insert checkboxes, button boxes and more from there. Unless you are designing a fillable form or something that requires checkboxes or buttons, you may not use many of the tools there, but it is great that they are included.

Scrapbook

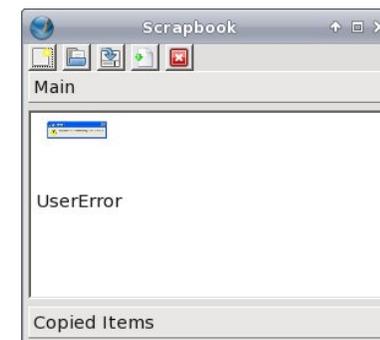
If you do several newsletters, you may have some graphics you use all the time, although not in the exact same place every time. Scribus provides a Scrapbook to store some of these graphics, kept right there for your convenience. When you first open it, you will have an empty window. However, as you use something and decide to save it you can select it, right-click on it and choose 'Send to Scrapbook'. (The default is called Main.)



You will be asked to name your item.



If you created an album besides 'Main', you also need to save it. Next time you need it, it will be there, and you can simply find it and drag it to your project.



My newsletter uses the company logo somewhere on one of the pages, and for this magazine, we display several ads. Those graphics don't change, so they are saved to the Scrapbook so that we

can just choose the one we want and drag it into the document wherever we want to put it. You could save four graphics representing the seasons, and use each somewhere in your newsletter during that season. I'm sure you have even more great ideas!

Next month we'll look at templates and master pages.

Using Scribus, Part 6: Templates & Master Pages

by Meemaw

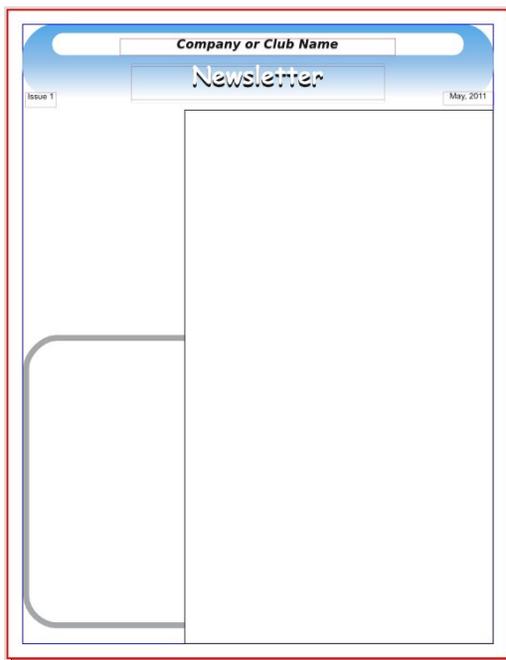
If you do a document on a regular basis, it might be a good idea to save it as a Template or a Master Page. With my newsletter at work, I use the same basic layout every time, with the title page being of one design and the remaining pages being different. I have saved the basic layout as a template, which I can open from the start screen (remember one of the tabs said 'New From Template'). If I want to change anything in the basic layout, I can do it because it's a template.

On the other hand, here at the magazine, we use a Master Page so every page of the magazine has exactly the same border at the top and bottom. You can always cover those borders with something else, but the master page is locked so it can't be altered easily.

Both the template and the master page are handy items to have, each very useful in its own way.

Templates

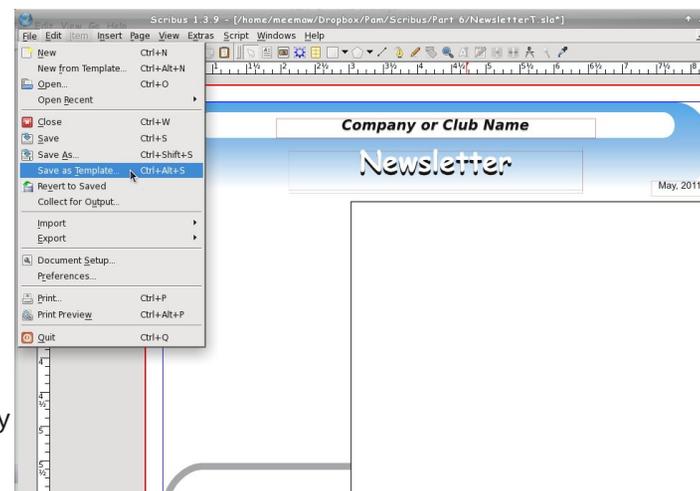
Making a template is the same as doing a one-page or several-page project. The difference is, in your newsletter or magazine, you will fill the text frames with your stories. In your template, you will place the text and graphics frames you plan to use most of the time, but won't enter any text into the story editor or any images into the image frames. The first page of my newsletter looks very much like the image here. --- >



My first page generally has the main story in the frame on the right, one small story or announcement in the rounded frame at the bottom left, and the table of contents of the newsletter in the open space at top left. My second, third and fourth pages have a different, smaller header than the first page, but are more identical to each other, and have the page numbers already on them. I generally use the same page format as page 1, with a narrow column on the left and a bigger column on the right, and one of the stories on each page having the rounded frame around it. Since the reader's eye will be drawn to a darker or thicker frame, I try to place more important notices or stories in that frame.

Since I use this format most of the time, I have made it into a template. To save it as a template, just choose File > Save As Template... You will be asked to name your template. If you use something frequently, you should save it.

To use your template, simply open it, and then resave it with the title of your present project. My newsletters are generally saved as "Company_Newsletter_June2011" or something similar. After you have it saved, create!



I found a couple of sites that have templates you can download for yourself:

<http://scribusstuff.org/>

<http://www.oak-tree.us/2010/08/21/modern-templates/>

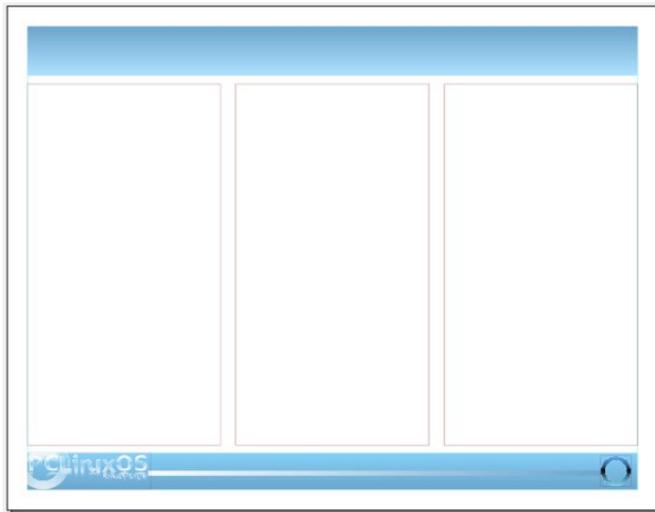
<http://www.scribustemplates.org/> (seems to be a site in a state of change)

Master Pages

On the other hand, maybe you have a specific page design you want to apply to some or all of the pages of your newsletter. Maybe you aren't sure how many pages your newsletter will be, or what will be on each page. My newsletter is four pages every time, and the pages, while being the same general design, are not identical, and can be changed any

time I choose to change them.

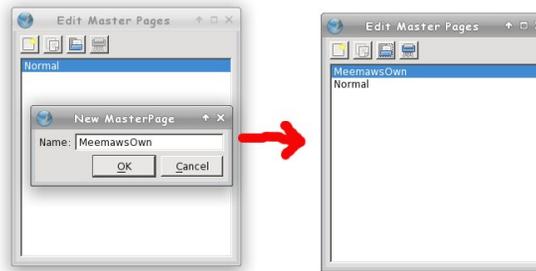
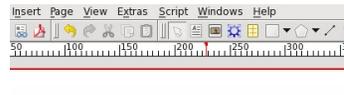
The magazine, however, has the same design for every page, so when several people work on it, the finished product has a unified look. The magazine uses a Master Page. It is a one-page design that has the header and footer and the columns already established.



