

A GUIDE TO LAYOUT AND GN4 FOR NEW PRODUCTION STAFF

Arena Media uses two content management systems to produce digital and print content. Digital content is produced in the CosMos CMS. A comprehensive and up-to-date manual for CosMos can be found at:

<https://drive.google.com/open?id=1Y3JQysRiOsvagbReXEA9DIB32MbNJgpR>

Arena Media has taken a conscious decision to work in a digital-first fashion. This means that all articles are created, edited and subbed in CosMos.

GN4 is used only as a print CMS, meaning that articles are exported from CosMos and then placed on pages in various editions after they have been through the full copy-curation routine in CosMos. The CosMos manual describes in detail how this process works. Please make sure that you are familiar with CosMos and the various functions and procedures before starting your journey in traditional print publishing! Learning only half the process will land you in a world of pain. CosMos training is offered each month for new staff. To join the training contact Valdi Strauss (Straussv@arena.africa).

IN THE BEGINNING...

It is important to understand a bit about the printing process before heading off and designing pages, etc. Without this understanding, a beautiful page on screen can turn into an absolute nightmare in print.

LITHO

Litho, offset, lithographic, plate ... it gets called many things. But it is the basic process used for newspaper printing. You don't need to know the technical detail, but what you do need to know is this:

- 1) Once you have completed a page, this page is sent as a PDF to the press site.
- 2) The press site plays this image out as four plates (separations) that contain Cyan (C), Magenta (M), Yellow (Y) and Black (K) elements that make up the page as you see it.
- 3) These plates are then fitted to a press, absorb the appropriate amounts of ink, and transfer their images to a roller which then transfers the image to the newsprint (there is more to it than that, but knowing this is sufficient for now).
- 4) As the paper runs through the press, the various pages receive their ink, and a newspaper is born at the end of the line

So why do you need to know this?

CHALLENGES

The first lithographic printing press was invented in 1875 by Robert Barclay. Obviously, the design of printing presses has been refined and many are now computer controlled. But there are certain fundamentals that you need to be familiar with when designing for offset printing.

COLOURS

The colours that will print on offset look very different to what you will see on your screen. That is because your screen operates in the RGB (Red Green Blue) colour space and printing happens in the CMYK colour space. Apart from the obviously different colours used, the screen colour space is a much more vibrant colour space than a CMYK colour space. So, the odds are good that what you see on screen will look very different in print.

What you see on screen	What you are likely to get in print
RGB colour space  255 Red 0 Green 0 Blue  0 Red 100 Green 0 Blue  0 Red 0 Green 255 Blue  26 Red 249 Green 0 Blue  250 Red 255 Green 0 Blue  250 Red 52 Green 255 Blue	Converted to CMYK colour space  255 Red 0 Green 0 Blue  0 Red 100 Green 0 Blue  0 Red 0 Green 255 Blue  26 Red 249 Green 0 Blue  250 Red 255 Green 0 Blue  250 Red 52 Green 255 Blue

Now although the colour breakdowns are unchanged, simply changing the colour profile has affected the appearance of the colours – they look less vibrant.

PROCESS

As you have probably figured out by now, a “colour page” in a newspaper consists of the four basic ink colours printed onto the same piece of paper.

CYAN	MAGENTA
	

YELLOW

Damaging winds, rain and snow on the way
 Wyn Jones to lead British & Irish Lions on Saturday
 Coronavirus Barometer
 R199.00 YOU WILL NEVER INVEST
 Local, Fearless, Empowering you
Daily Dispatch
 #whatstobuild
 Every day since 1872
MORE BOXER BIRTHDAY



BLACK

Damaging winds, rain and snow on the way
 Wyn Jones to lead British & Irish Lions on Saturday
 Coronavirus Barometer
 R199.00 YOU WILL NEVER INVEST
 Local, Fearless, Empowering you
Daily Dispatch
 #whatstobuild
 Every day since 1872
MORE BOXER BIRTHDAY

Local, Fearless, Empowering you
Daily Dispatch
 THURSDAY JULY 22, 2021
 #whatstobuild
 Every day since 1872
MORE BOXER BIRTHDAY

BODIES PILE UP IN EC FORESTS OF DEATH

The bodies of 22 fish were found in a forest in the north of the country, a shocking discovery that has led to a search for the cause of the deaths.

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Drought blamed for startling death of fish in EC rivers

A drought in the north of the country has led to a search for the cause of the deaths of 22 fish found in a forest in the north of the country.

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Each of these plates is inked with the appropriate colour on a different “unit” of the press, and once the colours have been overlayed we get a “full-colour” page.

Damaging winds, rain and snow on the way
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Paddling to the Universal stage
BODIES PILE UP IN EC FORESTS OF DEATH
 The bodies of 22 fish were found in a forest in the north of the country, a shocking discovery that has led to a search for the cause of the deaths.
 Activists outraged over R2,000 fine for fired 'pit latrine' principal
 Drought blamed for startling death of fish in EC rivers

Changed casualty conditions are a primary cause for the deaths as there has been a rise in the number of deaths in the region.
 The bodies of 22 fish were found in a forest in the north of the country, a shocking discovery that has led to a search for the cause of the deaths.
 Activists outraged over R2,000 fine for fired 'pit latrine' principal
 Drought blamed for startling death of fish in EC rivers

WHAT YOU NEED TO KNOW

While it is not important that you understand the technical details of this process, it is important that you understand the implications of it for design. The technical specs for our press sites demand that the plates be “aligned” within 1mm in any direction. It doesn’t sound like a lot, does it?

This is a 1cm-by-1cm block – each separation is within press tolerance:



What should have been a perfect square now looks very odd.

*This is a sample piece
of text written in a serif typeface,
typical of what you would get in
one of our group newspapers.*

What should be solid black type now just looks weird and is difficult to read.

What do we learn from this?

- 1) Fewer plates are better! If you can make a colour that involves just 2 plates, the press minders can get it less wrong!
- 2) Small coloured type is a no-no.
- 3) The smallest typeface that can take colour is about 16pt. Also, the bolder a typeface, the more likely it is to come off.

What is this talk of serif & sans serif?

Typefaces are an entire discussion on their own – we won’t be covering them in this intro to print design. Want to learn more?

Wikipedia has a useful article at:

<https://en.wikipedia.org/wiki/Typeface>

A WORD ABOUT PICTURES

There are a few things you need to know about pictures before we begin working through the design software. Arena newspapers are printed at a resolution of 180dpi, in the CMYK colourspace using an ISO WAN IFRA WAN-IFRANewspaper26v5 profile. To people who have worked on the Adobe Creative Suite, or later version of QuarkXpress, PageMaker or the like, you may be familiar with ICCs.

You do not need to know much about profiles, other than that they ensure the consistent reproduction of material at different print sites – so this ensures that MTN yellow is always MTN yellow and not, say, some shade of mustard at a particular print site.

What is more important is the resolution requirement. For a web design, 180dpi looks high – screen res is around 72dpi and to the human eye it appears fine on a screen. However, you also need to realise that one cannot compare “screen resolution” with printing resolutions. Printing resolutions are expressed as the number of dots per square inch – in other words, how many tiny “inkdots” can be put down in a straight line in the space of one inch. In the case of Arena newspaper printing, that is 180 dots.

All newspaper images are processed as 180dpi at 100%. What this means is that the image is 180dpi when it is placed on the page in Fred at 100%. If the image is enlarged on page, the resolution will decrease to accommodate the increase in size as the two are interlinked. If you enlarge the image to 120%, the resolution will drop to 150dpi.

Screen resolution is expressed as the number of pixels per inch. Obviously, this number is hardware dependent.

So why is print require a so much higher resolution?

In part because print is four-colour, the resolution of images must be much higher to capture the detail.

READ THE ABOVE LINE AGAIN. WHAT THIS MEANS IS THAT YOU CANNOT TAKE A TINY IMAGE FROM A WEBSITE AND EXPECT IT TO PRINT OK. THE LEGAL ISSUE OF "STEALING" IMAGES FROM THE WEB ASIDE, THE NATIVE IMAGE HAS TO BE OF SUFFICIENT QUALITY TO ALLOW FOR DECENT-QUALITY PRINTING.

Your monitor can display 65,000,000 distinct colours and shades. A press works by combining just four – give it a fighting chance!

INTRODUCTION TO FRED4

What this course assumes you know about paper layout: nothing. If you are familiar with InDesign, Quark, PageMill, PageMaker or something of that nature, some of what you see is going to be familiar. Some will not.

WHY GN4?

GN4 is a very interesting Content Management System from a technical point of view. It is an open-standards, XML-based, SQL-based CMS. So, what does that mean in English?

LET'S START FROM THE TOP: WHAT IS A CMS?

A CMS is a content-management system – in our context, an enterprise-level system which allows for the capture of various forms of digital content (text, pictures, audio, video, etc). Everyone and their pet dog is producing a CMS these days, but most of these CMSes focus on a single output channel. For example, WordPress, Kentico, Oracle WebCenter, Evvoq and CosMos, are all content-management systems. All of them focus exclusively on digital platforms.

SO WHY GN4 RATHER THAN ADOBE INDESIGN?

InDesign is not a CMS, it is a desktop publishing application which would require a third-party CMS behind it if it were to be used as a CMS – something like Atex. An additional piece of software, InCopy, would be needed for subbing tasks.

Although it is a well-liked solution, it has some serious limitations. More about those later.

GN4 is an integrated CMS – technically it can control content for any platform while storing just a single content-entry in its database. So, the same article could appear digitally and in print having gone through just a single content-producing workflow. The market for integrated CMS offerings is dominated by just three players – Eidos Media (Methode), Stibo DX (CCI NewsGate), and Miles33 (GN4).

The selection of GN4 was based on the technology stack used, the features offered in terms of print production and the ability of the application suite to manage other aspects of the business such as syndication.

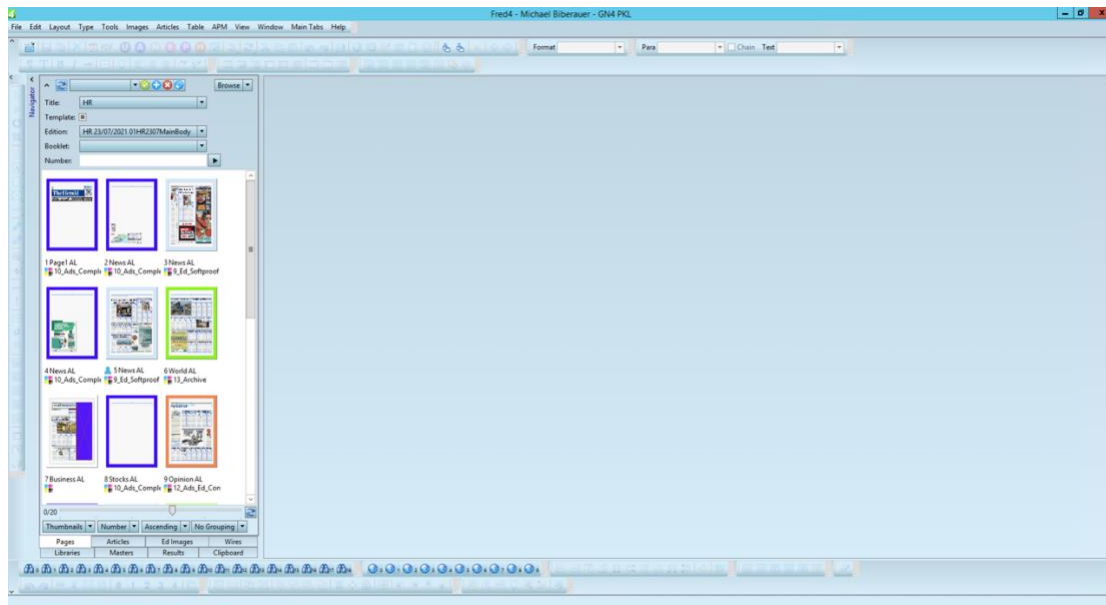
OVERVIEW OF GN4 FRED

First, GN4 is a web-based application. If you don't have an internet connection, you will not be able to run it.

Second – we try to keep your experience optimal – so you need to be on the VPN.

So, you either need to be working on an in-office computer, or you need to be on a machine that has internet and VPN connectivity.

The very first time you run Fred, you're likely to see something like this:



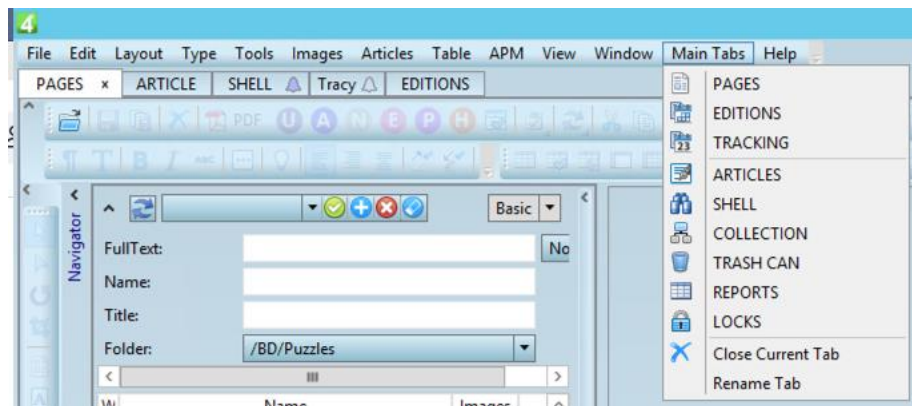
No fear, it's much simpler than you think! For those of you coming from GN3 – there is no longer a need for the Shell. Shell has been integrated into the various applications that make up GN4.

A CLOSER LOOK

GN4 uses the concept of tabs – much like an internet browser (chrome, IE, Firefox etc.). By default, the "Pages main tab" will be open but nothing else.

MAIN TABS

Main tabs are the dedicated workspaces of GN4. So, the “Pages” main tab would be the workspace that you use for anything to do with page design and layout.



If you look at the Main Tabs menu, you will see that there are several other workspaces

Editions – for the management of editions. With GN4, manual edition creation is limited to posters and second editions.

Tracking – allows you to follow the progress of an edition. While this works, most of us set up a shell window to do this because of its greater flexibility

Articles – allows for the editing and enriching of articles

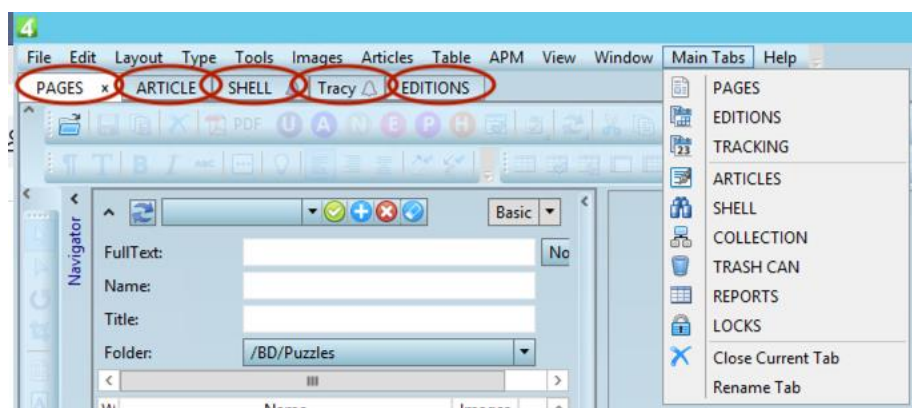
Shell – yes, it’s there. Allows you to browse through directories and folders. Also allows you to access the new Tark

Collection – does what it says on the tin. Allows you to create a collection of assets to use in the production of an article or a page

Trash can – spiked it? You’ll find it here

Reports – for admins only

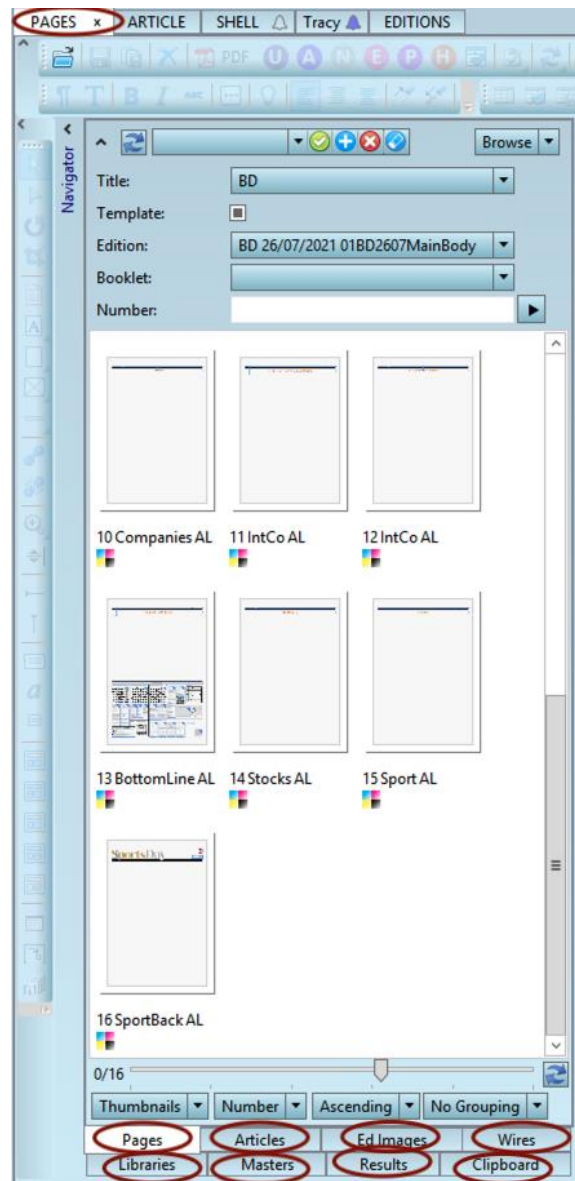
Locks – for admins only



As you can see, when more than one of these tabs are open, they form a row of tabs at the top of the Fred4 interface – not dissimilar to the tabs of an internet browser. That is why they are called “Main tabs”.