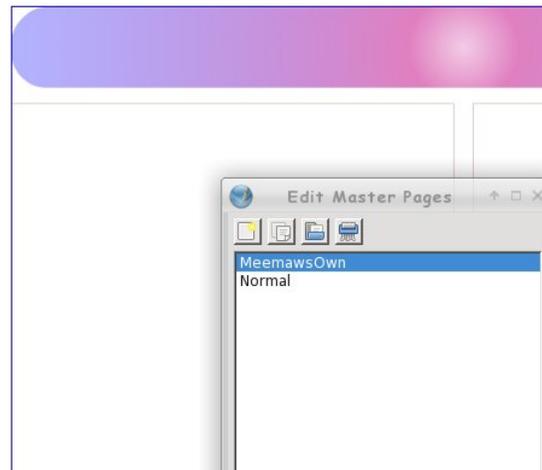
(Looks pretty empty, doesn't it?)

To do a Master Page, you open a new document, format it the way you want it (margins, orientation & so on), then choose Edit > Master Page. You will get a small window which has several buttons (New, Copy, Import and Delete) plus one entry, Normal. Since you are creating a new page, click on the first button on the left (it should say 'New' when you hover your mouse over it.) Another small window will pop up, asking you to name your brand new master page. I named mine MeemawsOwn, but you should

name yours something more appropriate for you. Click OK. Now you will see the name of your new master page in the list. (below)



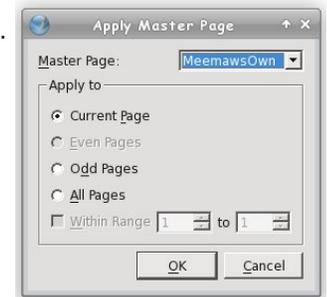
Make sure it's highlighted, because that's the one you want to edit. Leave this small window open! That is how the program knows you are editing that master page.



Now, put in the header and footer information you want to have on that page. If you use 2 columns all the time, put frames in for them. If the text should flow from left to right through the columns, you can put that in as well. If you always have a logo in a certain spot, put that in and lock it down.

When you are finished editing your page, you can click on the save button in the main toolbar, and give your document a name. Only when you have saved your page should you close the Edit Master Pages window. If in the future you want to alter your page, you simply go to Edit > Master Pages again, edit the page the way you want, re-save, and close again. (below)

If you have opened a document and decide that you want to use your master page, you can go to Page > Apply Master Page and a window will open asking which pages you want to apply it to. Choose yours. If you have a multi-page document, you have the option of applying the master page to certain pages, or all of them. It will be applied to the page or pages you have designated.



Templates and Master Pages are very useful, each in their own way. If you want to save some time in your creation, experiment with each and develop what works for you.

Next time, we will look at ways to give your document a little flair.

Using Scribus, Part 7: Add a Little Flair!

by Meemaw

I'm sure that by now, your newsletter or brochure has everything it needs to be printed or e-published. However, if you haven't added any extras to dress up your document a little, maybe some of these ideas will help make your document 'pop.' You don't have to fill your pages with everything, but a few accents here and there will make things more interesting.

Graphics

Many of your articles probably have photos, but what about that page with purely informational pieces that are graphics-free?

Sometimes the page will have a spot or two that look bare, even though there are several articles. Sometimes you don't want to start another article on that page, but prefer to start on a new page, and you have room left over.

Magazines, even this one, have ads they can put in the open spaces, but in your newsletter, you may not sell ads, so you could find some graphics, clipart or even logos that will fill a small space and dress up your document.

However, take care not to fill up every single inch with text or graphics, or jam your articles so close together that they are un-readable. Leave a little 'white space' so as not to overwhelm your reader. White space is a design element, too.

Fonts

A font that is different from all the rest can draw the reader's eye. If you have a notice or announcement you want everyone to read, you might put the title in a different font to draw the reader's eye to that announcement. However, be careful, since the use of too many 'different fonts' can have the adverse effect of making your newsletter difficult to read.

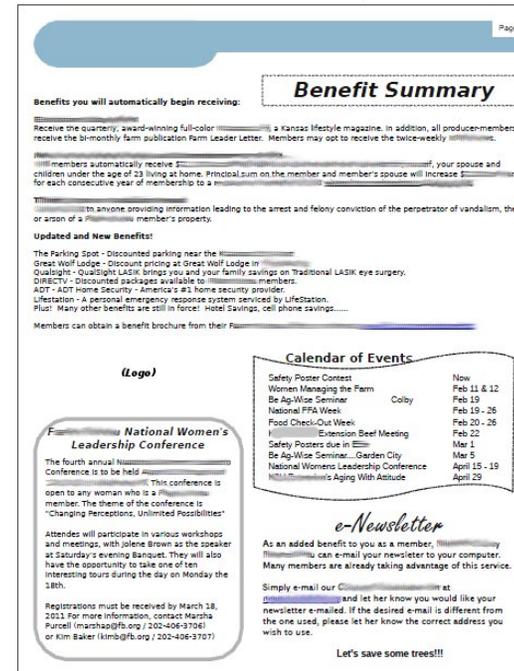
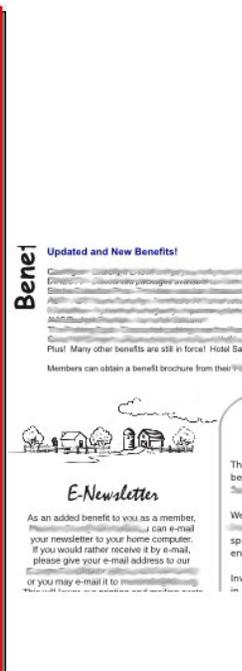
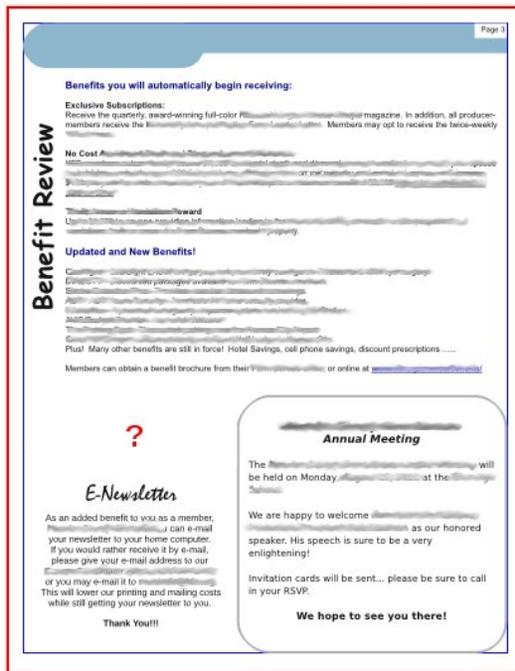
In the example below, there are only two fonts that differ from the 'regular' title and body fonts. They are the top and bottom titles.

Also, if you are announcing an event you want people to attend, make sure the "Who, What, Where, When and Why" are in a prominent place so your readers won't have to search for it. I actually read an announcement recently for a local meeting which did NOT include the date of the meeting! If the writer had put those items in a prominent place rather than the body of the notice, he probably would have seen that the date was missing. (Yes, he got loads of calls.) In the newsletter above, I just gave the date and location of the Annual Meeting. However, another thing I use Scribus for is the

invitation postcards for the same event, which will have a section where the date, place and time are clearly listed. Another use is an advertising flyer or brochure, where the facts should be more clearly stated.

Borders

Borders can draw the reader's eye as well. You can put a border around an article on a page that you want to emphasize. Some of my newsletter pages have two articles with borders, but the more important one is usually surrounded by the darker or

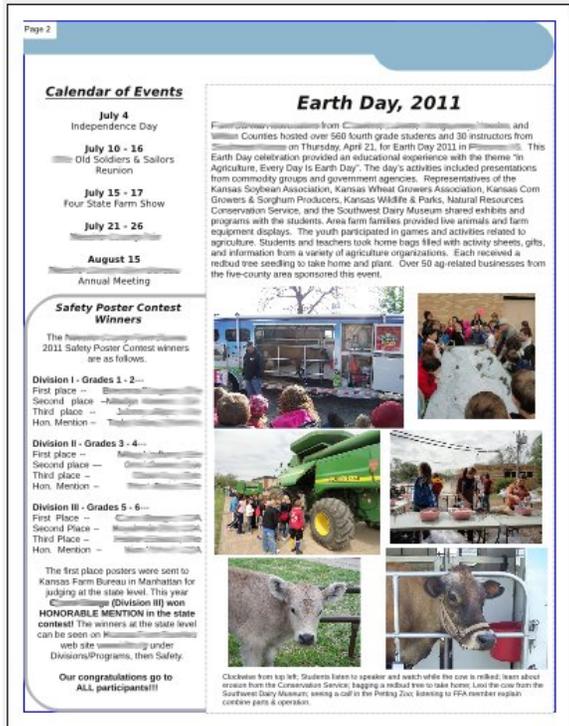


thicker border. In the example, the contest winners are the information that I wanted to be emphasized, so that article has the thicker border.

choose the other colors you use so they don't clash with the colors of the logo. That way your finished document will look unified. If your main logo has very bright colors, the choice of complementary colors is especially important.

Choose your photos so they are bright enough to be easily viewed whether the document is viewed on a computer or printed and mailed. I have some members that want theirs sent by email and, for the rest of the members, it is printed in black ink on colored paper and mailed. The photos have to be bright and clear enough to be seen either way.

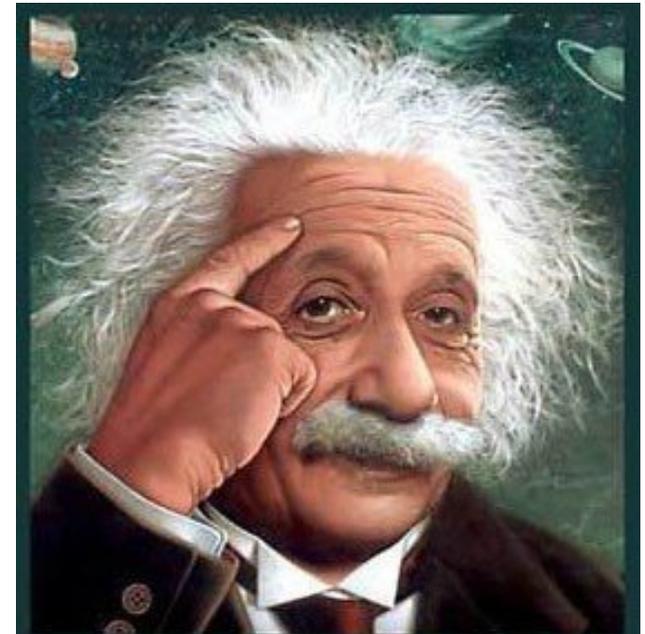
Next month we'll examine a few more items you need to complete your project.



Borders can be any design from a very thin line to starbursts or thick polygons. If you want some information to stand out, use the starburst or a thick polygon, keeping in mind not to overwhelm your information with the border design.

Color

If you are doing a newsletter or brochure you may want your company logo on it. Make an effort to



It's easier than $E=mc^2$
 It's elemental
 It's light years ahead
 It's a wise choice
 It's Radically Simple
 It's ...



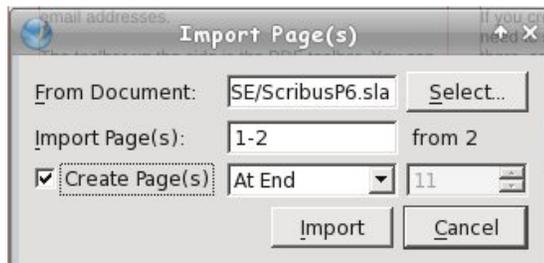
Using Scribus, Part 8: Getting Ready for the PDF

by Meemaw

Your newsletter is almost finished!! You have all your articles written and in their frames, all of your images are in place, and everything else looks good. What else can you possibly need?

Importing pages

Let's say you already did a one page item that you now want to incorporate into your newsletter. How do you combine that Scribus file with this one? In the Page menu, you will see Import. You will get a window asking what document you want to use, which page(s) you want to import and where in your present document you would like them put. Make sure that you specify every page if you want them all. For example, you should specify pages 1 through 2 from a two page document, unless you are only importing one page. If you just say 2 from 2, only page 2 will be inserted. (Maybe it's only me that has made that mistake!)



This is how we add the different articles to the magazine. It's also best if you put everything you will be using into the same folder (Scribus files and images). You may even have to re-add your

images... the frame will be there, plus the name of the file, but you'll have to tell Scribus again where the file is located. If you are doing a big project, one common folder will be very helpful because it will all be much easier to find.

Page Numbers

Depending on the length of your newsletter, you may get by with putting in page numbers by hand, that is, creating a text frame and actually putting the correct number into the frame. My company newsletter has the page numbers already within the template. But it's only four pages every time. This magazine is many more pages, and different people work on the page layouts, so it's impossible to know which number to put on which page. However, there are a couple of methods for inserting page numbers in your document.

In the first method, you can insert a text frame on each page. For a polished look, make sure the frame is the same size and in the same place on each page. Then when you open the Text Editor, you will insert a field rather than a specific number. Go to Insert > Character > Page Number. You will see this # in your text editor. Make sure you center it (if wanted) and format the text so it matches your desired font.

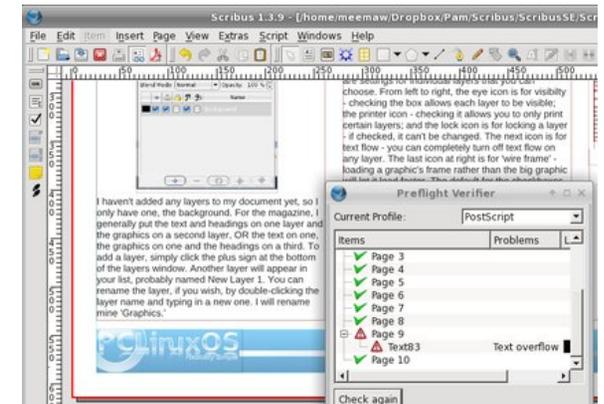
Create the same thing on each of your pages. You will see the page numbers appear. What's really great about this is that the page numbers will correct automatically if you have to add a page somewhere in the middle.

The first method isn't too tedious if you only have a

few pages, but if it's the size of this magazine, it will take a while. The second method is to edit your Master Page to include the text frame with the page number exactly as done in the first method. Make sure you apply that exact Master Page to each page of your document. Again, as with the first method, if you insert a page (or pages) in the middle of your document, the page numbers will automatically adjust themselves.

Pre-flight

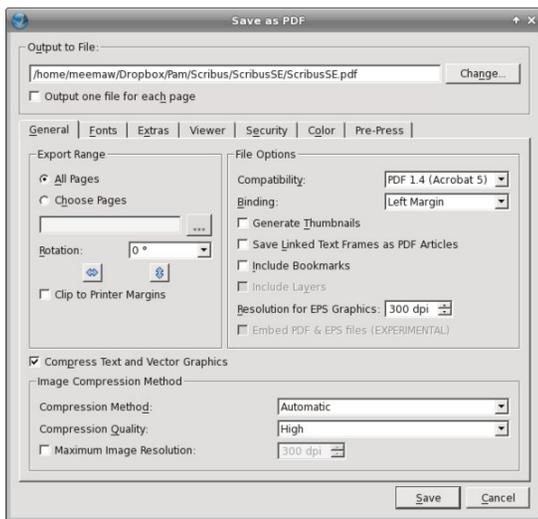
While this process doesn't HAVE to be done, we will click on it to see what it includes. A window will pop up listing each page of your document. Things that may appear are pages where the text overflows, or images that are a smaller resolution than you have designated in your preferences. You can see that I imported two pages and haven't completed the text flow to the last page.



Although not stated, it may also serve as a reminder for you to delete any empty pages you might have.

Creating the PDF

When you are positive that you have done everything necessary, it's time to create the PDF. In the toolbar is a button that says 'PDF' on it (or has the 'A' logo of Adobe). When you click it, a large window will appear asking for the parameters for your PDF.



There are seven tabs in this window. Many of the settings are for specialized documents and many of them can be left at default, but a description of each tab follows.

General: This is the tab you will see first. You are asked to give a file name and location for your PDF, which pages you want to export to your PDF and the compression method you want to use. You are also asked the type of PDF you want. The compression can be of three types (default is Automatic) and compression rate can be from 5% to 95%. You

should choose the one that works best with your document and the size you want to have. The highest compression sometimes takes away from the quality of some image files.

Fonts: Here you will see the fonts that you have used in your documents, along with two sections titled Embed or Outline. Generally, you want to embed your fonts because if your document recipients don't have all the fonts you used, they can still view the PDF as you created it. I send a PDF to my printer so I won't have to make sure I use fonts he has or send him any extra font files.