TABITEMS

Each main tab also features its own set of tabitems – or minitabs – that provide functionality for the specific tab in which you are working. The Pages main tab has the following tabitems:



Pages – allows you to access editions and the individual pages within the editions

Articles – allows you to access various folders (depending on your rights) and the articles within those folders*

Ed images – allows you to access pictures and graphics*

Wires – allows you to browse and pin articles from the group wire services

Libraries – allows you to access design objects for a particular title

Masters – allows you to access various page masters

Results – Shows the results of a Shell search

Clipboard – allows you to access material that you have copied

*** GN4 LEXICON**

In GN4, the term article does not only refer to words, but rather a unit of content. An article is composed of both pictures and text and can also include other elements such as multimedia. Think of it as the basic unit of content.

Ed Images – also does not refer exclusively to pictures. It includes advertisements, graphics and other specialised types of images (animated graphics, etc).

For print purposes, this is obviously limited to pictures or graphics.

EXERCISE: OPEN UP THE PAGES, SHELL AND ARTICLES MAIN TABS. LIST THE TABITEMS AVAILABLE UNDER EACH MAIN TAB AND EXPLAIN WHAT IS AVAILABLE UNDER THESE TABITEMS:

A WORD ON GRAPHICS AND PICTURES

The word “graphic” is used rather loosely at Arena and can refer to anything from a stylised picture through to an infographic. You need to be quite careful about which picture format you use for these as this can have a serious impact on print quality.

Generally, pictures (i.e. photographs and the like) are saved into the GN4 as JPG images. The jpg format is what is known as a “lossy image”. Lossy images are compressed by eliminating the data in the image which would be less noticeable. Additionally, a JPG is a raster image – i.e. a picture that is made up of an array of pixels that together form a complete image.

Graphics on the other hand, can contain both pictures and text. Saving these as JPGs would be problematic. Instead, these should be saved as vector graphics. Vector graphics are composed of paths. Generally, graphics are saved in lossless formats – such as PDF or EPS.

EXERCISE: THE ABOVE IS A VERY CONDENSED EXPLANATION. DO YOUR OWN RESEARCH AND EXPLAIN WHY GRAPHICS SHOULD BE SAVED AS LOSSLESS IMAGES AND WHY A VECTOR GRAPHIC IS BETTER SUITED TO REPRODUCING TEXT THAN A RASTER IMAGE.

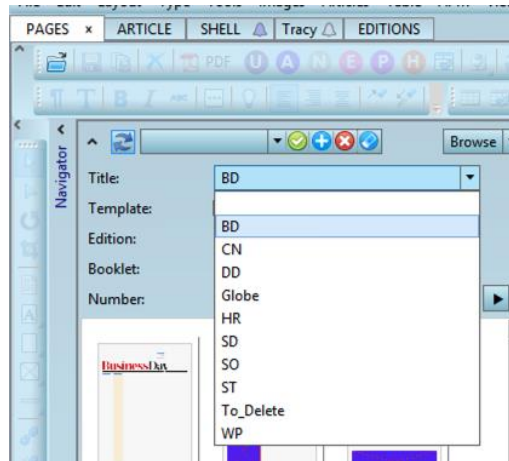
FRED4 BASICS

This manual looks at the basics of using GN4. Please chat to your chief sub-editor, production editor or editor for guidance on the individual design style of your newspaper.

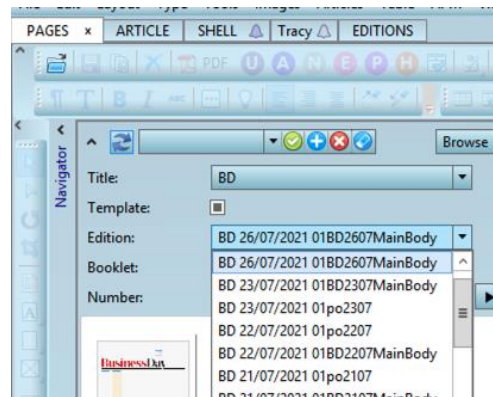
OPENING PAGE/S

There are several ways of opening pages:

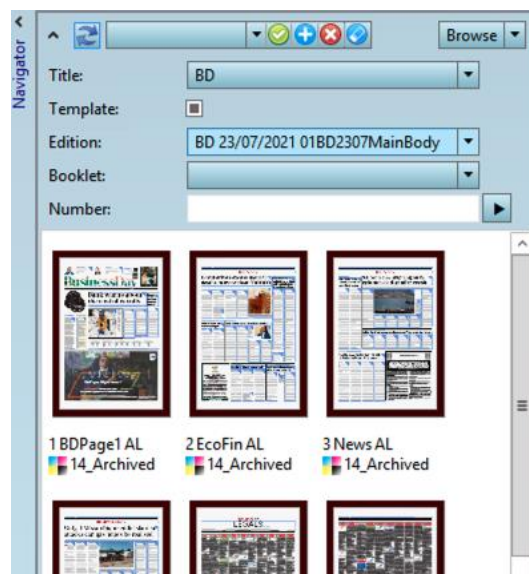
Use the title bar to select the appropriate title – I am working in Business Day here.



Then use the edition bar to select the correct edition.

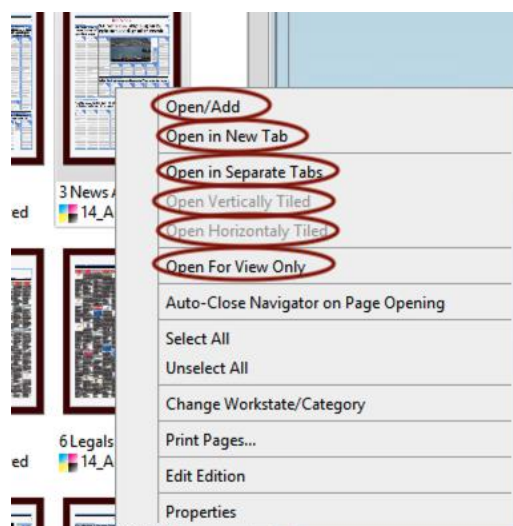


Fred4 will then display a list of pages in the tabitem results area



There are many ways to open the pages:

- Double-click any individual page
- You can click on an individual page and drag it to the work area (this works with respect to any tab item. Want to put an article in a shape? Select the shape and drag the article into it. Want to put a picture on page? Select the picture frame and drag the picture into it. Want to put a design object on page? Make sure the page is checked out and unlocked and drag the object onto it)
- You can select multiple pages (left click on first page in the range and shift left click on last page in the range) and then drag the whole lot into the work area
- You can right click a page/a page range and select from any of the open options
- Or you can click on a page and use the "File menu to open pages



I like the right-mouse button because it is quick and efficient and offers the largest range of opening options, but use whatever works for you.

If you are a fan of keyboard shortcuts, check [Appendix 1](#) – it's got some for you!

LIBRARIES MAIN TAB

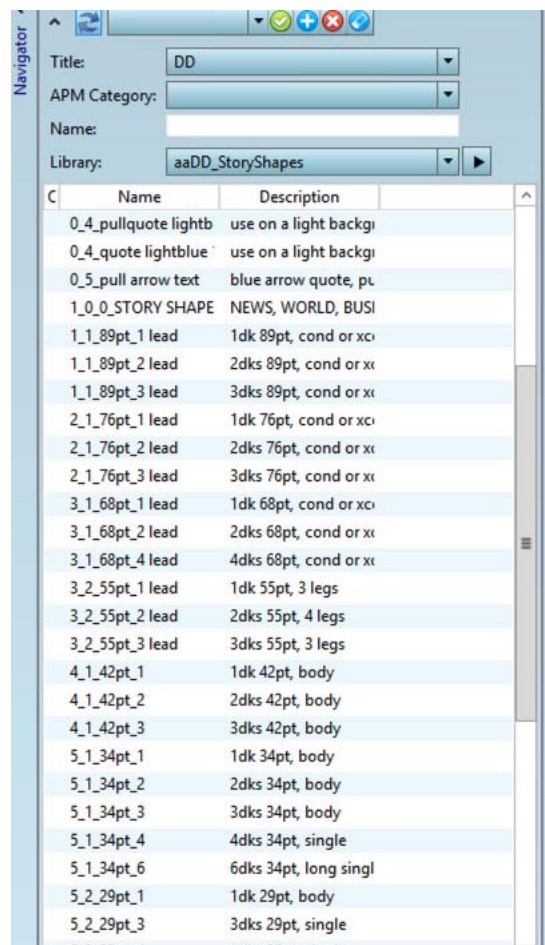
GN4 is designed to get layout done with as little manual work as possible. Remember, that a newspaper is usually designed along a certain “style”. To aid in this, GN4 features object libraries. Object libraries are repositories of objects that are frequently used in the design process – so “starter story shapes”, captions, pullquotes, etc. I see many “layout” subs prefer to draw on loose shapes from scratch. This is considerably slower as:

- These shapes still need to be drawn
- Then they need to be spaced correctly
- Then they need to be shaped
- The GNML tags for headlines, body, captions and pullquotes, etc. still must be inserted
- The correct format for these commands then must be assigned to the various objects

With a library object, you drag it on page, shape it up as you want and you’re good to go! All the necessary tags, formatting, etc are already in place.

This is particularly useful for objects that are used less frequently. So, what is in the object libraries? A lot!

The most fundamental library is the one for story shapes. There is a story shape library in every title. Using it you can design a page for any title in minutes.



These story shapes are organised hierarchically – from biggest headlines to smallest.

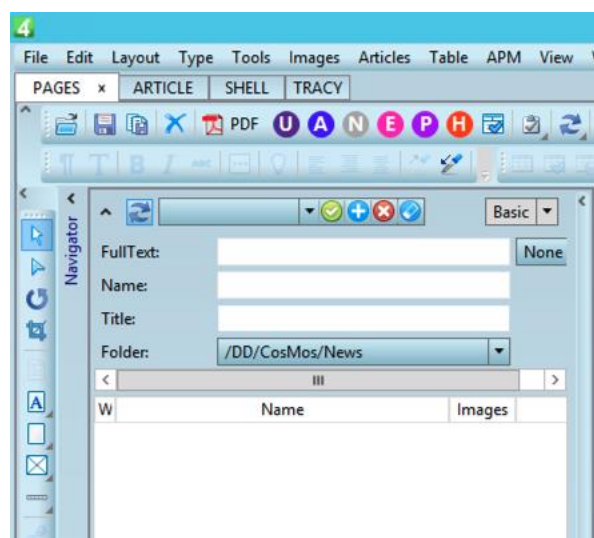
EXERCISE: THE ABOVE IS A SCREENSHOT OF THE DAILY DISPATCH STORY SHAPES LIBRARY. OPEN A PAGE IN YOUR ASSIGNED PRACTICE EDITION AND USE THE STORY SHAPES LIBRARY TO DESIGN A PAGE. THIS IS A QUICK EXERCISE. WE ARE NOT LINKING ANYTHING TO THESE STORY SHAPES YET. I WANT TO SEE A PAGE LEAD, MAIN PICTURE, SECOND LEAD AND A FEATURE ARTICLE AT MINIMUM. USE WHAT YOU NEED TO ROUND OUT THE PAGE.

ARTICLES TABITEM

Now that you have designed the framework of a page, we need to get the right content into the objects you have placed on page. We are going to select a few stories from the wires, but usually, you would be using the lotto ticket in CosMos to send articles to the folder TITLE>>CosMos>>News/Opinion/Sport, etc.

Your trainer will talk you through pinning articles from the wire. As all content is meant to originate from CosMos, pinning articles in GN is beyond the scope of this manual.

NOTE: DO NOT, EVER, USE THE COSMOS LANDING FOLDERS AS A WORKING FOLDER. BEFORE YOU START LINKING ARTICLES TO YOUR PAGE, MOVE THEM TO THE IN_PROGRESS FOLDER OR THE CORRESPONDING SECTION. SO, FOR EXAMPLE, IF YOUR STORIES LAND IN COSMOS>>NEWS, MOVE THEM TO THE PRODUCTION>>IN_PROGRESS>NEWS FOLDER BEFORE YOU START LINKING THEM. IF YOU FORGET, AND SOMEONE RESENDS THE CONTENT FROM COSMOS, THE TWO PROCESSES – WRITING TO THE STORY FROM COSMOS AND YOU WORKING ON THE ARTICLE IN GN4 – WILL DEADLOCK AND YOUR ARTICLE WILL BECOME CORRUPT. DON'T DO IT!

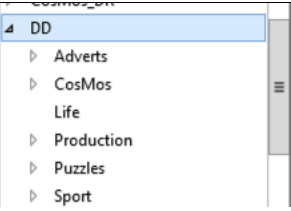
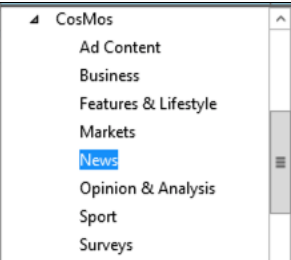
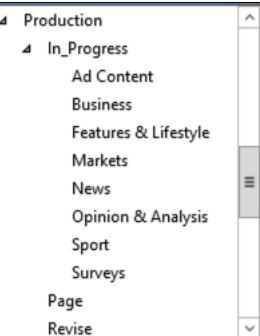


A note on Arena Media folder structure. Folders are arranged by title. Depending on your permissions you may have access to a greater number of folders than some of your colleagues. Each title is identified by a two-letter acronym

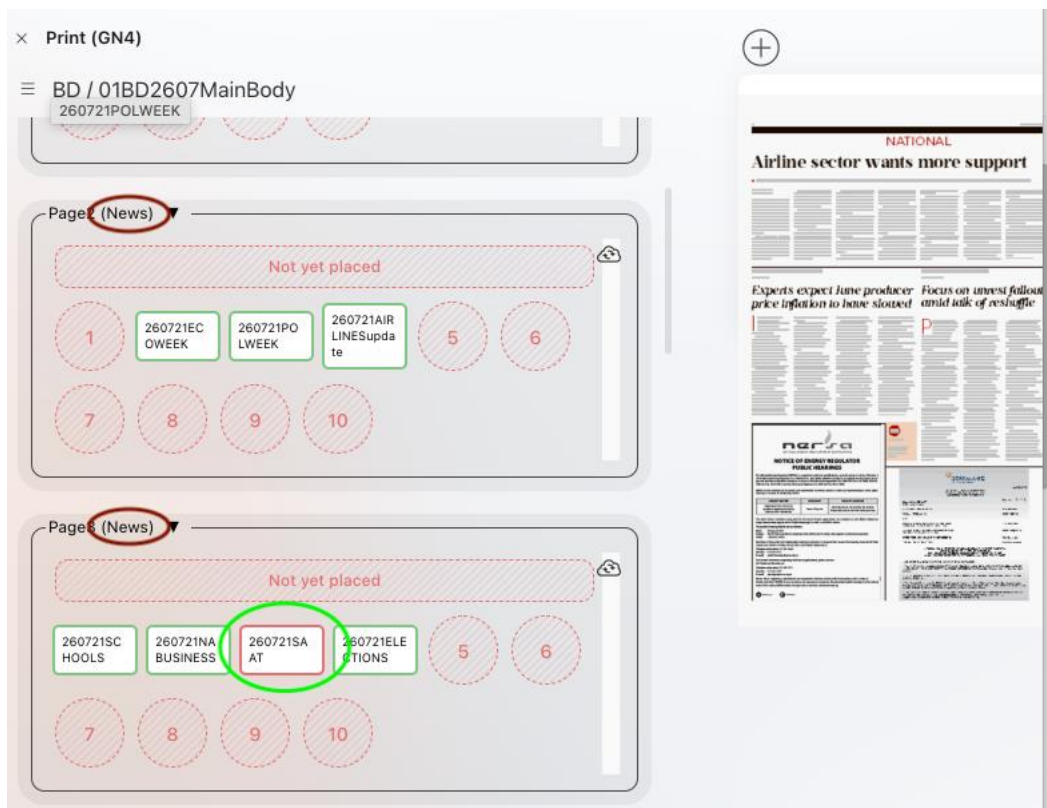
- BD – Business Day
- BT – Business Times
- CN – Community Titles
- DD – Daily Dispatch
- HR – The Herald
- LS – Lifestyle
- SD – Saturday Dispatch
- SO – Sowetan
- ST – Sunday Times