Extras: Your PDF can actually be made into a presentation (as in LibreOffice Impress)! The effects for that are in this tab.

Viewer: Here you can choose the way you want the PDF viewer configured when it opens your document.

Security: If you want to encrypt your document so a password is required to open it, you can do that here. There are places for a password for you, and a different password for the document recipients.

Color: The top selection says, "Output intended for..." Screen/Web... Printer ... Greyscale. Depending on what you choose, there may be another option or two to choose from. Most everything I do is for Screen/Web. Yes, I do have my newsletter printed, but I send the PDF in color and he prints it in black ink. Full color printing is more expensive than my office can afford. Many of our members have subscribed to the eNewsletter, which I send in color from my computer, but the rest get it in greyscale through the mail.

Pre-Press: You can choose to have printer marks on the document, in case it has to be cut, folded or bound. Bleed settings are included for the same reason, but the default is "Use Document Bleed". I've read a little about it, and it seems it's to make allowances in the document placement for a book that is folded and bound so the margins are constant throughout the book. The last checkbox is for PDF/X-3 output, which is a standards compliant format for professional printing.

Many times, the default settings are fine. When you get the settings the way you want them, click "OK" and your document will be exported. It's generally a good idea to open up your PDF and make sure it looks the way you want it. You can always delete it and do it again with different settings.

Other documents?

You can do so much more than newsletters! Magazines, brochures, postcards, greeting cards are just a few of the possible creations. (I even did a custom map a couple of years ago.) Anything you can do with any other publishing program can be done with Scribus. Many other programs have pre-designed templates you can open which will make your job easier, along with tons of clipart for you to insert. While having pre-made designs is a good thing, I still think Scribus is better. Anything you can set up in Scribus can be made into a template for future use. You aren't locked into someone else's idea of what looks good, and you can add your own creativity to your projects.

Next month we'll finish up with a few tips & tricks.

Using Scribus, Part 9: Tips & Tricks

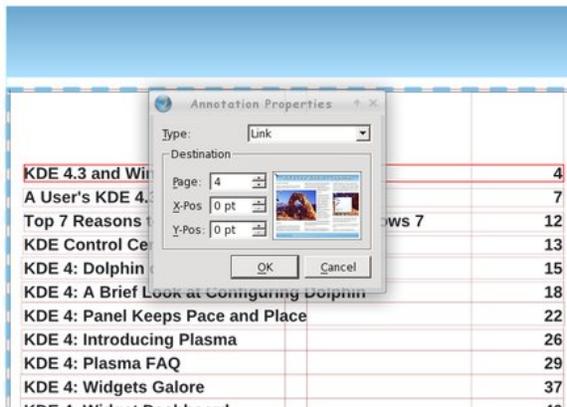
by Meemaw & Paul Arnote (parnote)

We have gotten our newsletter created, converted to a PDF and published (or mailed.) However, here are a few last little things that will make the next newsletter, brochure or magazine a little easier to create.

Linking the Table of Contents to the Article

If you have a large newsletter or magazine, you can link each article listed in the table of contents (of the PDF) directly to the page where that article starts. Just like doing a web link, use the link tool (the pair of shoes) and draw a frame around your article name in the table of contents. Double-clicking the frame gives you the link window. Rather than choosing 'Exterior web link', you will choose 'Link'. When you do that, you will see the first entry says 'Page'. If you have all your pages in order the way you want them, put the page number of the article into that box and click OK.

Be sure to change the last number in the page positioning from 612 points to 0 points. Otherwise, the link will point to the bottom of the page, instead of the top of the page.



Spacing for Text and Images

When you place an image, and choose the text to wrap around the image, you will notice that the text is usually 'crammed' right up against the edge of the image. We will need to space that out a bit so your article reads better, and it helps give your document a more polished appearance. There are a few ways to do this, depending on where the space between the image and text is located.

For the first method, note the size of the image, and place a polygon or text frame in the image layer, with text flow around it. Then, change the size so that it's three (3) points wider or longer on the side you need it to space against the text. You may have to slightly alter the position of that item to accommodate the spacing, if it's on the left side of an image, by reducing the X-Pos setting by an equal three (3) points.

For the second method, if you need the extra spacing along just one side of an image, because the text is butting right up against one edge of an image, the easiest way is to duplicate the picture, change it to a polygon (or text frame), then increase the height or width of the image by three (3) points. I increased it by much more for the purposes of this article (top right).

Finally, another way to do it is to place a very thin invisible polygon along the edge of the image where the spacing is needed. You guessed it: the height or width of the invisible polygon (made by setting the border



and fill color to "none") is three (3) points.

Of course, you can always increase the size of the "border space" if you want. Just be sure to be consistent throughout your document, so you preserve that polished appearance and so that your document doesn't appear amateurish.

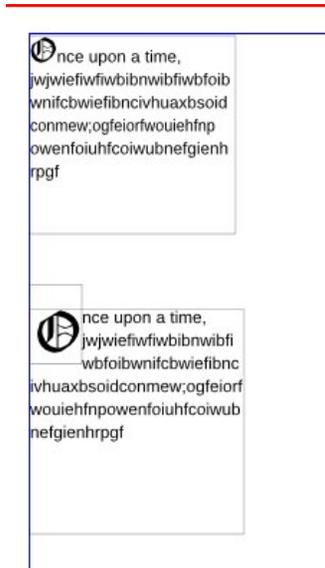
Remember, everything is done in the image layer.

Dropcaps and Alignment Issues

Dropcaps are occasionally used in documents. They are done exactly like placing a small picture at the beginning of an article, except that it's text; typically a different font, but a much larger size and color.

Just as with pics, you can set the alignment to the baseline or the top of the character you use as a drop cap.

In the example, I just changed the first letter in the top box to a different font and size. If you do it that way, it will automatically align everything with the bottom of the text. On the second example, I placed a separate text box with the first letter in it. (You can see the boundaries of the text frames.) I also defined the text flow in the 'Shape' section of the 'Properties' window. You have to work a little bit to line up things as they need to be. While it does offer a different appearance for the beginning of a paragraph you probably should only use dropcaps sparingly.



Groups: What's the Best Way?

Grouping items is really the best way to make sure something looks the same every time you use it. The header for my newsletter is several items all grouped together. We see the screenshot showcase in this magazine every month, and it is also many items grouped together. If you design something with many parts and want to make sure they all stay together when moved, you should group them. If you are going to want to reuse something multiple times,

the best way to keep it is to group it first, then add it to your scrapbook. When you reuse it and need text flow, there are some options on how to do that.

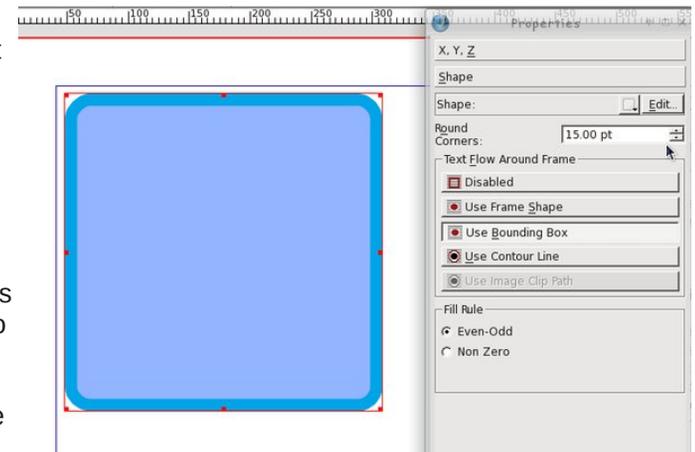
The Scribus developers are working on fixing the option to apply text flow around a grouped object, but it is not "scheduled" to be "fixed" until Scribus 1.5.x (it was working up through Scribus 1.3.4, but then stopped working in subsequent releases, including the current one, 1.3.9). Despite the Scribus developers being rather unresponsive to requests to fix this problem and dragging their feet on providing a solution (What? Another 12 versions of Scribus before we can finally have this once-working feature fixed?), there are workarounds.

First, you can use the options listed above to provide that extra space around an image. Second, you can ungroup it, and make the background of the grouped object only have textflow around it.

Boxes!