- WP – Weekend Post

Each of these titles contains an identical folder structure in them:

Base Folder structure	CosMos folder structure	Production folder structure
		

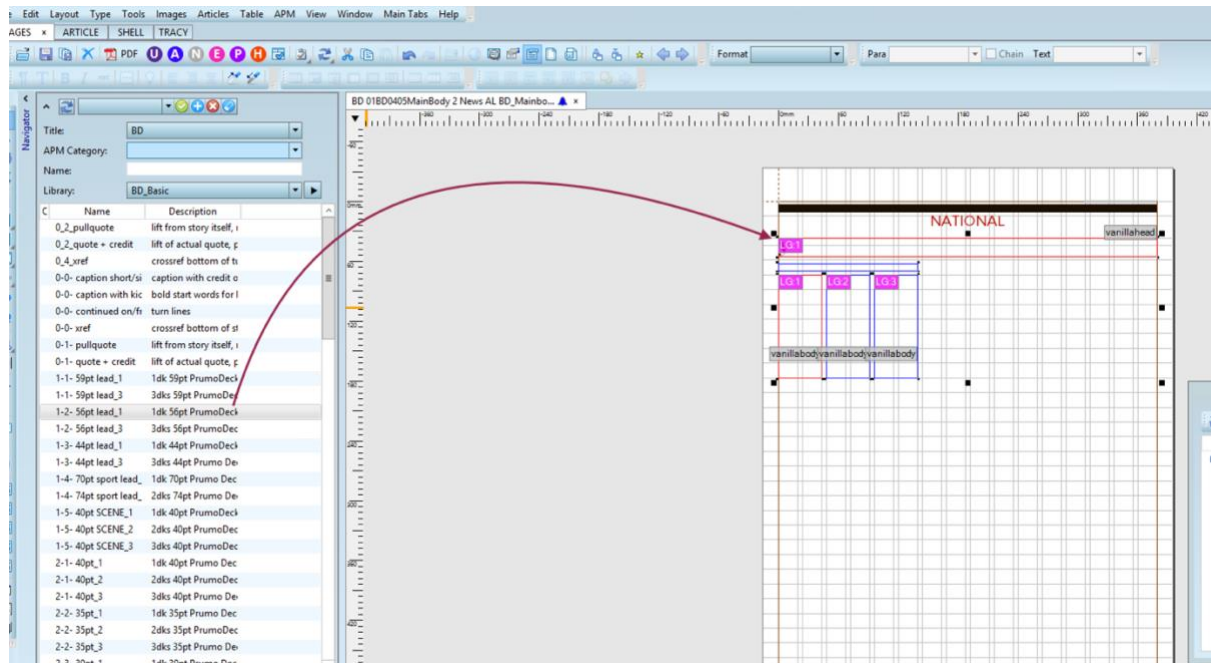
When sending copy from the CosMos lotto ticket to GN4, copy will land in the appropriate folder in GN4. For example, consider the CosMos lotto ticket below. Both pages are described as news. When you click the cloud icon to send the copy to GN4, it will land in the “News” folder in GN4.



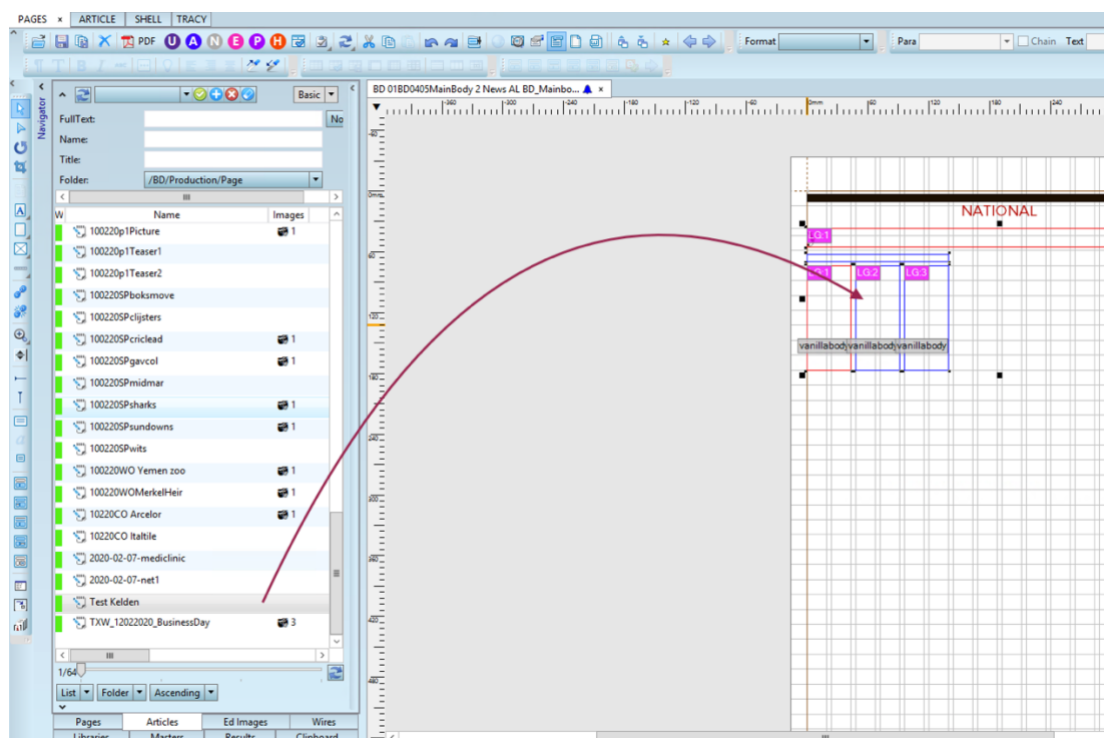
Note also that CosMos gives feedback on the progress of transferring content to GN4 – while content is being transmitted, the borders around individual articles will keep flashing between grey and blue. A green border on the article indicates that an article has been successfully transmitted. A red border indicates that transmission has failed. In the event of this happening, please alert helpdesk (5333 or 011 280 5333 if you are not in the office).

LINKING COPY TO PAGES

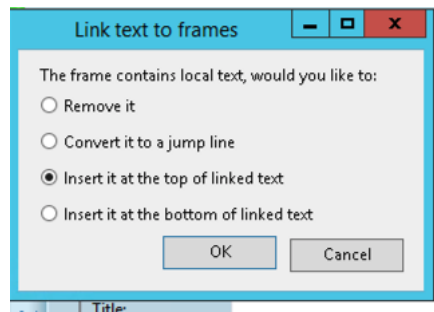
Linking copy to pages is simple. First, select the library object from the Library tab item that you wish to use to place the copy in. I have chosen a lead article below. Then move to the article tab item to select the basket from which you wish to place content on a page. Lastly, drag the content from the article tab item into the selected object on the page.



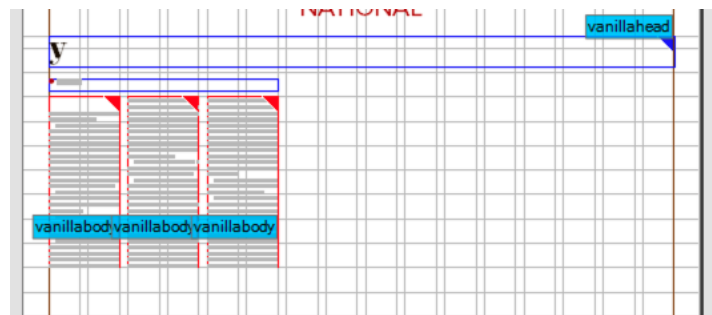
1) Put an object from the appropriate library on page



2) Place the desired text into the object



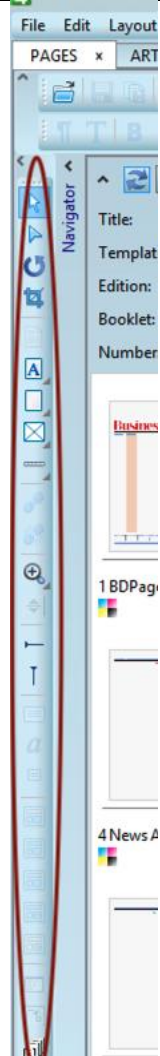
- 3) You will be asked to affirm where to place the local text (local text would be the pre-existing commands in the markups pulled from the object library) Remember that these commands control the appearance of text – always place them above the text.



- 4) Once that is done, the article is linked to the page. Remember to save ... often!

Tools

Once you have opened a page, the palette of GN4 tools will become available. By default, it is on the extreme left-hand side of the screen:

Tool	Function
	Pointer – used to move and reshape geometries Spade tool/polygon tool – used for irregular reshaping. Be careful with this one Rotation tool – spins things around Crop tool – change focal point of pics/make pics smaller Draw text box Draw frame Draw picture box Draw rule Link text Unlink text Zoom Draw horizontal guide (note the guides need to be unlocked to use this tool) Draw vertical guide (note the guides need to be unlocked to use this tool)

EXERCISE: OPEN UP A PAGE FROM YOUR ASSIGNED EDITION. CLICK THE VARIOUS TOOLS AND SEE WHAT THEY CAN DO. TRY RIGHT-CLICKING THE CONTENT BOX CREATION TOOLS – REMEMBER THAT GN4 OFFERS MANY WAYS OF DOING THE SAME THING. SOME TOOLS WILL OFFER YOU MORE OPTIONS IF YOU RIGHT-CLICK ON THEM INSTEAD OF LEFT CLICKING. THESE TOOLS ARE GENERALLY IDENTIFIED BY A SMALL TRIANGLE IN THE LOWER RIGHT OF THE TOOL.

PUTTING THAT PAGE TOGETHER

Putting together a page is easy. Putting together a page that hooks a reader and keeps them there is not easy. Organisations such as the Poynter institute have put together an excellent repository of reader behaviour. If you want to be a top-flight sub, it is more than worth your while looking at this material. Here's a link to get you started: <https://www.poynter.org/reporting-editing/2012/new-poynter-eyetrack-research-reveals-how-people-read-news-on-tablets/>

THE BASICS

The aim of any newspaper designer is to capture a reader's eye, and then move the reader around from article to article. As you can imagine, the last thing to capture a reader's eye is slabs of grey text. So, we need to use design devices to move readers about the page. In order, Poynter research has found that readers look at the following:

1. Pictures
2. Big type (headlines)
3. Type of different colours/sizes

You might expect that a reader would start at the top left of a page and work their way to the bottom right. This is not the case. Subconsciously, readers sweep the page and look for things that may be of interest to them. Our job is to make everything look interesting. Again, this is beyond the scope of these notes, but consider the following:

What we don't want	What we do want
	

GETTING COPY AND PICTURES READY FOR LAYOUT

Copy, as mentioned previously, is written, edited and subbed in CosMos. Once it has gone through the process, it is assigned to the correct page and transmitted to GN4. Copy that has reached this stage is then ready for layout.

Should CosMos articles have pictures attached, these will be ingested into the GN system and will be available for use. It is, however, important to note that CosMos pictures can be physically too small for publication in GN. You will sometimes need to find alternative pictures to illustrate an article. You may also, occasionally, be given documents/graphics in the form of PDFs to illustrate articles. It is important that you know how to process these.

PICTURES

Pictures can be found in the Tark archive or on any of the wire services to which the group subscribes.

Tark can be accessed (either inside the office, or if you are on VPN) at the URL <http://tarkapp>. The wire services are available in GN4. Please make sure you are familiar with the wire services that your title has access to. Using wire images that are not authorised for your publication can incur considerable penalty charges.

TARK/IMAGES RECEIVED VIA E-MAIL

Tark is an internal archive which contains material from about 1996 onwards. Note that the archive includes print pages, articles and images. Make sure you select the appropriate tab before beginning a search.

The screenshot shows a web browser window with the URL `tarkapp/tark51.4/ShellSearch.aspx?wsqid=585`. The browser's address bar and tabs are visible at the top. Below the browser window, the Tark application interface is shown. The 'Pictures' tab is selected and highlighted with a red circle. The interface includes a search bar, a 'Sort' dropdown menu set to 'Slug', and a 'View' dropdown menu set to 'Grid'. A 'Search' button is located to the right of the search bar. Below the search bar, there are several filter sections: 'Full Text', 'Publication Date', 'Publication', 'Edition', 'Slug', 'Era', 'ObjectType', 'Photographer', 'Category', 'Keywords', 'Copyright', 'Status', and 'ColorUsage'. Each filter section has a dropdown menu and an 'Except' checkbox. At the bottom of the interface, there is a 'Clear Form' button, a 'User Profile' link, a 'Manual' link, an 'Options' link, and a 'Configuration' link. A 'Search' button is also present at the bottom right. The bottom section of the interface includes a 'Display Parameters' button, a 'Show collection' dropdown menu set to 'Yengeni', a 'GO' button, a 'Saved search' dropdown menu set to '< New >', a 'Save' button, and a 'GO' button. There are also checkboxes for 'Save for group' and 'E-mail Notification'.

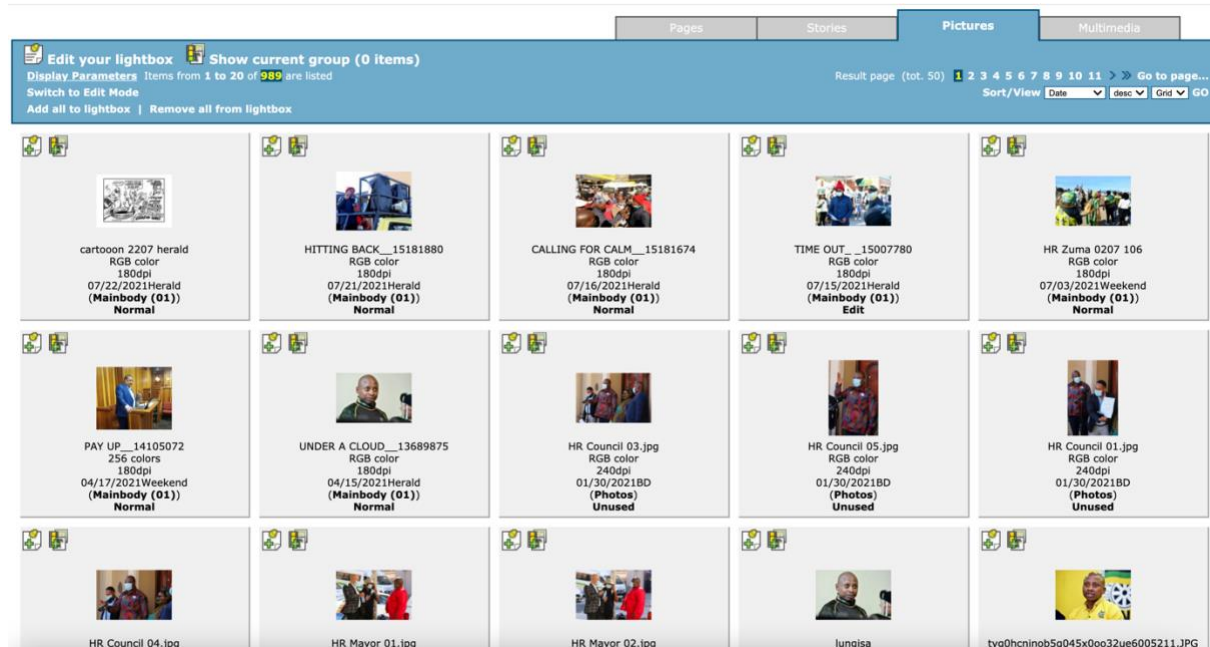
A few pointers on searching:

- Be specific. If you are looking for a picture of Andile Lungisa, search for “Andile Lungisa” and not just “Andile”
- Start with the full text search – this will search not only the caption, but also the meta information of the picture
- If you know which publication the picture you are looking for appeared in, make sure you add that to the search
- Also note how your search is going to be sorted. I usually use “date” in descending order so that I get the most recent pictures first

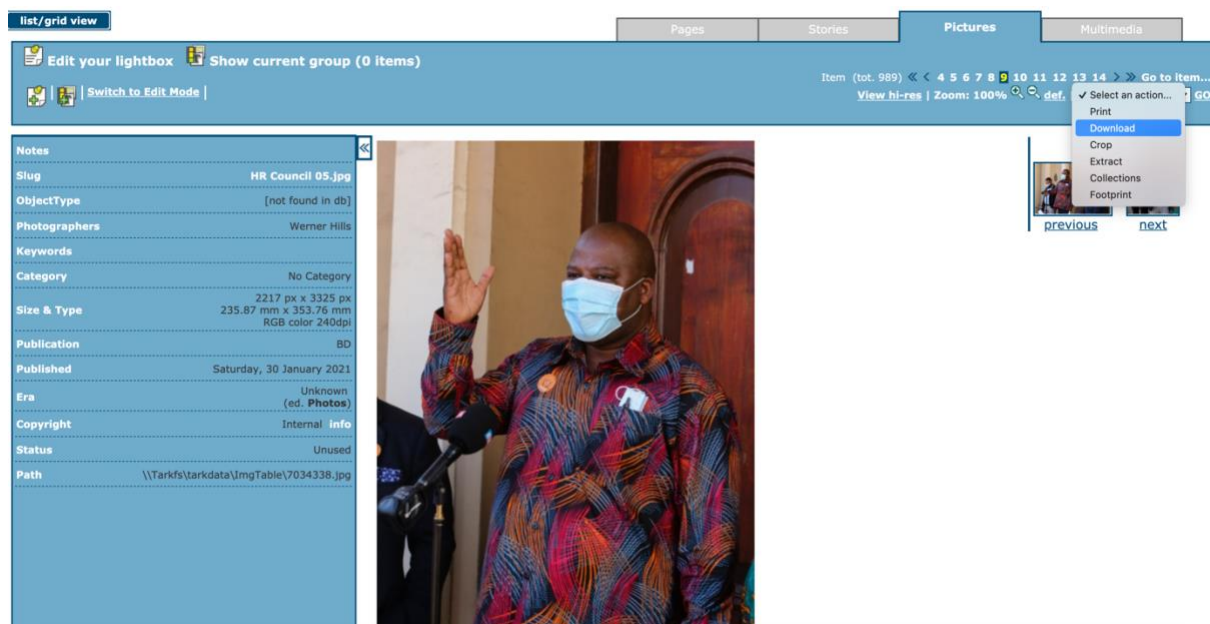
t@rk

The screenshot shows the t@rk search interface. At the top, there are tabs for Pages, Stories, Pictures, and Multimedia. The Pictures tab is selected. Below the tabs, there is a search bar with the text "Adndile lungisa". To the right of the search bar, there is a "Sort" dropdown menu set to "Date" and a "View" dropdown menu set to "Grid". A red circle highlights the "Date" and "desc" options in the Sort menu. Below the search bar, there are several filter sections: "Full Text" (with the search text), "Publication Date" (with a date range selector), "Publication" (with a dropdown menu set to "< All >"), "Edition" (with a dropdown menu set to "< All >"), "Slug" (with a text input field), and "Era" (with a dropdown menu set to "< All >"). A "Search" button is located to the right of the filters.