Everything doesn't always have to be square! Some of the boxes in my newsletter have rounded corners. I think it softens the look of the document. For that reason, you want to use them sparingly, or only on documents that aren't required to be very sharp and precise. (I usually have only one on each page).

Insert the polygon where you want it to be, then click on 'Shape'. Towards the top, you will see a box titled 'Rounded Corners'. You can use the up arrow to designate the amount of rounding you want, and you can keep clicking the up arrow until you have a circle!



You can see the corners changing as you click on the up arrow, so you can stop when it is the way you want it. After you get used to the setting, you will probably know what number you want in that box.

Notice that you can do this with shapes AND text frames. I generally use a polygon if I want a rounded border, and put the text frame over it. That way, my left-aligned text is straight at the left edge. If you round off a text frame, your text will follow the rounding at the corners. You may want to use this for a different look in your document. After you experiment a little, I'm sure you will find something that looks the way you want it to look. If you round off the box, you can round off your text flow as well by clicking 'Use Frame Shape' (but you'll have to experiment with the flow to make sure it looks right, too).

Layers, Layers, Layers ... and more Layers

When I started using Scribus, it seemed like one layer was good enough. However, as I have continued to use it, I use more layers than ever. Sometimes it seems like it's more work to use more layers, but that isn't the case.

One of the major reasons to use more layers is that each feature of your document (text, images, links) are contained in one spot. This means you can't click and drag an image out of place if you are adding links, and you can't move a link if you are adding another image.

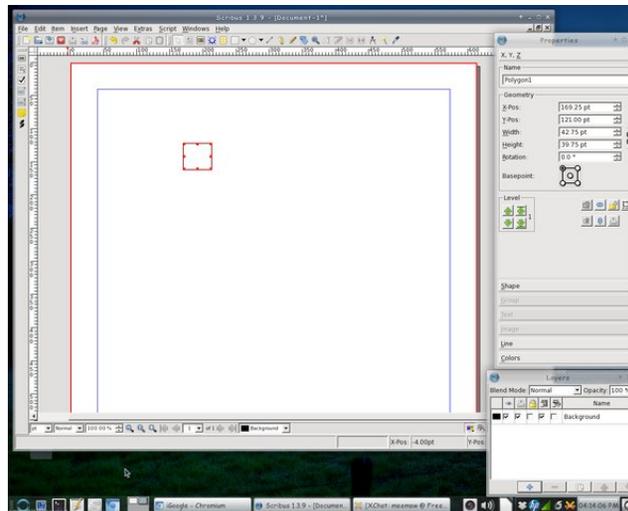
As I said in an earlier article, the company I work for has a brochure they print in English and Spanish. Each language is on its own layer, and the images are on another layer. They can work on them both at the same time and make visible whichever language layer they need to convert to PDF.

Say they want to update the brochure with edited text and new images. They can delete the image layer and start again, or just replace the images in the document with new ones. They can even have different images in their Spanish version than they have in their English version. That would require another graphics layer, with the Spanish layers visible in one PDF and the English layers visible in the other.

We can't emphasize this one enough! The more layers, the better. As you can see from the example above, it adds a lot of flexibility to your document. Plus, in the end, it makes laying out your document much easier and adds a lot of organization to the process.

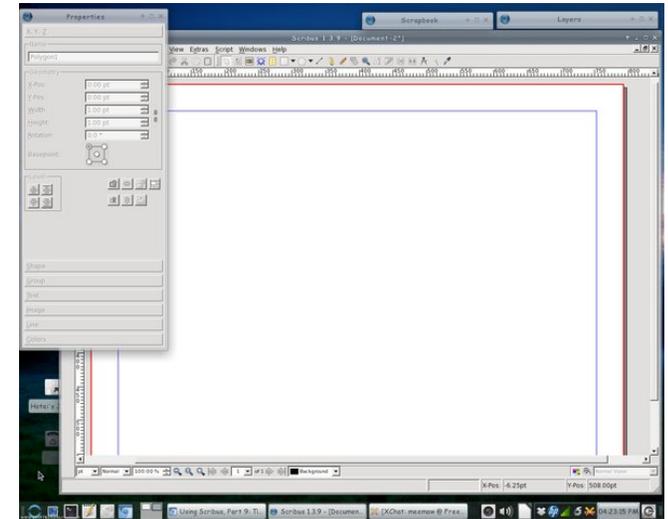
Workspace Arrangement

Generally, the arrangement of your workspace depends on your screen size, but on all the computers I use, Scribus seems to be the most usable to me when the main document window is at the left of the screen and the Properties and Layers windows are at the right side of the screen. They are the two windows you will use the most besides the document window. All the other windows you will use are available in the 'Windows' menu.



Our Chief Editor uses a slightly different arrangement, where he has his Properties window at the left side of the screen, the Layers window at the right edge of the screen, with the Scrapbook window then positioned just to the left of the Layers window. He leaves both of the windows on the right shaded up until they are needed. Often times, he also leaves

his Properties window shaded up until he needs to access the data displayed there, so he can see the entire screen when he's laying out the magazine's articles every month.



The point here is to take the time to arrange your workspace in a manner that fits best with your workflow habits in Scribus. If you are a new user, you might not have yet discovered your workflow habits. There is no one "right" way to arrange your workspace, so don't be afraid to experiment until you find an arrangement that best suits you.

Choices of Graphics File Formats

Some graphics formats look better than others (have a higher image quality), and take up more space. Others save space, and sacrifice image quality. The

preferred graphics format is to use PNG graphics, due to their lossless compression. In fact, the Scribus developers recommend using the PNG graphic file format whenever possible. Yet, due to their lossless compression, PNG files tend to be a bit larger than equivalent JPG files – which use a lossy compression algorithm. The JPG lossy compression algorithm causes small details to be dropped out of the final image each time it is saved. The result is that the PNG file has much better quality, but JPG files have much smaller file sizes.

For The PCLinuxOS Magazine, we use a mixture of PNG and JPG files. Where quality matters most (and that is for the graphics that accompany most of the articles you see in the magazine), we use PNG files. However, to save space (and to help reduce the file size of the PDF file you have to download), all of the Screenshot Showcase files are changed to 600 pixel wide JPG files.

While we're talking about graphic file formats, Scribus can import SVG vector graphic files. However, use caution when using SVG files. Pure SVG files can be quite small in relation to the image information they contain. Plus, they are scalable without a loss of image quality. However, their file sizes can be quite large, especially if a number of PNG files were used to help make the background of the SVG file. Because the entire SVG file is imported, part and parcel, into the Scribus document, the size of your Scribus document grows by the exact same amount. Even when you compress the PDF output from Scribus, you'll end up with an enormous file size for your PDF.

A better option is to export your SVG file from Inkscape (or other vector graphics application) to a

PNG file that is closer to the image size you need in Scribus. Then, use that PNG file in place of importing the actual SVG file.

Scribus Resources

Certainly, there is far more information available about Scribus than we've covered here, in our Scribus series. If you want to learn more about using Scribus, here is a short list of additional resources that you might find helpful:

Getting Started With Scribus:

http://wiki.scribus.net/canvas/Get_Started_with_Scribus

Scribus How-To:

<http://wiki.scribus.net/canvas/Category:HOWTO>

Scribus Links:

http://wiki.scribus.net/canvas/Scribus_Links

ScribusStuff.org:

<http://scribusstuff.org/index.php?xsortmode=alpha&ogpage=0&xcontentmode=642&page=1> Contains all sorts of predefined templates for Scribus, including those for CD case inserts, newsletters, magazines, flyers, brochures, and all sorts of other cool things.

Scribus User's Manual: <http://docs.scribus.net/>

LinuxJournal.com: Go to

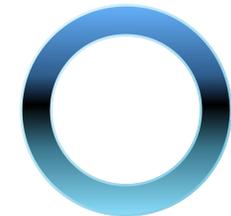
<http://www.linuxjournal.com>, and enter "scribus" (without the quotes) into the search box. There, you will find all sorts of articles on Scribus, written at all different user skill levels.

Summary

As you can see, Scribus is a very capable desktop publishing application. It's open source and free, which is hard to beat. Unfortunately, most desktop publishing applications, such as Microsoft Publisher and Adobe PageMaker, use closed, proprietary file formats that are not well documented. As a result, it's virtually impossible to open the file from one desktop publishing application on a different desktop publishing application. This is one area in the software arena where standards have not been established.

We hope that all your questions have been answered throughout this series, and that it has spawned several other questions of your own. Scribus is not a difficult application to use. Rather, it requires a lot of planning and forethought.

So, unleash your inner publisher and creativity, and enjoy using Scribus!



Scribus Layout Guide for PCLinuxOS Magazine

by Paul Arnote
PCLinuxOS Magazine Chief Editor

You've signed up to be a part of the **PCLinuxOS Magazine** staff. There are numerous ways to contribute. You can help edit articles. You can create artwork. You can write articles. You can be a "technical advisor," ensuring that the magazine articles are technically accurate. Or, you can help typeset the articles for the magazine. It's the latter that we will concentrate on. **NOTE:** While this is the layout that the magazine uses *now*, it is subject to change.

Preliminary "Stuff"

Before we can get started on learning how to lay out the magazine articles, we have to define the specifications that are used in laying out the magazine. Adherence to these specifications are important, so the magazine has a unified and congruent appearance from article to article.

The magazine is laid out using Scribus, the open source desktop publishing program that is in the PCLinuxOS repository. So, if you have not already done so, you will need to open Synaptic and install Scribus to your computer.

Next, you will want to have some templates. Thankfully, there are several templates for the magazine. While they vary in length, they are all based on the one page template, created by me and Meemaw. Archie Arevalo created the first template,

and it was wonderful but we have changed to a new one. From the PCLinuxOS Magazine group on Google Groups, you can [download](#) the one page, four page, eight page, 12 page, 16 page, 20 page, and 24 page templates from the group's file area. All the templates are in the [PCLinuxOS-3-Column.tar.gz](#) file. The only one you are required to use is the one page template. However, all the work has been done for you on the other templates, and they make your life a lot easier when having to lay out articles longer than one page. Obviously, you will want to use the longer templates for longer articles. I have yet to have an article submitted that wouldn't fit within one of these templates. Using Ark, un-compress the templates to the `~/scribus/templates` directory. Bear in mind that the `.scribus` directory is a hidden directory in your `/home` directory, so you will need to enable "View Hidden Files" in your file manager software (Konqueror, Dolphin, Nautalis, or Thunar).

When you start to lay out a new article, simply open one of these template files as an existing document. Before you do anything else, re-save the file with the name you will call the new article layout. This will prevent you from potentially corrupting your "clean" templates. Don't worry if you corrupt them, as they are readily available for download from the file area on Google Groups. Alternatively, you can mark your "clean" templates as "read only" files, preventing you from accidentally overwriting them and their contents.

Let's Get Started

When I open Scribus, you should have my work

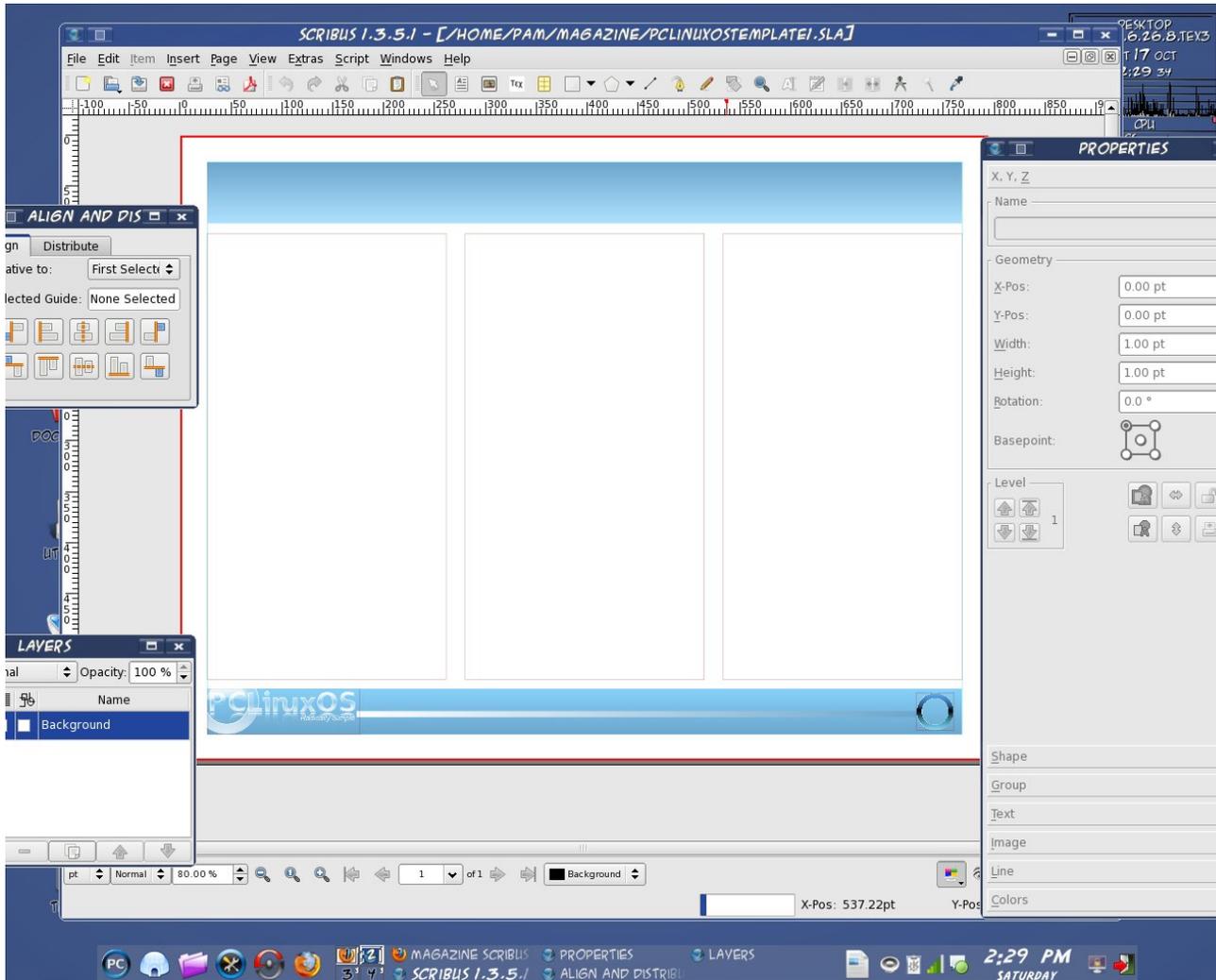
area set up like in the screen shot below. I will explain why and how you can set your work area up similarly. In the example below, the one page template is loaded, and you are seeing a "naked" magazine page.

At the far right side of the work area is the **Properties** dialog box. This is where you will do a lot of work, customizing the elements of the layout components (text, graphics, photos, etc.). Here, you will control the positioning of the various elements on an X (horizontal) and Y (vertical) axis, the shape of objects (and whether text flows around those objects or not), the style and color of the text, the scaling of graphics and photos, the style of line used, and colors of various objects. I point this one out first, because it is one of the most heavily used dialog boxes in Scribus. This dialog box can be easily displayed by either right clicking on a page element and selecting Properties from the pop-up context menu, simply by just pressing F2, or by choosing the Scribus menu Windows » Properties.

At the upper left corner is the **Alignment & Distribution** dialog box. We can use the tools in it to help us align objects. We'll discuss it further later on. You can display this dialog box easiest by choosing the Scribus menu Windows » Align & Distribute.



At the lower left corner is the **Layers** dialog box. Certainly, we can create the layout all in one layer



more you appreciate them. Typically, you will have the text in the layer that is usually labeled "Background." I then create a separate layer for the article headline and page sub headings, another for photos and graphics, another for links, etc. I think you see the pattern. This helps you focus on one element of the layout at a time. It also has the added benefit of protecting your work from "accidental" slips of the mouse cursor. This dialog box is displayed by either selecting the Scribus menu Windows » Layers, or simply by selecting F6. The way the Layers dialog box appears (in the graphic on the previous page) is how I always set up my layers when I am laying out the articles for the magazine.

At the center of the window is where most of your work will occur. At the top, where it is blank is where the article headline goes. The larger grey boxes below the headline is where the body of the text for the article go, as well as any graphics that accompany it. At the lower right of the center work space, is the blue ring. This is where the page numbers go when final assembly of the magazine occurs. Unless you are doing the final assembly, you will not be doing anything inside the blue ring.