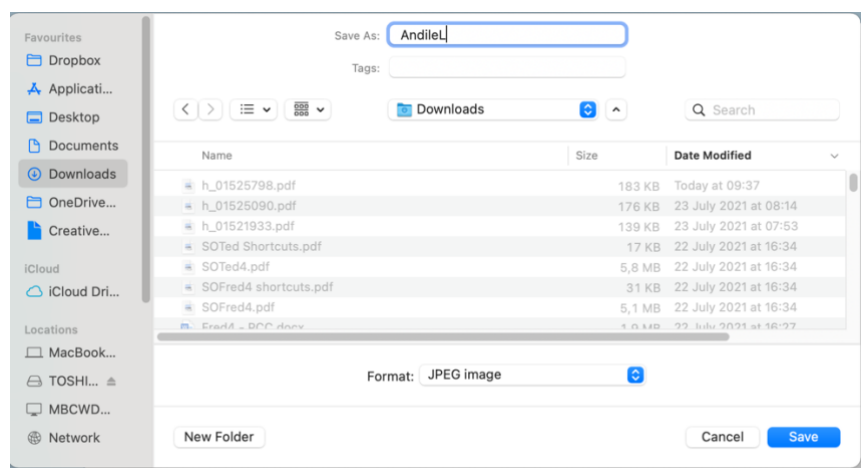
Clicking the search button will result in a listing of pictures.



Click on the picture that you would like to use.

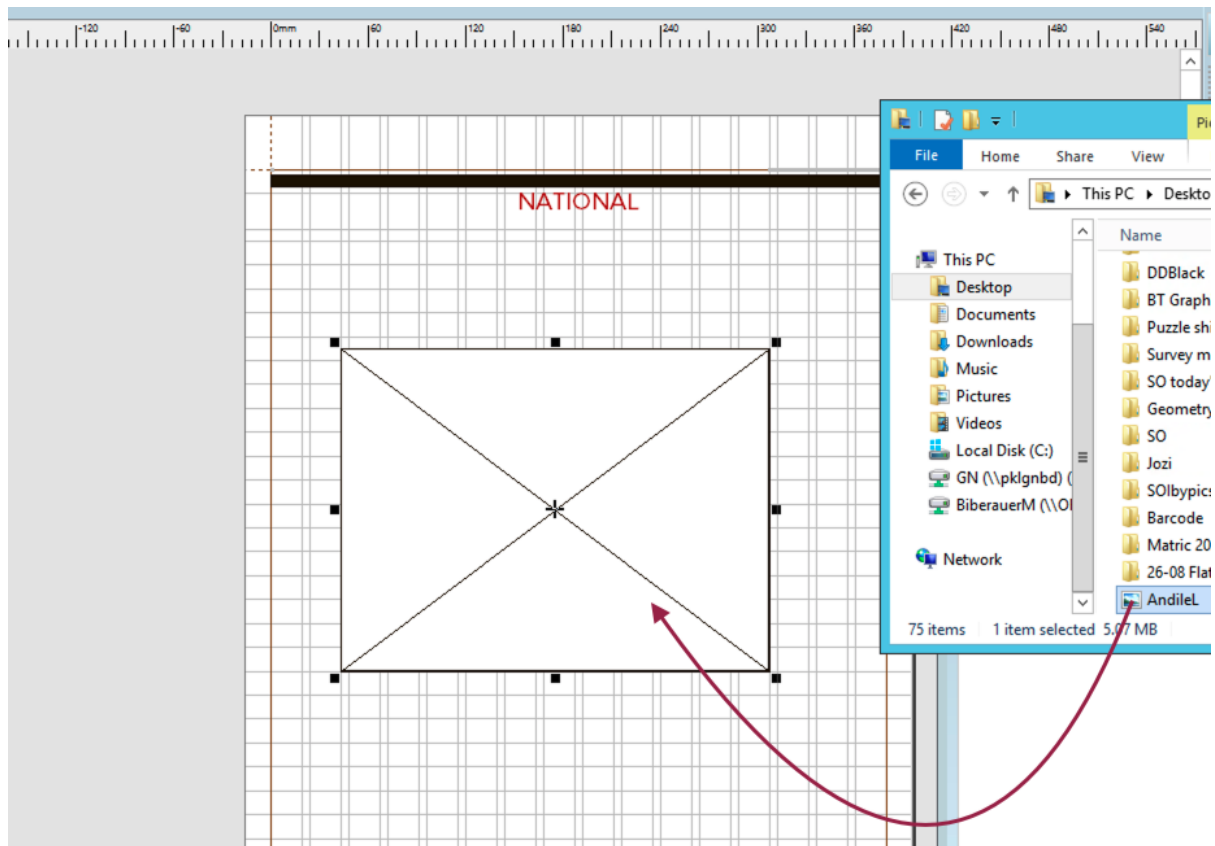


Confirm that the picture is what you want to use. Click the dropdown menu on the top right of the Tark webpage and select “Download” and click “GO”.

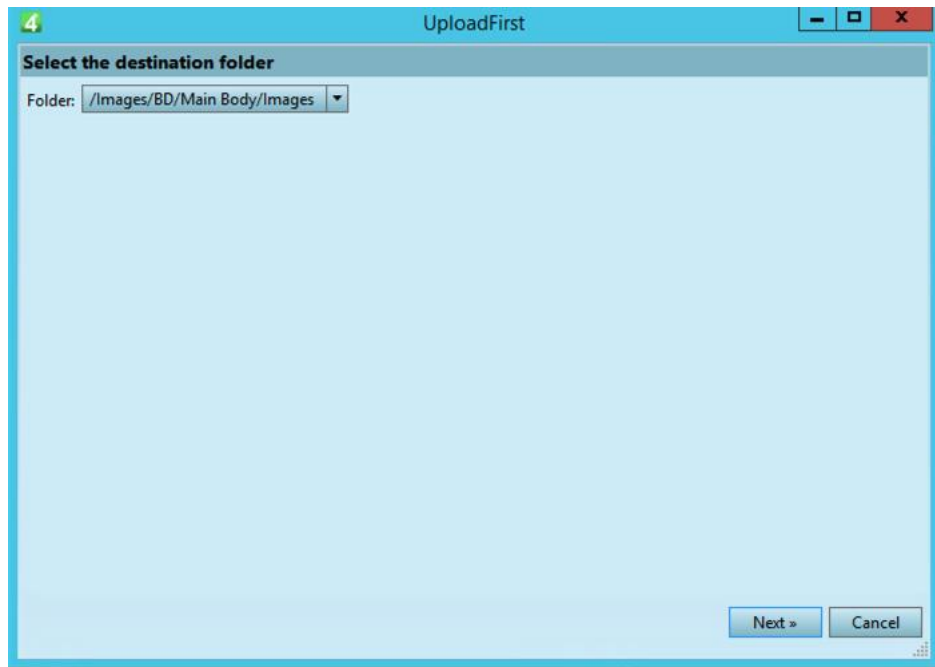


Name the picture something memorable and make sure you remember where you are downloading it to.

THE PROCESS FROM THIS POINT IS IDENTICAL TO THE PROCESS USED WHEN YOU HAVE RECEIVED A PICTURE VIA E-MAIL, OR SOMEONE HAS BROUGHT A PICTURE TO YOU ON A MEMORY STICK.



Drag the picture from Windows Explorer to the shape in which you want to use it.



Select the appropriate destination for your picture. In this case, I am using the picture in Business Day.

4 UploadFirst

Upload - Files information

If Title, Authors, Event date or Summary are left blank, these fields will be automatically filled with metadata read from the uploaded file(s), when present.

Name:

Authors: Werner Hills

Event date: 28/01/21 15 08 : 53 AM

Summary: 28 January 2020 - Addressing the media outside the City Hall on Thursday, Nelson Mandela Bay mayor Nqaba Bhanga. The Nelson Mandela Bay coalition has accused council speaker Buyelwa Mafaya and former councillor Andile Lungisa of plotting to disrupt Thursday's planned meeting. Picture Werner Hills

Keywords:

Keywords must be separated by commas

Source: User Upload

Next > Cancel

Complete the required metadata. The picture needs a name and a few keywords. Please don't just add rubbish – the picture will be updated in Tark to reflect where it was used, and which tags have been associated with the picture. Adding rubbish only makes the database less useful – garbage in, garbage out or GIGO.

4 UploadFirst

Upload - Files information

If Title, Authors, Event date or Summary are left blank, these fields will be automatically filled with metadata read from the uploaded file(s), when present.

Name: Andile

Authors: Werner Hills

Event date: 28/01/21 15 08 : 53 AM

Summary: 28 January 2020 - Addressing the media outside the City Hall on Thursday, Nelson Mandela Bay mayor Nqaba Bhanga. The Nelson Mandela Bay coalition has accused council speaker Buyelwa Mafaya and former councillor Andile Lungisa of plotting to disrupt Thursday's planned meeting. Picture Werner Hills

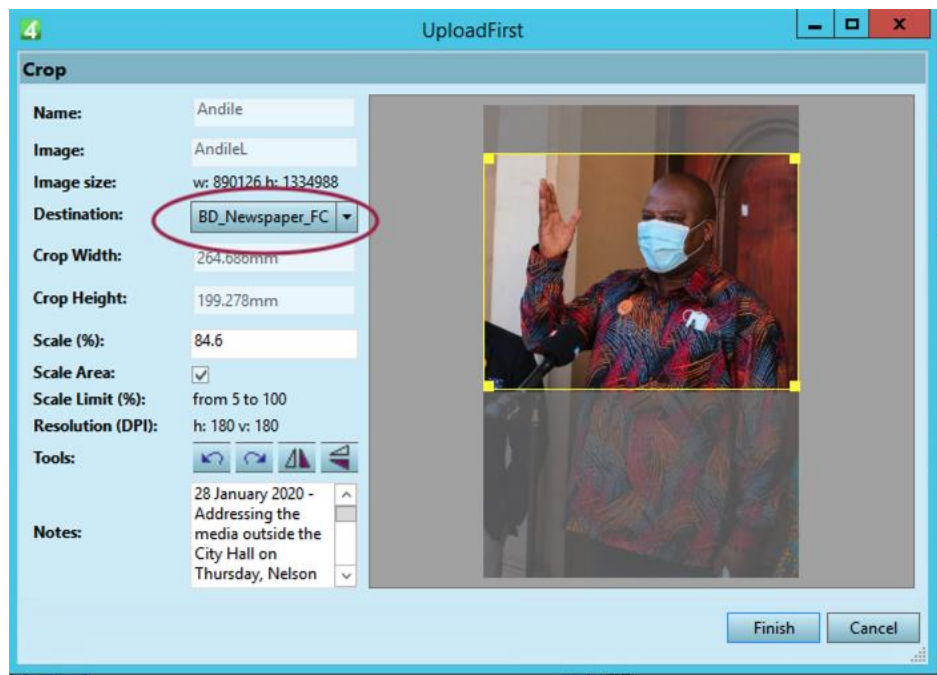
Keywords: Test

Keywords must be separated by commas

Source: User Upload

Next > Cancel

Click "Next" once you have completed the necessary information.



Crop the picture as desired on the next screen, and make sure that the colour correction is set for the title you are working on. I am working on Business Day and have selected the colour correction for Business Day. Each press prints differently and the colour correction has been optimised for that particular press.

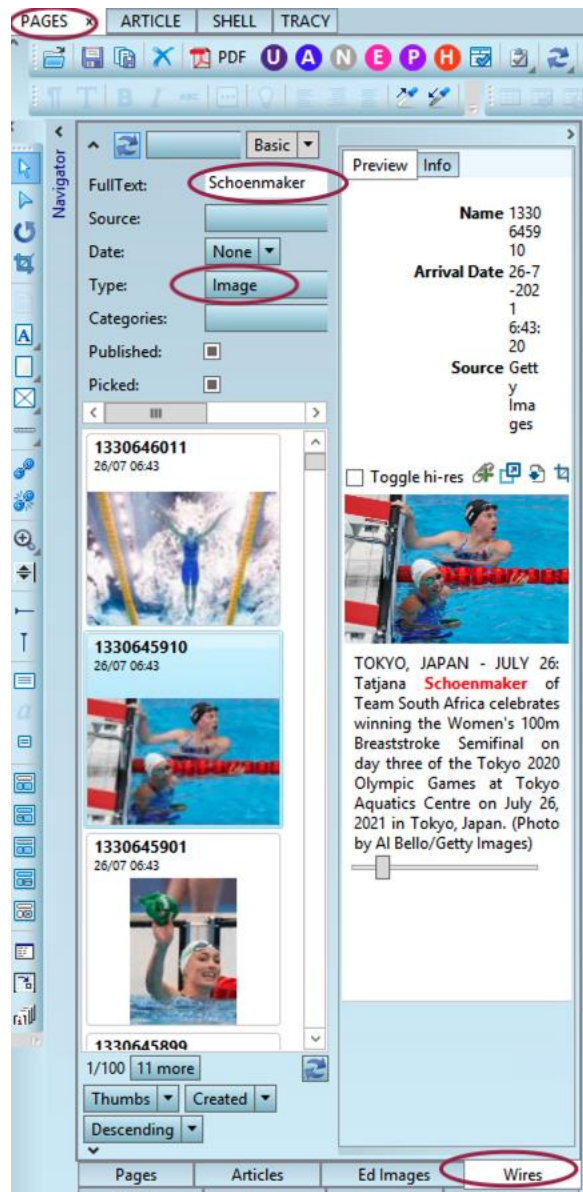


Once you click “Finish”, your picture will appear on page with a watermark showing that it is not yet colour corrected. The colour-correction process is automated, but will take a few seconds to run. Once the picture has been returned to GN in colour-correct format, the watermark will disappear.