One thing that you might notice early on, is that the units of measure with the magazine templates defaults to points, abbreviated pts. Points is the standard measurement in the publishing world for defining the size of type. So, before we can go much further, we need to know what the "standard" magazine measurements are in the template.

and not have to worry about layers. My first few attempts at laying out the magazine articles was

done that way. And, without any doubt, it can work just fine that way. But, the more you use layers, the

Under the X, Y, Z tab of the Properties dialog box, we will find the sizes of the following elements.

Headline:

X-Pos: 30.00 pt
Y-Pos: 40.00 pt
Width: 732.00 pt
Height: 40.00 pt
Rotation: 0.00

Left Column Text Box:

X-Pos: 25.00 pt
Y-Pos: 95.00 pt
Width: 235.00 pt
Height: 438.00 pt
Rotation: 0.00

Center Column Text Box:

X-Pos: 278.50 pt
Y-Pos: 95.00 pt
Width: 235.00 pt
Height: 438.00 pt
Rotation: 0.00

Right Column Text Box:

X-Pos: 532.00 pt
Y-Pos: 95.00 pt
Width: 235.00 pt
Height: 438.00 pt
Rotation: 0.00

Multi-Column Widths:

1 Column: 235.00 pt
2 Column: 488.50 pt
3 Column: 742.00 pt

Under the Text tab of the Properties dialog box, we can further define the attributes of the text placed in their respective places on the page.

Headline:

Font: Bitstream Vera Sans
Style: Bold Oblique
Size: 30.0 pt
Line Spacing: Automatic
Scaling Width of Characters: 100.0%
Offset to Baseline of Characters: 0.0%
Manual Tracking: 0%
Scaling Height of Characters: 100.0%
Color of Font: White
Align Text: Center
NO Shadowed Text

Page Sub Heads:

Font: Liberation Sans
Style: Bold
Size: 14.0 pt
Line Spacing: Automatic
Scaling Width of Characters: 100.0%
Offset to Baseline of Characters: 0.0%
Manual Tracking: 0%
Scaling Height of Characters: 100.0%
Color of Font: White

Align Text: Right
NO Shadowed Text

Body Text:

Font: Liberation Sans
Style: Regular
Size: 10.0 pt
Line Spacing: Automatic
Scaling Width of Characters: 100.0%
Offset to Baseline of Characters: 0.0%
Manual Tracking: 0.0%
Scaling Height of Characters: 100%
Color of Font: Black
Align Text: Left

Are you feeling overwhelmed? DON'T! You most likely won't have to mess with many of these settings. However, to insure that the magazine has a uniform and coherent appearance, we need to list the specifications. And, nearly all of the articles in the magazine will need to adhere to these specifications. On occasion, there will be some deviation from these specifications, but that will be decided on a case-by-case basis by the magazine's chief editor.

Often, the headline font size will vary, and will be adjusted (downward only in size ... we don't want SCREAMING headlines) to allow a desired headline to fit.

On another note about the headline, did you notice the last item under the definitions that appear in the Text tab of the Properties dialog? It says "**NO** Shadowed Text." I need to explain why. While it may

be tempting to allow Scribus to create the shadowed text, problems arise whenever the end user attempts to print out a page with KPDF. It SEVERELY slows down the print rendering, often to the point of locking up a user's computer. So, it's best to avoid its use. We can easily create a "faux" text shadowing that is much easier to render, and that does not lock up a user's computer.

To create the text shadowing ourselves, you will first need to click on the headline text. Immediately, you will notice that the headline will be surrounded by a broken-line red box, with sizing handles at the corners and at the mid-points. Now, from the Scribus menus, select Item » Duplicate. You will see a copy of the text appear. Under the X, Y, Z tab of the Properties dialog box, change the X-Pos setting to 33, and change the Y-Pos setting to 43. Under the Text tab of the Properties dialog box, change the text color to Black. Then, back under the Scribus menu, select Item » Level » Lower. And that's it – we have our shadowed text! Trust me – it's a lot easier than it sounds. Just follow the steps.

Since we now have two objects that are inextricably linked to produce our shadowed text, it's a good idea to group them together and lock them. The easiest way to group them together is to use the Scribus selection tool (the arrow on the tool bar at the top of the screen). Click and drag your mouse to encompass the two items. This should cause both items to be highlighted with the red broken line box. From the Scribus menu, select Item » Group. Now both items will be grouped into one single item. Right click your mouse on the newly grouped item, and select "Is Locked" from the pop-up context menu to lock the item in place.

Placing the Text

Now this part is very easy. Simply left click within the first column (the left column) on the first page, and select "Get Text" from the context menu that pops up. This will allow you to select text from a file on your computer. By far, the best results come from using plain, ordinary text (*.txt) files. While you can import the text from an OpenOffice Writer file, you end up adding an additional layer of complexity due to the formatting in the OpenOffice Writer file. My motto, when I was teaching, was KISS ... Keep It Super Simple. Using plain text files is the most simple way, and works exceptionally well.

Since the templates have the text flow from text frame to text frame predefined for you, the text should flow from one text frame to the next, seamlessly.

Once you have the text placed in the text frames, it is possible to edit that text and change its appearance. While you can perform minor edits within the text frame itself (such as misspellings, punctuation, etc.), it's often much easier to perform the text edits en-masse. Such edits as changing the style of portions of the text are much more easily done by right clicking on a text frame and selecting "Edit Text" from the context menu that pops up. This will open up an Edit Text dialog box, with the text preloaded into it. Now, simply highlight the text in the dialog box that you want to change the style of (say you want to make the byline of an article bold), and change the font to Liberation Sans Bold. The exact same thing applies if you want some text to appear as italics, only you would choose Liberation Sans Italic as the font to use to display the highlighted text

with. You can do a similar thing with color, although colored text must be used sparingly. The default color of the text for the body of the magazine articles is black, and for the most part, should remain black to maintain and increase readability. One such example is maintaining readability for those readers who may experience color blindness.

Graphics, Screenshots, Quotes and Photos

Endless pages of text is, in a word, boring. Just take a look at any technical or scientific article. Page after page of nothing but text makes the pages appear very gray, and lack visual appeal. Without anything to break up the grayish appearance of the text, there's nothing to anchor the eye and people tend to lose their place much more easily, making reading more difficult and decreasing comprehension. Typically, it takes a very disciplined mind to be able to read page after page of grayish text and maintain a high level of comprehension. This is why, in other publications (like magazines and textbooks), frequent use is made of other graphical elements like charts, graphs, screenshots, and photographs. Plus, the old adage "a picture is worth a 1,000 words" is true, as adding other graphical elements help improve comprehension.

Some articles don't lend themselves well to graphics, especially if you are attempting to present a concept or idea. Often, concepts or ideas are just that – conceptual, and don't have any physical representation, or at least are difficult to represent with any kind of physical representation. In those cases, it's possible to break up the grayness of the

text by pulling out quotes from the article to display as an extra graphical element, displayed in a larger font size in a complimentary font face.

In any case, whether we are adding graphics, screenshots, photos, or quotes, the method is the same. We want to add the visual element and have the text flow around it. (Don't forget that we are adding things in layers, so you will place these visual elements in their own layer.) This is also where knowing the template measurements is important. So the X-Pos, Y-Pos, and column width measurements (in the X, Y, Z tab of the Properties dialog box) take on some added importance.

For example, if we want to place a photo or screenshot in the upper left column, we will want the object placed so its X-Pos is 25, its Y-Pos is 95, and (if the photo or screenshot is to only be one column wide) the width of that object is 235 pts. The easiest way to achieve this is to manually adjust the values in the Properties box. Simply select the image tool from the Scribus toolbar, and click and drag to the object's approximate size. Use the values in the Properties dialog box to refine the measurements.

You should now see a marker on the screen for the new object. If it's an image, right click on it and select "Get Image" from the context menu. Point to the file you want to use and double click it (you may have to change to the directory where you've stored your images). Go to the Image tab in the Properties dialog and select "Scale To Frame Size." The image will be automatically scaled to fit into the space you've defined. By default, the image will be scaled proportionally, so that the image doesn't appear to be distorted. You may need to make some slight

adjustments in the image frame (typically, either lengthen or shorten the height) to fill the space you have in mind for the image. Right click on the image frame, and select "Adjust Frame to Image" from the context menu that pops up. Next, click on the Shape tab in the Properties dialog, and select "Text Flows Around Frame." Magically, you will see the text shift and adjust to flow around the new image frame. Were you to do this with a quote, you would select the text frame tool from the Scribus toolbar, and you would see a text frame, instead of an image frame. You would still select the Shape tab in the Properties dialog box, and select "Text Flows Around Frame" to get a similar effect. You would then specify the text to display, along with the font size, font face, and font style in the Text tab in the Properties dialog box, instead of the image tab. As a shortcut, after defining the text frame, right click on it and select "Edit Text" from the pop-up context menu, and simply enter the text there, making all the changes there at once. This is the same method that I use when creating captions for images.

Page Sub-Heads

If the article you are typesetting (yes, that's what you are doing) is longer than 1 page – and most articles are – each subsequent page will need what I term a page sub-head. This is a smaller sized headline in the upper right corner of the page, with the same text as the main article headline, in most cases. The page sub-head should be 14 pt size, using the Liberation Sans font, boldface, white in color, and right aligned. Again, do NOT use Scribus' shadow text setting. In fact, the page sub-heads have no

shadowing whatsoever. The page sub-head exists to help keep the reader oriented as to what article they are currently reading.

The Y-Pos will always be 30 pt. The X-Pos, along with the width, will alter on a case by case basis, varying with how long the text is. To get proper alignment, the right edge of the page sub-head must align with the right side of the right text column. The easiest way to do this is to first click on the right column, then hold down the Shift key on the keyboard and select the text frame that contains the page sub-head. Next, from the Alignment & Distribution dialog box, select the right-alignment button (see graphic. It's the fourth button from the left in the top row of buttons.). Be sure that the "Relative To" setting is set to "First Selected" before attempting the alignment. See, I told you we'd talk more about the Alignment & Distribution dialog box later on (now).

After you get the first page sub-head aligned, you can streamline the process by noting the X-Pos measurement (remember, the Y-Pos will always be 40.00 pt). Now, just highlight the page sub-head, right click, and choose "Copy" from the pop-up context menu. Move to the next page, right click in the page banner, and select paste. Highlight the copy by clicking your mouse on it, then directly enter the same X-Pos measurement as the first, and make the Y-Pos measurement 30.00 pt.

Finishing Up

By this point, you should be pretty much done with the layout of the magazine article. Now, it's time to package everything up for the final assembly of the magazine, which will be done either by the chief editor or someone he designates. That person will not only proof read the article again, but will also pay close attention to insure that all the style rules for the magazine layout are followed. Then, they will assemble the individual articles into the one, common PDF file that you have come to expect for the PCLinuxOS Magazine.

First, we need to make sure all the files you used in the page layout are available to be delivered to the final assembler. To do this, from the Scribus menu, select File » Collect For Output. You will be prompted to pick a directory to place the output files into. I recommend creating a separate directory for each magazine article. Once you click on OK, you Scribus will place a copy of each of the page elements into that one directory.

Next, it's time to create a PDF of your layout. Select the PDF icon on the Scribus toolbar, and you will be presented with the PDF Export dialog box. We will be creating the PDF file to be compatible with PDF version 1.4 (right side of the dialog box, about 1/3 of the way down). Towards the bottom of the General tab, we need to change Compression from Automatic, to None. Using compression makes the PDF file load very, very slowly in KPDF, so we want to avoid its use. Under the Fonts tab, we want to embed all the fonts used in the article to create the PDF file. This insures that readers viewing this on computers that may not have all the included fonts

installed on are able to view the document as it was intended to be viewed. Like it or not, there will be users who will be viewing the magazine on a Windows computer (possibly while at work), and Windows will not have the free open source fonts installed; hence, it's difficult to predict the results the reader will get on a "foreign" computer.

Finally, change the directory where the PDF file is stored to the same directory used for the Collect For Output step. Then select Save. Once you have the PDF file created in the Collect For Output directory, compress the entire contents of the directory into a tar.gz file. Then, upload the resulting tar.gz file to the magazine group's file area (maximum file size for upload is 10 MB).

There you have it. A step by step guide to how to layout articles for the magazine.

Hints & Tips

Make liberal use of layers.

After you have elements placed on the screen, lock them in place by right clicking on the item and choosing "Is Locked" from the pop-up context menu.

Group related objects together.

Don't try to position things precisely with the mouse. Instead, use the X, Y, Z tab of the Properties dialog box. It's much easier.

Screenshot Showcase Layout:

- 1) Copy the header from the page, and fit it PRECISELY (width-wise) in the remaining two columns.
- 2) Make the "header" deeper, to precisely fill the column height (two column should be 488.50 pt wide, 438.00 pt high, XPos = 278.50 pt, YPos = 95.00 pt)
- 3) Place headline (max 30 pt) at top of two column block, just as we do for the main headlines, using Bitstream Vera Sans Roman Oblique. Duplicate the headline, re-do the positioning, and create your headline shadow.
- 4) Place a 2 pt line under the headline, after you have created the headline shadow.
- 5) Position an image frame within the colored block so that (initially) there is a 5 pt "margin" on both sides (L and R).
- 6) Right click on the image frame, and select "Get Image." Choose your image (should have already been resized, either with Kim or GIMP to 480 px wide).
- 7) If necessary, re-center the image within the color block.
- 8) Add text frame under image, same width as image. Use Liberation Serif, 10 pt, Bold Italic, right aligned with the right edge of the image. Place posters name, date, and desktop

environment/version. You have probably noticed that I have all that info in the file name of the images.

Creating hyperlinks in Scribus:

1) You need to change the text color to blue yourself, because Scribus won't do it.

2) On the Scribus PDF toolbar, there is an icon with two "shoe-prints" on it. Click on it, and draw a tight rectangle around your blue text.

(If the PDF Toolbar isn't visible, click on Windows in the menu bar, and at the bottom make sure PDF Tools has a check mark in front of it. Mine shows up to the right of the page I'm working on.... you might have another window over it.)

3) Double click the rectangle you just drew on the screen.

4) At the top of the dialog box that appears, select "Link To External Web Site."

5) Then, enter the URL in the entry box in the middle of the dialog box. Then click OK.

*Updated January 30, 2011 by Paul Arnote
PCLinuxOS Magazine Chief Editor*

Magazine Layout Quick Reference

Headline:

X-Pos: 30.00 pt
Y-Pos: 40.00 pt
Width: 732.00 pt
Height: 40.00 pt
Rotation: 0.00

Left Column Text Box:

X-Pos: 25.00 pt
Y-Pos: 95.00 pt
Width: 235.00 pt
Height: 438.00 pt
Rotation: 0.00

Center Column Text Box:

X-Pos: 278.50 pt
Y-Pos: 95.00 pt
Width: 235.00 pt
Height: 438.00 pt
Rotation: 0.00

Right Column Text Box:

X-Pos: 532.00 pt
Y-Pos: 95.00 pt
Width: 235.00 pt
Height: 438.00 pt
Rotation: 0.00

Multi-Column Widths:

1 Column: 235.00 pt
2 Column: 488.50 pt
3 Column: 742.00 pt

Headline:

Font: Bitstream Vera Sans
Style: Bold Oblique Size: 30.0 pt
Line Spacing: Automatic
Scaling Width of Characters: 100.0%
Offset to Baseline of Characters: 0.0%
Manual Tracking: 0%
Scaling Height of Characters: 100.0%
Color of Font: White
Align Text: Center **NO** Shadowed Text

Page Sub Heads:

Font: Liberation Sans
Style: Bold Size: 14.0 pt
Line Spacing: Automatic
Scaling Width of Characters: 100.0%
Offset to Baseline of Characters: 0.0%
Manual Tracking: 0%
Scaling Height of Characters: 100.0%
Color of Font: White
Align Text: Right **NO** Shadowed Text
Y-Pos: 30.00 pt

Body Text:

Font: Liberation Sans
Style: Regular Size: 10.0 pt
Line Spacing: Automatic
Scaling Width of Characters: 100.0%
Offset to Baseline of Characters: 0.0%
Manual Tracking: 0.0%
Scaling Height of Characters: 100%
Color of Font: Black
Align Text: Left