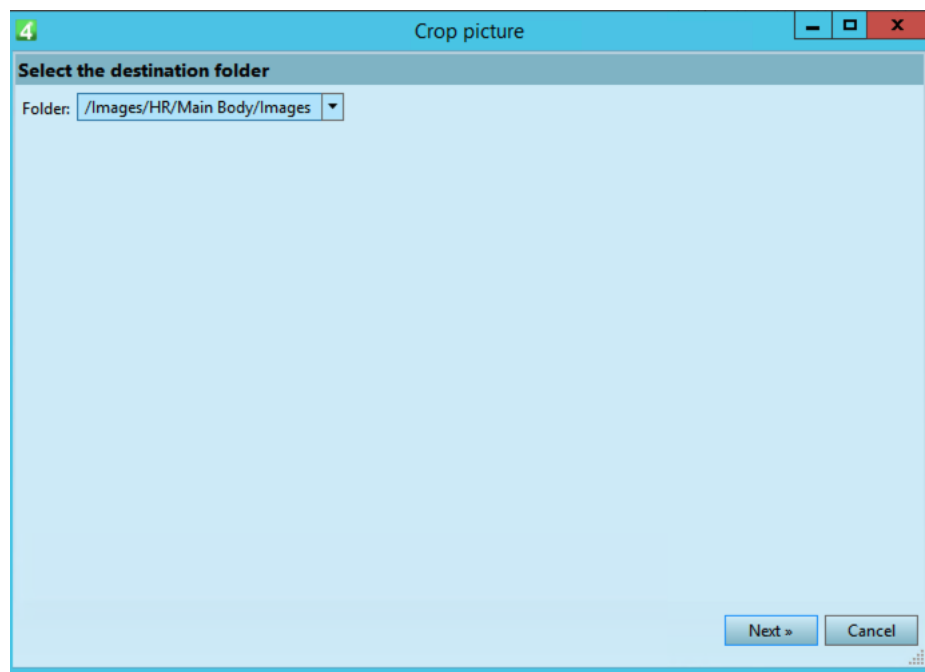
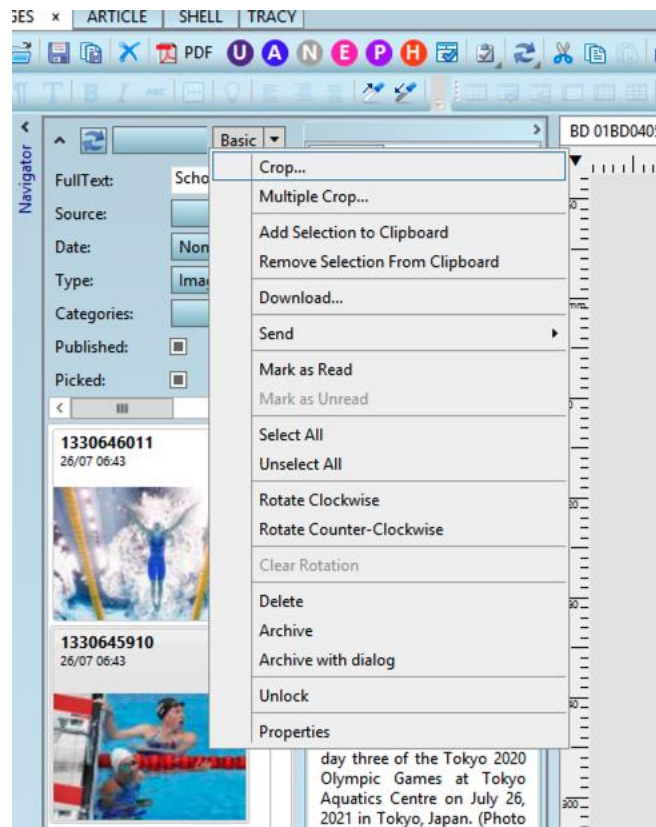


SELECTING A PICTURE FROM A WIRE FEED

Selecting a picture from the wires is a more straightforward process. First you need to select the “Wires” tabitem from the “Pages” main tab. Configure the search using the available options:

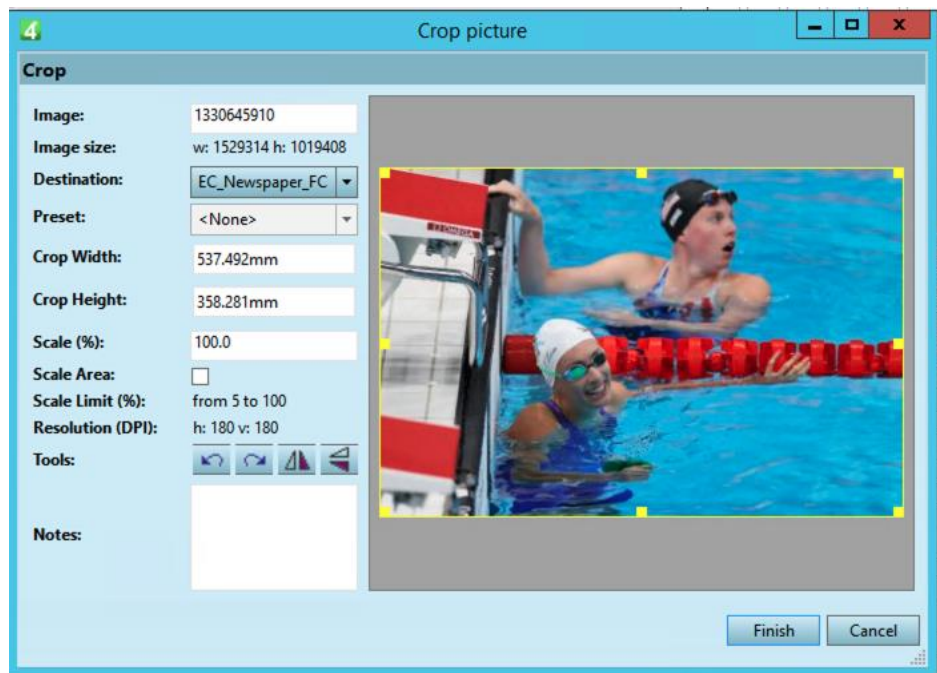


Right-click the picture that you wish to use and select the “Crop” option.



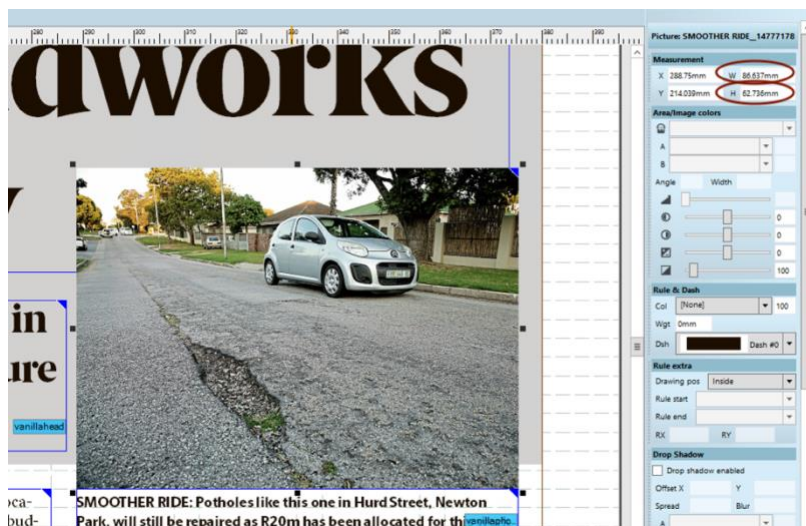
Select the appropriate destination for your picture. In this case, I am using the picture in The Herald.

Wire pictures usually come with comprehensive XMP information – so it is unlikely that you will need to complete any meta information.



Crop the picture as desired on the next screen, and make sure that the colour correction is set for the title you are working on. I am working on The Herald and have selected the colour correction for coastal newspapers. Each press prints differently and the colour correction has been optimised for that particular press.

A NOTE ON SIZING PICTURES: MOST WIRE IMAGES ARE VERY LARGE. IF YOU LOOK AT THE CROP WIDTH AND CROP HEIGHT OF THE PICTURE ABOVE, IT IS MORE THAN HALF A METRE WIDE – THAT’S AS WIDE AS A BROADSHEET PAGE IS HIGH!



TAKE A LOOK AT THE SPACE THAT YOU HAVE ALLOCATED TO YOUR PICTURE ON PAGE AND ADJUST THE SIZE OF YOUR IMAGE APPROPRIATELY. THERE IS NO POINT SENDING THROUGH A PICTURE AT ITS FULL SIZE (50CMS WIDE) IF YOU ARE USING IT IN A 8,6CM WIDE SPACE. USE THE CROP DIMENSIONS WHEN SELECTING A PICTURE TO SIZE THE PICTURE APPROPRIATELY. SO FOR AN 8CM WIDE PIC, USE A CROP

WIDTH OF 10CM TO 12CM. THE ONLY REASON FOR THE SLIGHTLY GREATER SIZE OF THE PICTURE IS TO GIVE YOU SOME WIGGLE ROOM WHEN CROPPING A PICTURE. THE PHYSICAL SIZE OF A PICTURE WILL NOT RESULT IN IMPROVED PRINT QUALITY. IN OTHER WORDS, SCANNING A PICTURE AT 30CM IN WIDTH, AND THEN SQUEEZING IT INTO A 10CM-WIDE SPACE, WILL NOT RESULT IN BETTER PRINT QUALITY.



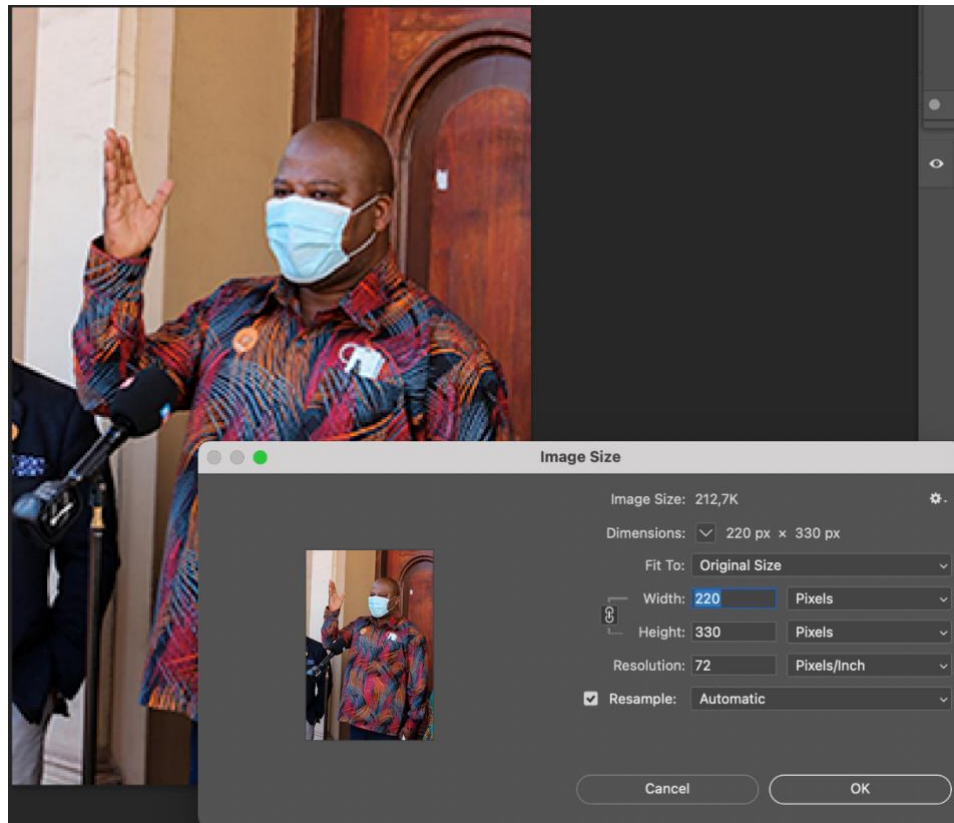
Once you click “Finish”, your picture will appear on page with a watermark showing that it is not yet colour corrected. The colour-correction process is automated, but will take a few seconds to run. Once the picture has been returned to GN in colour-correct format, the watermark will disappear.



GRAPHICS

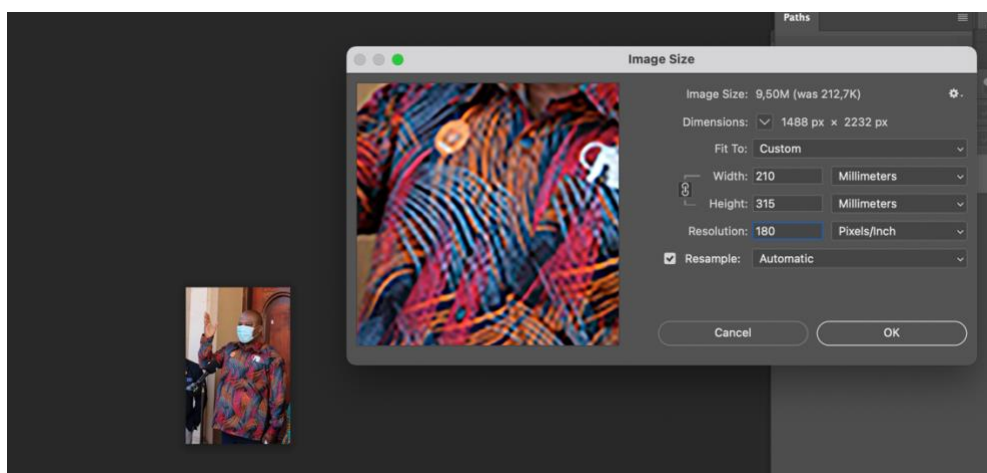
Graphics are dealt with distinctly. As mentioned earlier in this document, pictures (JPGs, etc) are pixel-based representations of an image. While they look remarkably good on screen, quality fails quickly in print if too much information is lost.

Let's look at this in detail using the picture of Andile Lungisa. Let's say, for argument's sake, that this picture was first used online, and it was used at 220pixels wide. All looks OK on screen:



However, later in the day, the editor decides that the picture needs to be used as the main picture on page 1. And suddenly things don't look so great ...

In print, that image is less than 8cm wide, and the resolution is still a very low 72dpi. Sure, we can just change the numbers in Photoshop.



The result here is going to be a very poor picture which lacks any kind of detail.



Clearly, this would be even more problematic if we applied it to text. **NEVER** process a graphic as a picture! As stated earlier, JPG is a lossy format. And if your text happens to fall within the range of colour-shedding then it could start to look very iffy.

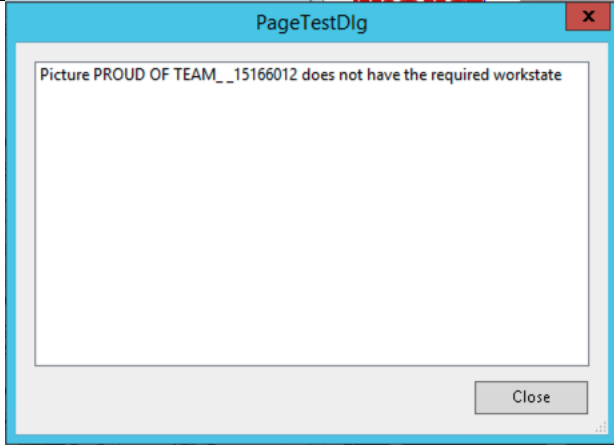
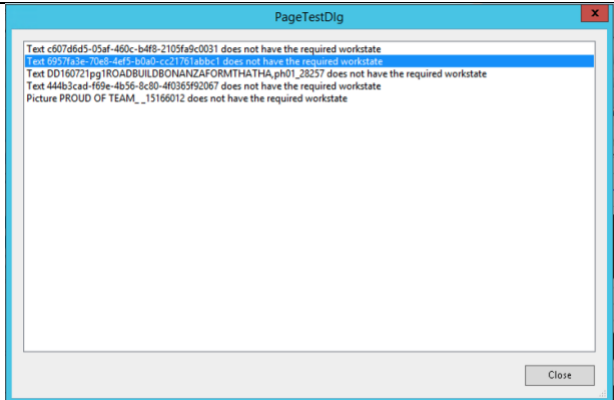
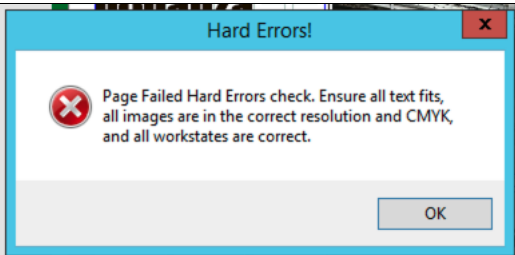
Ideally, graphics need to be saved in a lossless format such as PDF. Ask your GN4 admin to give you a shortcut to the graphic validation queue and make sure all your graphics are supplied as PDF. Putting these graphics through the validation queue will ensure the best possible quality.

Once processed through the validation queue – graphics will become available in the “graphics” subfolder of the images folder of the title concerned.

TROUBLESHOOTING

WHAT COULD POSSIBLY GO WRONG?

Well, quite a lot, actually. But the good news is that diagnosing problems is quite simple. I am going to approach possible errors as a list of FAQs and then explain how to resolve the issues.

Error message	Resolution
	This message can be caused by one of two scenarios. - A picture has accidentally been sent to a text folder → this can happen if you lasso a whole article to move it to the production>>page folder. In this case, Tap letter T and check that all your images are purple in colour - There could be an empty picture on the frame of the paste board In this case check for empty picture frames behind pictures, washes, etc
	Text in the wrong workstate – note you will get one message for each text element (headline, body, caption, pullquote, etc) Resolution: hit letter T and find all text that is not Kawasaki Green. That will be the text in the wrong workstate Note that the name on this text indicates that it updated while a sub was working on the text attached to the page. VNB: move the assigned text to the “In_progress” folders before you start linking it to page!
	This multi-error message may occur when you try to final print a page. Please check the page for the elements highlighted. Non-fitting text elements will show a red border. Image resolutions can be checked by selecting a picture and tapping the letter ‘O’. Minimum printable resolution is 180 DPI. Also be aware that items not on the page, but on the pasteboard, will also generate errors. As a general rule, all items should be taken off the pasteboard prior to final print
Page fails to softproof	When you print a softproof, and no mail is sent. The most likely suspect is one of the images. Pages will fail to generate softproofs if one or more of the images fall outside of printable resolution. This could be too great a resolution (above 1200dpi), too low a resolution (below

	180 dpi) or because one of the images is distorted. Resolution: tap letter 'O' after selecting a picture and check the resolution for every image on the page. Remember that the advertisements are also pictures!
--	--

Objects

D or Ctrl+right+click – Duplicate
S – Split into default columns
Shift+S – Split dialogue box
1 to 9 – Split into amount
Shift 1 to 9 – Split into head and columns
Ctrl+period – Increase width
Alt+period – Decrease width
Shift+Ctrl+period – Increase width more
Shift+Alt+period – Decrease width
Ctrl+comma – Increase height
Alt+comma – Decrease height
Ctrl+question – Increase all
Alt+question – Decrease all
Shift+Ctrl+question – Increase all more
Shift+Alt+question – Decrease all more
Shift+Ctrl+H – Stretch to page height
Shift+Ctrl+W – Stretch to page width
Shift+Ctrl+T – Stretch to top of page
Shift+Ctrl+B – Stretch to bottom of page
Shift+Ctrl+L – Stretch to left margin
Shift+Ctrl+R – Stretch to right margin
Shift+right – Extend right by 1 column
Shift+Alt+right – Extend right by 1 point
Shift+Ctrl+left – Extend left by 1 column
Shift+Ctrl+Alt+left – Extend left by 1 point
Shift+down – Extend bottom by 1 vg
Shift+Alt+down – Extend bottom by 1 point
Shift+Ctrl+up – Extend top by 1 vg
Shift+Ctrl+Alt+up – Extend by 1 point
Shift+left – shrink right by 1 column
Shift+Alt+left – Shrink right by 1 point
Shift+Ctrl+right – Shrink left by 1 column
Shift+Ctrl+Alt+right – Shrink left by 1 point
Shift+up – Shrink bottom by 1 vg
Shift+Alt+up – Shrink bottom by 1 point
Shift+Ctrl+down – Shrink top by 1 vg
Shift+Ctrl+Alt+down – Shrink top by 1 point

Quick selection

Alt+drag – Hand grabber
Ctrl+2 – Zoom tool
P – Polygon tool
R – Rotate tool
V – Rule tool
B – Box tool dialogue
Shift+B – Box default
Shift+Alt+B – Unbox
F – Frame tool
H – Head and body tool
I – Image box tool (placeholder)
L – Link
U – Unlink
A – Article panel (tree)
Shift+F – Frame below
Shift+I – Image
Shift+Ctrl+I – Image over columns
Alt+A – Rule above
Alt+B – Rule below
Alt+L – Rule left
Alt+R – Rule right
Ctrl+Alt+left – Rule to centre
Ctrl+Alt+right – Rule to centre
Shift+Ctrl+F – Pull quote at pointer
Ctrl+H – Replace with another
Ctrl+R – Text wrap

Moving objects

Click – Select
Ctrl+click – Select underlying
Ctrl+A – Select all
Shift+A or Shift+right click – Select article
Shift+Ctrl+A – Select linked frames
Z – Unselect
Tab – Select next
Shift+Tab – Select previous
Ctrl+B – Move to bottom of stack
Ctrl+F – Move to top of stack
Down – Move down 1 nudge
Alt+Down – Move down 1 point
Ctrl+Down – Move down 2 nudges
Up – Move up 1 nudge
Alt+Up – Move up 1 point
Ctrl+Up – Move up 2 nudges

Left – Move left 1 column
Ctrl+left – Move left 1/2 column
Ctrl+Alt+left – Move left 1/2 gutter
Alt+left – Move left 1 point
Right – Move right 1 column
Ctrl+right – Move right 1/2 column
Ctrl+Alt+Right – Move right 1/2 gutter
Alt+right – Move right 1 point

Alignment

Shift+Ctrl+T – Vertically top
Shift+Ctrl+B – Vertically bottom
Shift+Ctrl+C – Horizontally centred
Shift+Ctrl+V – Vertically centre
Shift+Ctrl+L – Left
Shift+Ctrl+R – Right
Shift+Ctrl+G – To grid
Shift+M – To closest module
Shift+C – To closest column
Shift+N – To nudge

Images

Shift+I – Insert image
Shift+Alt+plus or Shift+rotate backwards – Zoom image in
Shift+Alt+minus or Shift+ rotate forwards – Zoom image out
Ctrl+? – Increase all
Alt+? – Decrease all
Shift+Ctrl+? – Increase all more
Shift+Alt+? – Decrease all more
Double click – Crop tool

Viewing pages

F4 – Open last page(s)
Shift+F4 – Open last object(s)
Ctrl+W – Close page
E – View type labels
T – Tracking mode
F10 – Toggle view
F3 – Redraw
Home – First page
End – Last page
Page up – Previous page
Page down – Next page
F12 – Show linked

+ – Zoom in
- – Zoom out
Ctrl+1 – Zoom fit
Ctrl+2 – Zoom marquee
Ctrl+3 – Zoom percentage
Ctrl+4 – Zoom fit width
Ctrl+5 – Zoom fit all
Ctrl+6 – Zoom fit all width
Ctrl+7 – Zoom article
Ctrl+8 – Zoom selection
A – Toggle article palette
O – Crop dialogue box
Alt+N – Toggle Navigator
Shift+Alt+P – Display preferences
Ctrl+N – New article
Ctrl+M – Toggle paragraph palette
Ctrl+T – Toggle control palette

Page editing

F7 – Fit frames to text
Select image, point edge and then press F8 – Fit article by picture

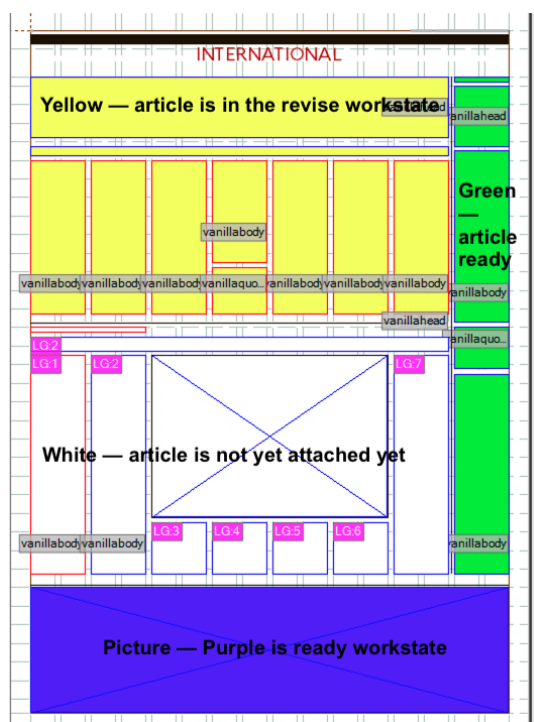
Other

F5 – Refresh text
Ctrl+F5 – Refresh all
Ctrl+S – Save
Backspace – Clear current
F2 – Select format
F6 – Browse libraries
Alt+N – Stickies

APPENDIX 2

THE MINI GUIDE

1. Sync to GN4 (in CosMos)
2. Find your story in SO / CosMos / News or Sports or Opinion or Features
3. Move it to SO / Production / In_Progress / News or Sports or Opinion or Features before layout
4. Open your page
5. Press Y for layers
6. Find story shapes in the library
7. Link story and add picture
8. A – to check what is sent with the story from CosMos (can only do on the page)
9. Send story to SO / Production / Revise
10. T – to see the workstate colours of stories on page



11. F10 – to remove guides and shapes
12. P to send page for proofing
13. Make changes
14. E to send page to print

MOVING AROUND IN FRED – THE REAL WORLD

If you are familiar with GN3, start here! Thanks to Wendy for this section!!

THE SOWETAN HAS BEEN USED IN EXAMPLES HERE, BUT IT APPLIES TO ALL TITLES

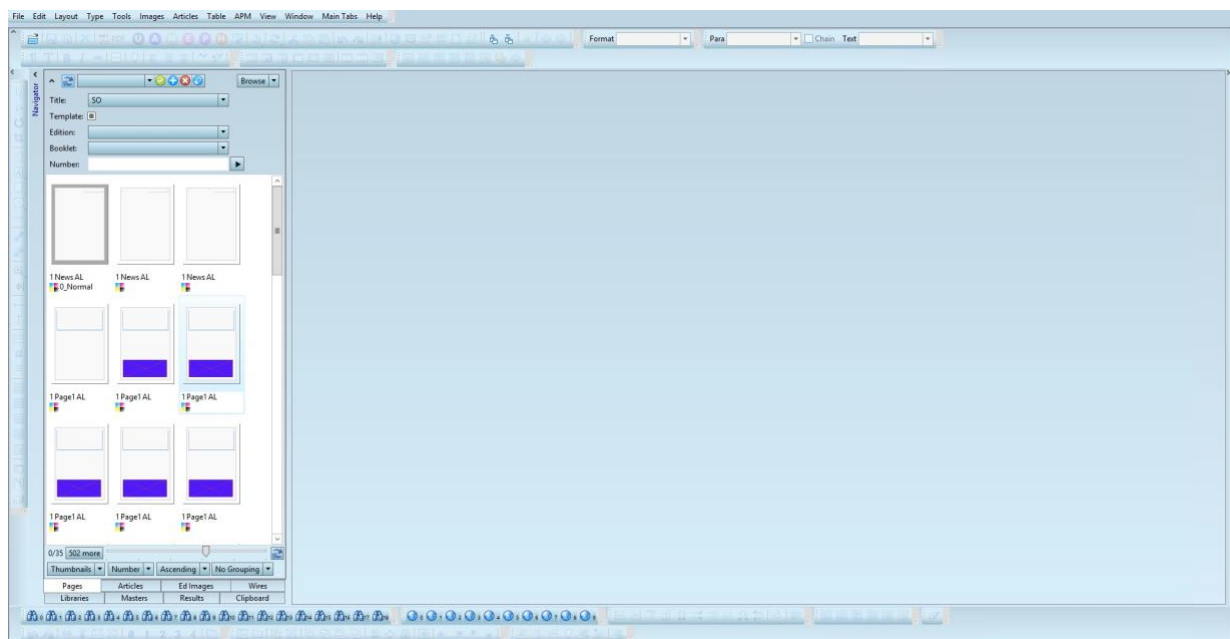
FRED4

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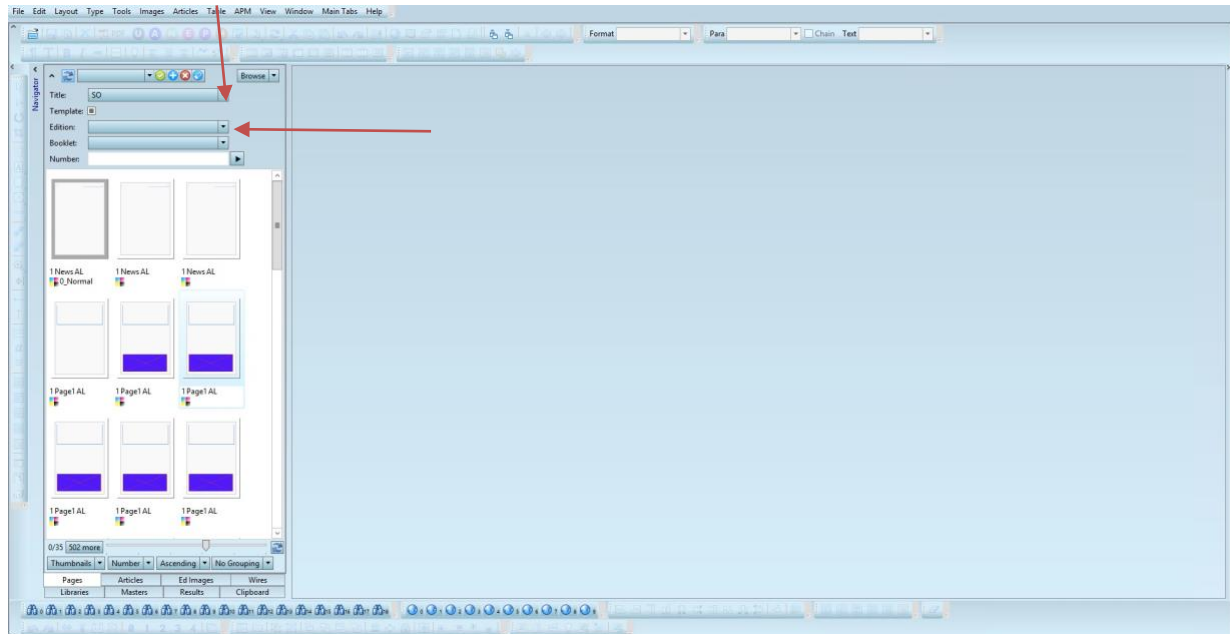
This is Fred4 with the Pages view up. (Pages only get a tab name when other tabs are open.) The Navigator is on the left, and on the right is the screen in which you will work when you open a page.

You can pick a colour scheme from Help: UI Themes: Color Scheme.

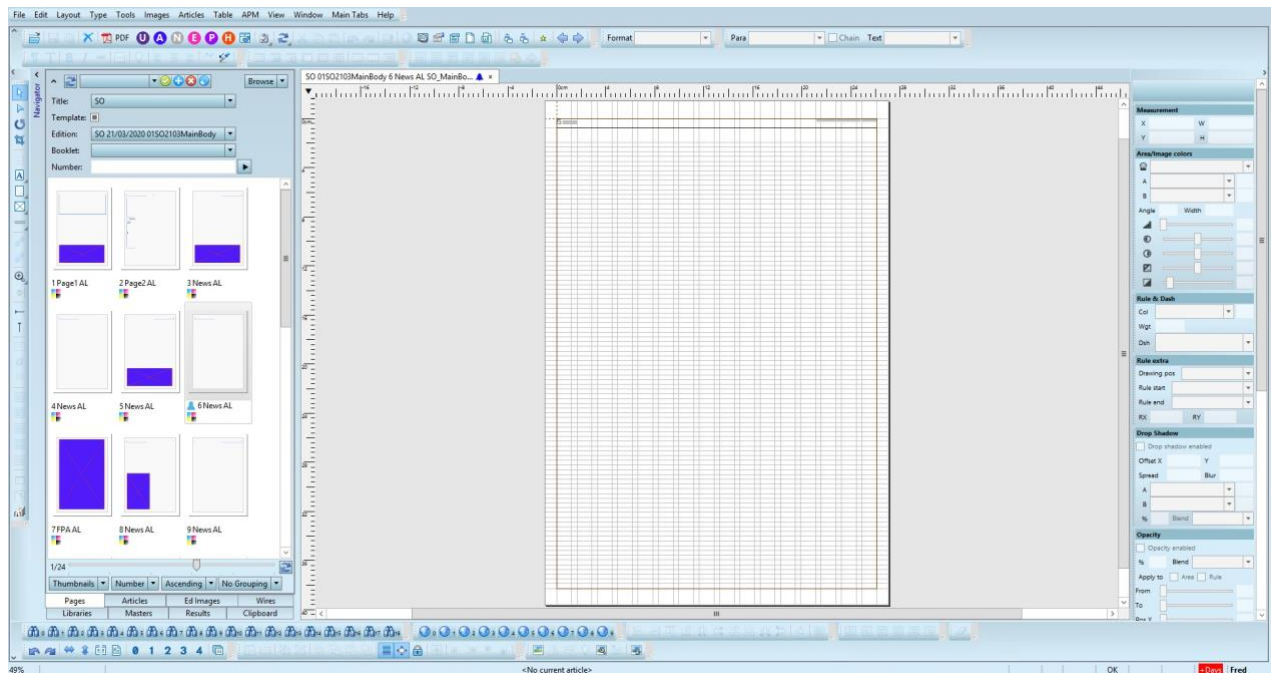


TO OPEN A PAGE OR PAGES

In the Navigator, go to Title click on the arrow and choose the title you want to work on. Then choose the Edition by selecting from the dropdown.



Double click on the selected page you want to open, or drag the page into the right window frame.



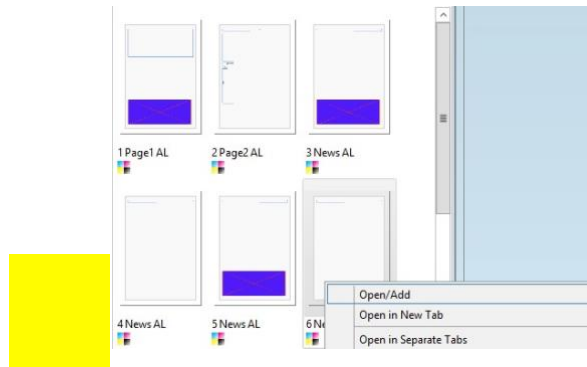
Or you can right click on the page and open it by clicking on Open/Add.

Open/Add

To open a single page, or to add a page or pages to that window.

OPEN IN NEW TAB

To start a new tab of page/pages. Open/Add will add new pages to this window when the window is active.

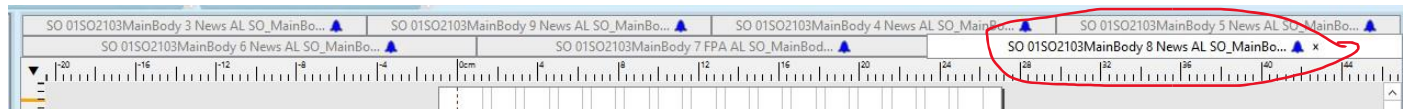


To open multiple consecutive pages at once, highlight the pages you want by pressing Shift+left mouse button, click on the first and last pages. The ones in-between will be highlighted as well. Then right click and choose Open/Add.

To open various individual pages at once, press Ctrl+left mouse button and click on each one, then Open/Add or drag these to the right window.

Clicking on Open in New Tab will cause all the selected pages to open up in a single window.

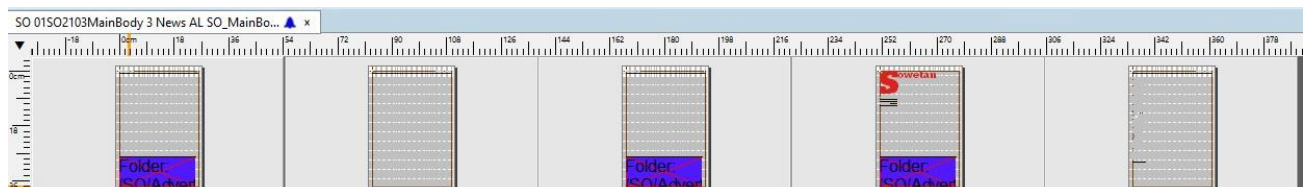
The name of the current page is highlighted at left.



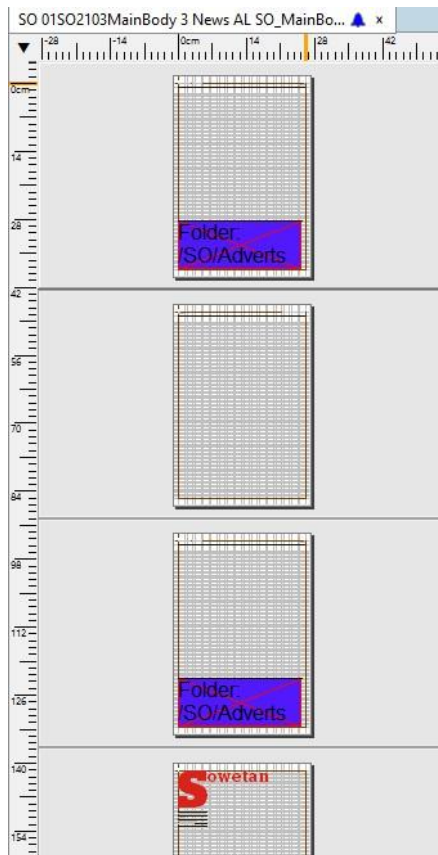
Ctrl-mousewheel to zoom in or out to see them or to view more than one page at once in a single window, click on 0 1 2 3 4 at the bottom of the Navigator to get various options of displaying a multi-page view.



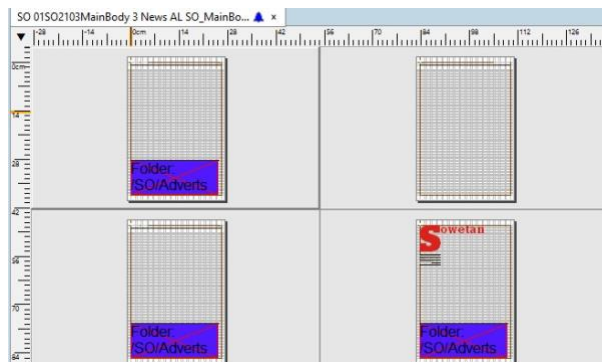
0 = pages in a horizontal row (within window)



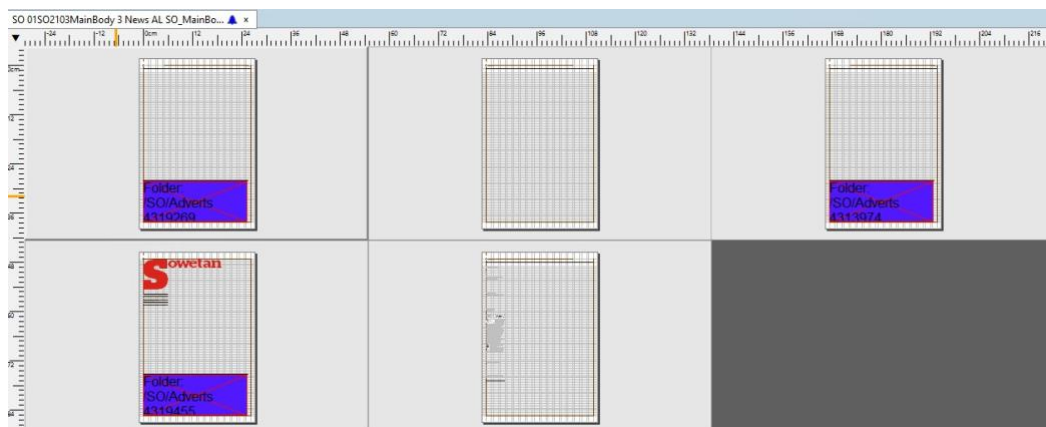
1 = pages in a vertical row (run deeper than the window)



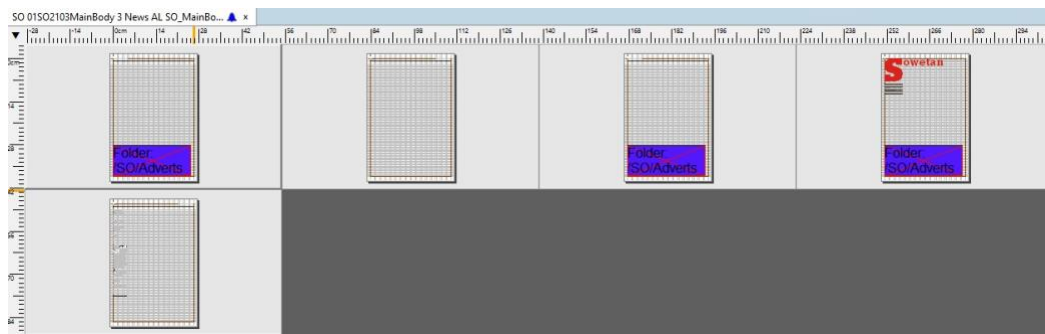
2 = two across horizontally, and down vertically (bigger than the window)



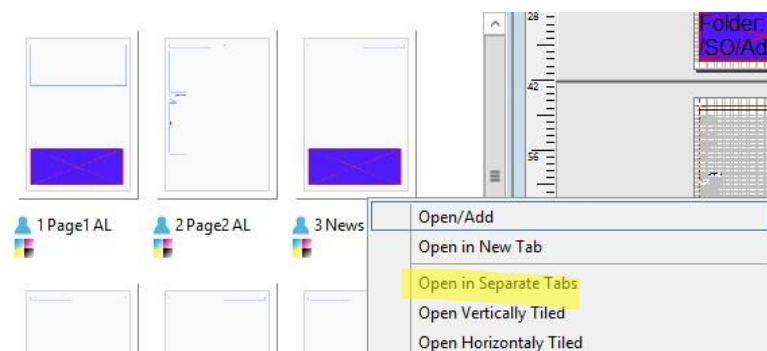
3 = tiled view of pages within the window



4 = four in a row horizontally, and tiled

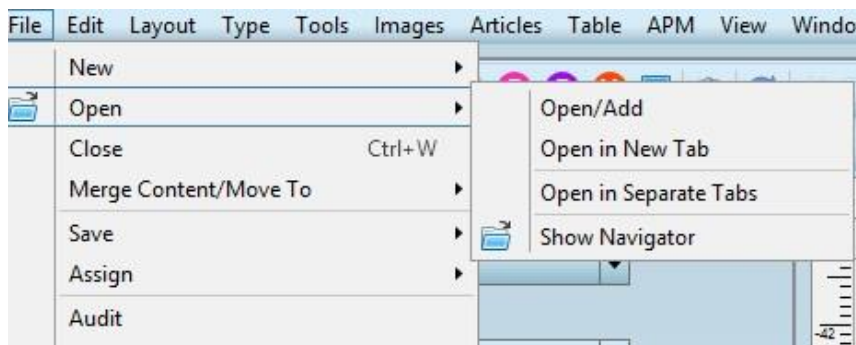


Click on Open in Separate Tabs (on a multiple selection at once) when you want the pages to open individually, each in its own tab.



These pages can only be accessed by clicking on each tab. You will not be able to see them in a single view (one window).

Alternatively, you can find the same options under File: Open



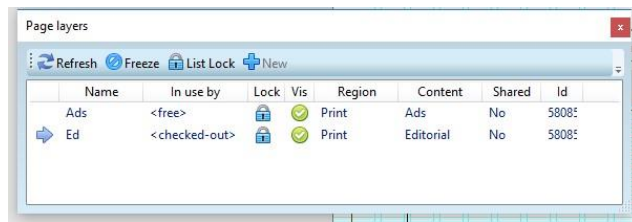
PAGE LAYERS

Shortcut: Y

Click on the Layers Palette icon.

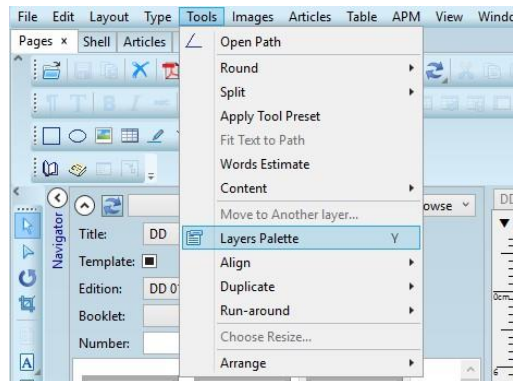


This will bring up the dialogue box. Note, the editorial layer will be checked out by default

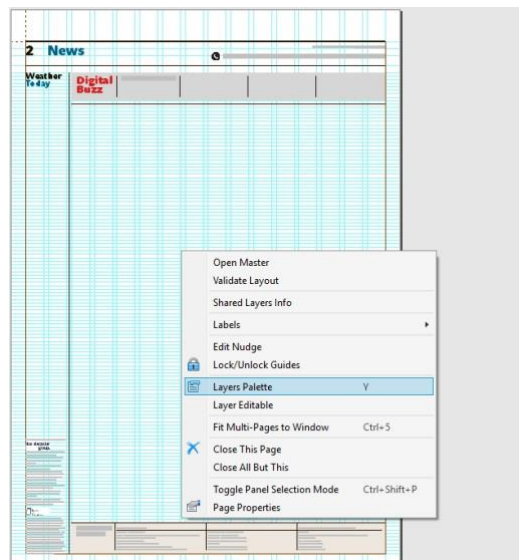


Or click on the top toolbar Tools: Layers Palette.

This will make the Layers Palette a fixed pop-up in Fred4 when a page is launched. If no pages are open, it will not open



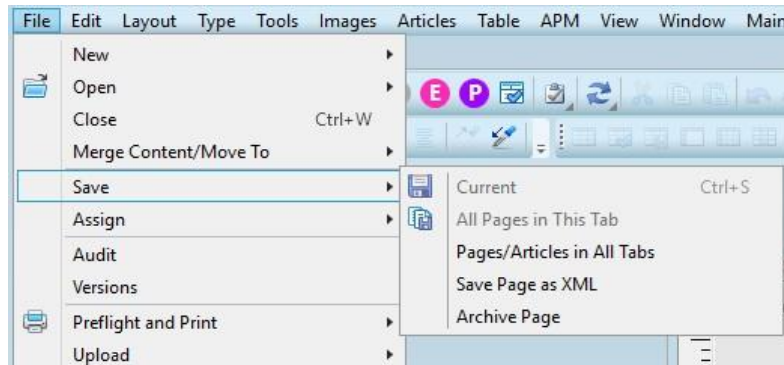
Right-clicking on the page also opens a menu with the Layers Palette in the middle of the options.



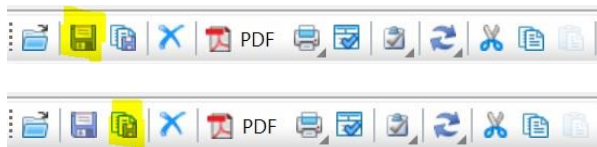
TO SAVE A PAGE

Shortcut: Ctrl+S

Click on File then click on Save and choose an option



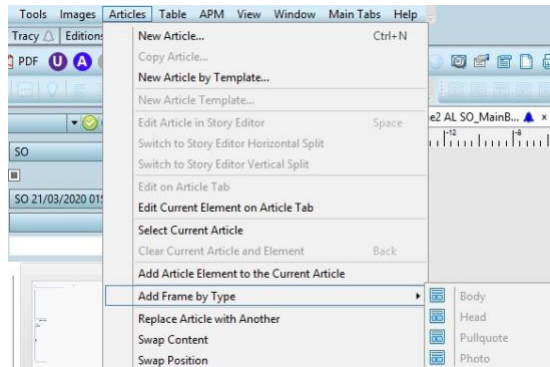
Click on the Save Changes icon, or the Save All icon.



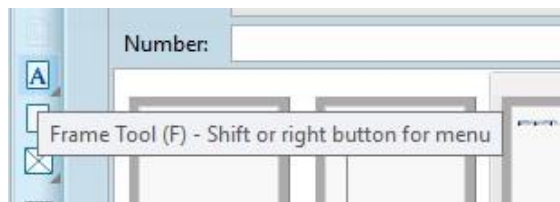
TO CHOOSE A FRAME

Shortcut: F

Click on Articles, then click on Add Frame by Type and choose a frame type.

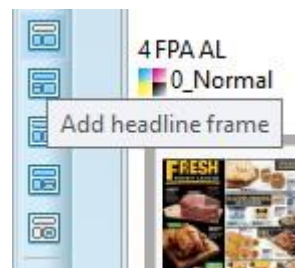


Or you can click on the Frame Tool in the left toolbar, and then drag the mouse on the page to create the frame block.



If you press shift+RMB on the grey arrow, it will offer you the different frame options.

You can repeat this action for the next frame required or click on the Add frame tools at the left toolbar to select the type of frame you need to add.



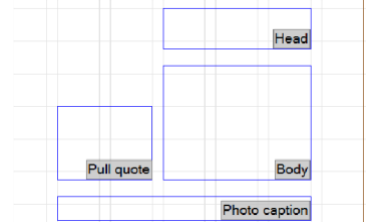
Add frames can also found at the bottom of the screen. Its exact position will depend on what order you activate your various toolbars, and the size of your screen.



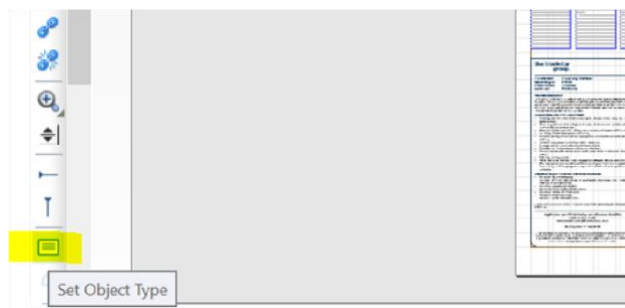
TO CHOOSE A DIFFERENT TYPE OF FRAME

Shortcut: Ctrl+F2

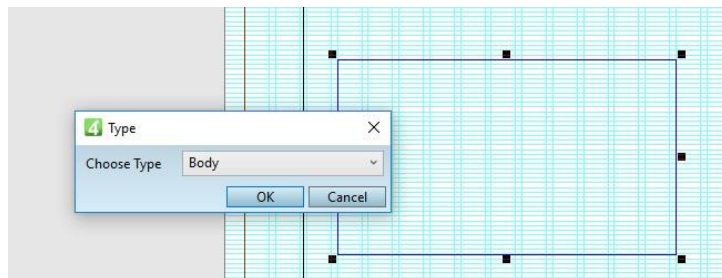
You can use the Type labels button to check the identity of your frames.



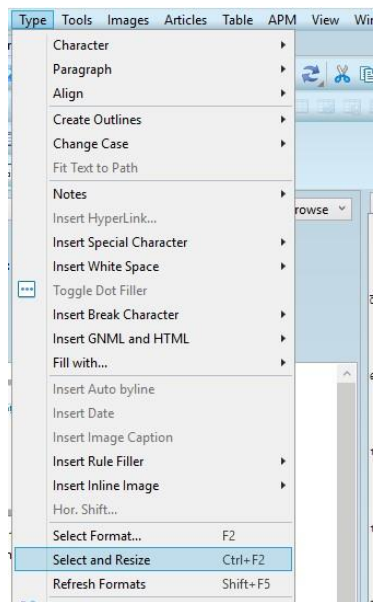
If you put the wrong kind of frame on page, eg a body frame instead of a head frame, it can be replaced by bringing in a new frame, or simply changed (*before it is linked*) with the Select Object Type button in the toolbar on the left.



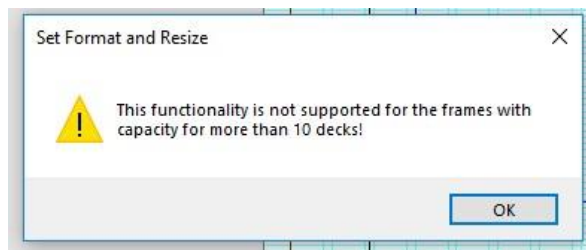
It will bring up the drop-down menu which will indicate its *current type* of frame, then simply choose the type of frame you want to change it to.



Or go to Type: Select and Resize, (Ctrl-F2) the same dropdown menu will appear.



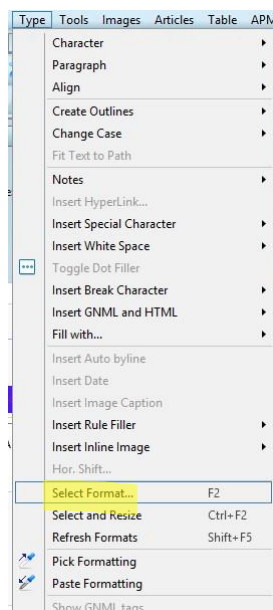
If this appears, click on OK, and the format you want will be in place.



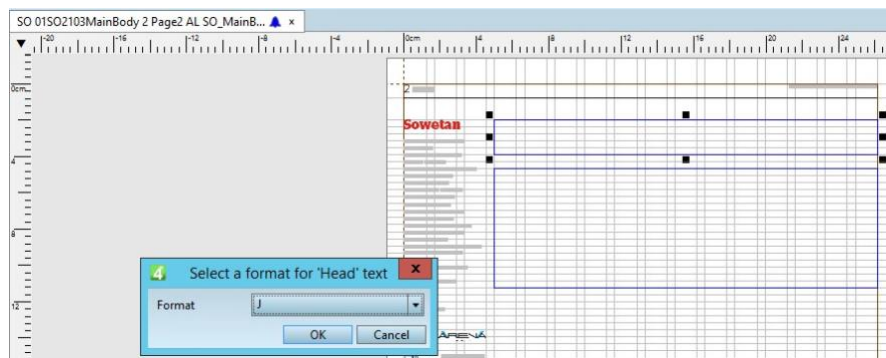
TO CHOOSE/CHANGE A FORMAT

Shortcut: F2

Click on Type: Select Format



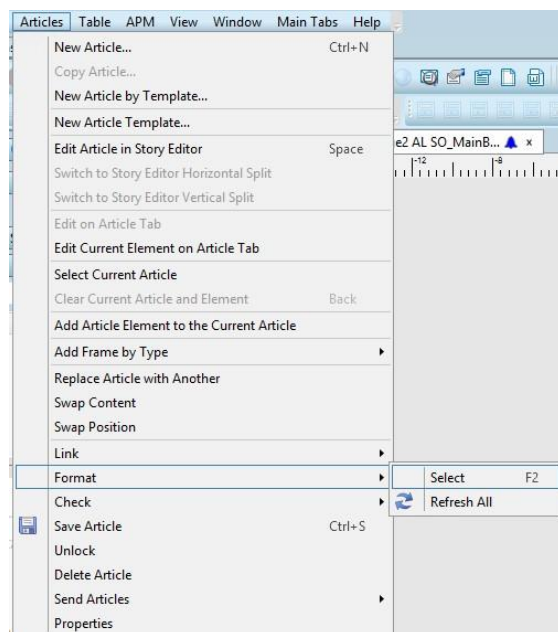
This will bring up a drop-down menu on page. Choose the format.



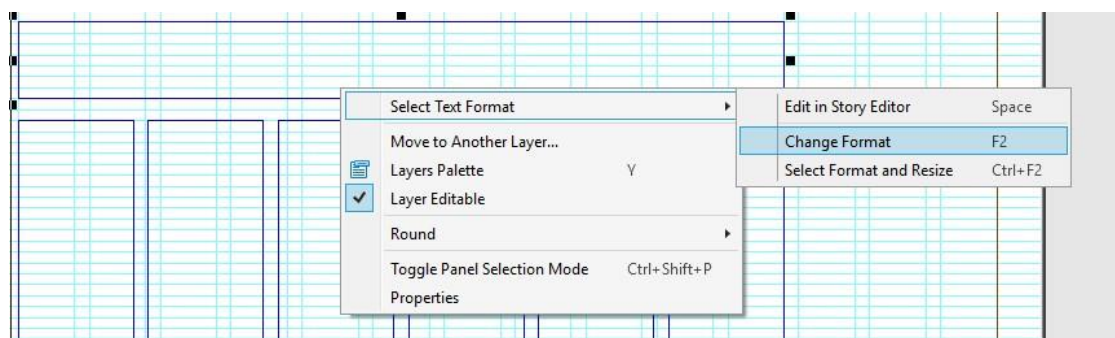
Or go to Format on the top toolbar and select from the dropdown



Or click on Articles: Format: Select



Alternatively, use the RMB, and at the top of the menu Select Text Format: Change Body Format

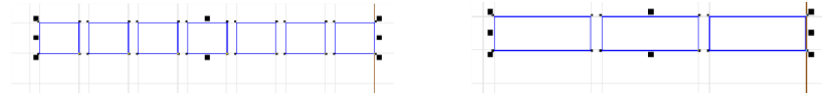


TO SPLIT A FRAME INTO COLUMNS

Shortcut 1:

S (for split - *not D for divide*)

This will split (divide) the frame automatically into the number of columns *to match the underlying master*



Shortcut 2:

Press the number of columns you want, eg 1 2 3 4 5 up to 9. This divides it into the requisite number of columns, with the default gutter between

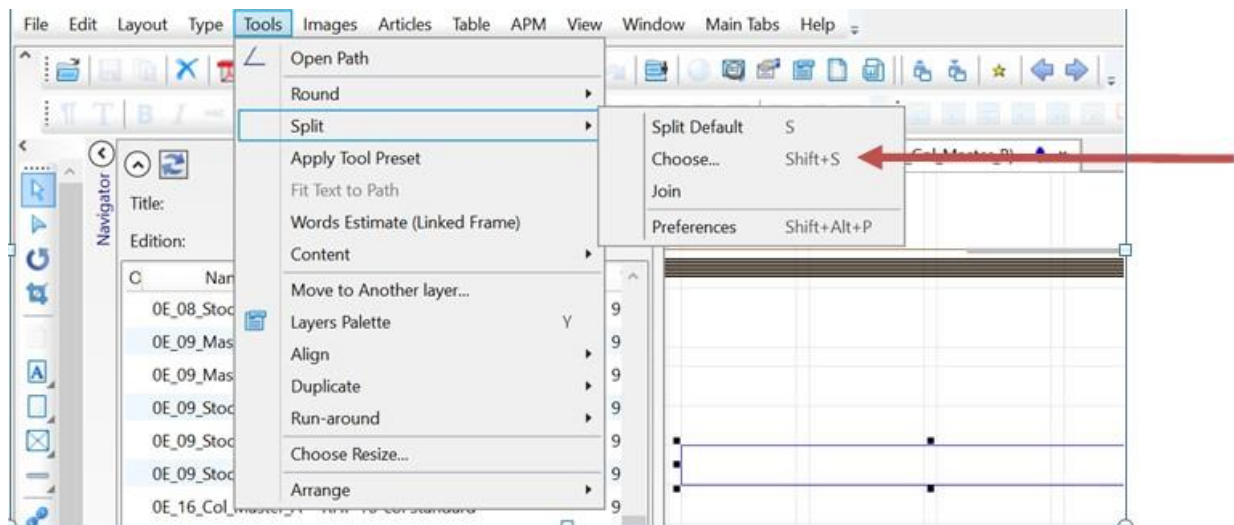
Beyond 9

columns...

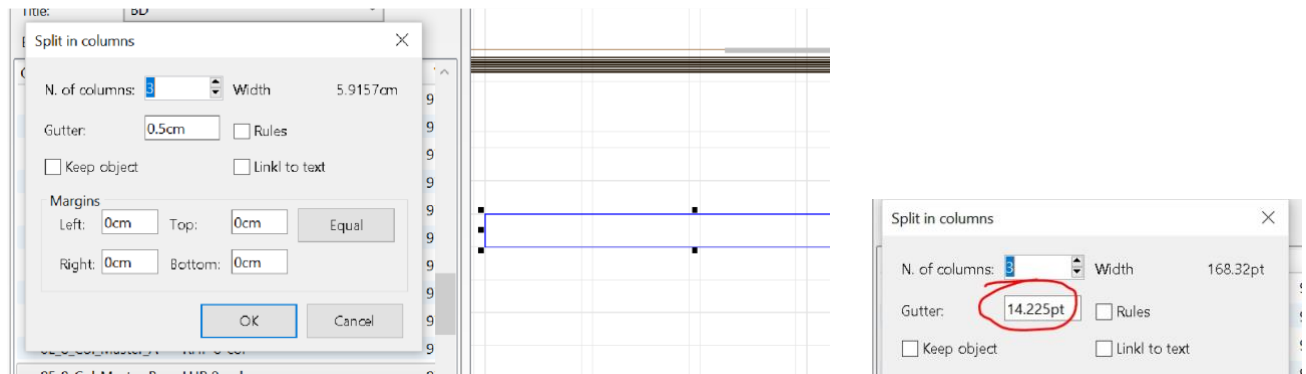
...Shortcut 3:

Shift+S

Or, once you have clicked on the frame, click on Tools: Split: Choose.



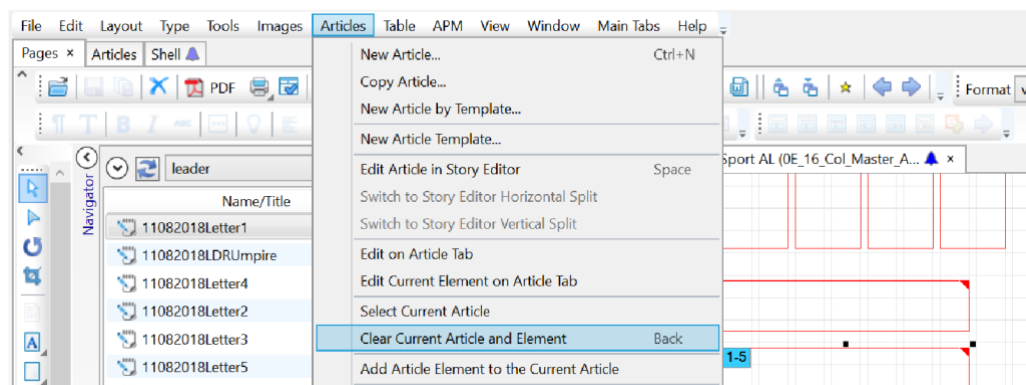
This dialogue box allows for more divisions than 9 and allows you to choose the size of the gutter, if you're not using the default (5mm or 14.225pt), as well as inserting rules between the columns if required. (The unit of measure, points, cm or mm depends on your preferences, set at Edit: Preferences on the top Fred toolbar or Shift-Alt-P, Main)



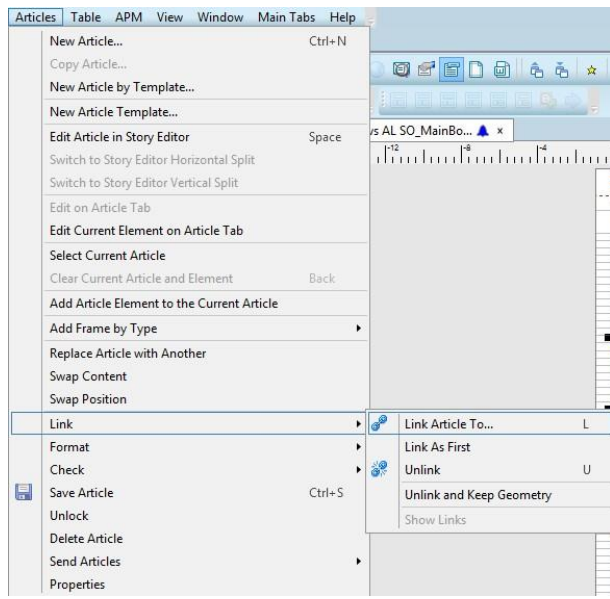
TO LINK TEXT

Shortcut: L

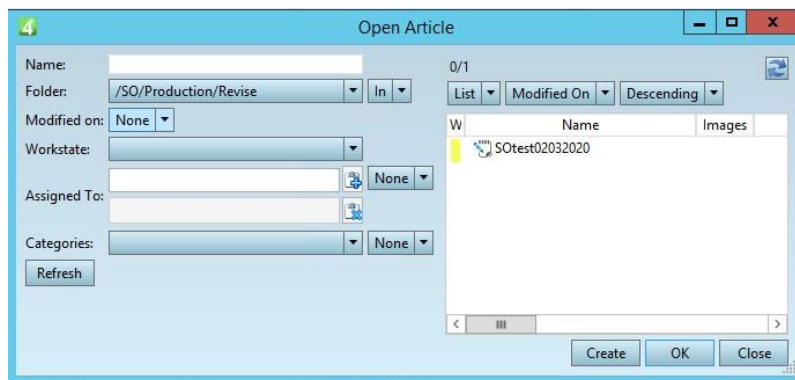
(THE ARTICLE THAT IS CURRENT, IE IS SHOWING IN THE BOTTOM TOOLBAR WILL BE LINKED TO FRAMES. BEFORE LINKING *ANOTHER* ARTICLE PLEASE ENSURE YOU CLEAR CURRENT USING BACKSPACE OR ARTICLES: CLEAR CURRENT ARTICLE AND ELEMENT. IF NOT, THE ARTICLE THAT *IS* CURRENT WILL ALSO BE LINKED TO THE NEW FRAMES.)



To link text to a frame, you can also click on Articles: Link: Link Article To.

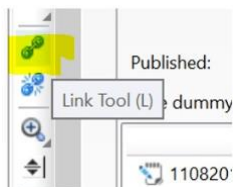


This dialogue below will pop on the page with the *previously selected folder* as the current one, so if your story is not in this folder, change it to the one you need. Then double click on the article you want to link to the frame or click one and press OK.



You can also link by dragging the article from the Navigator panel to the selected frame.

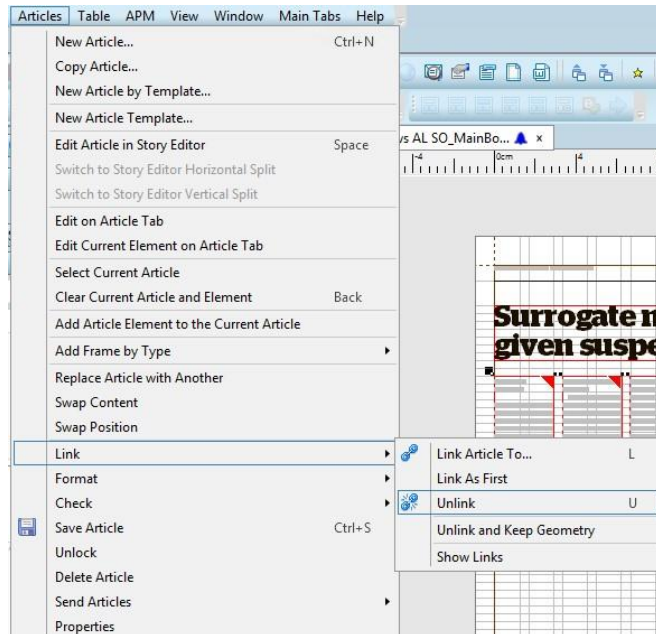
Alternatively, clear current, then click on the empty text frame, then click on the Link Tool on the Toolbox toolbar. The list of stories in the current folder will come up, click on the story to be linked.



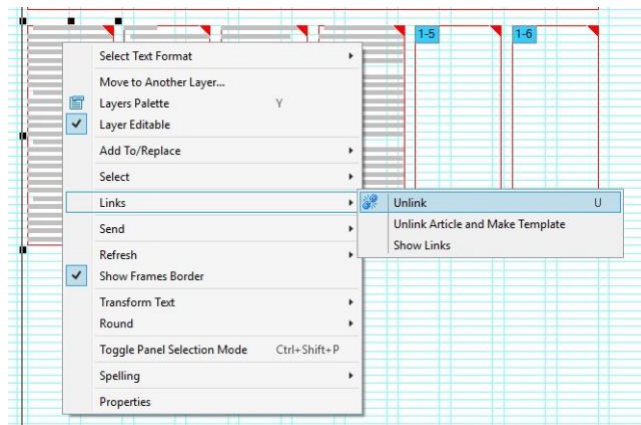
TO UNLINK AN ARTICLE

Shortcut: U

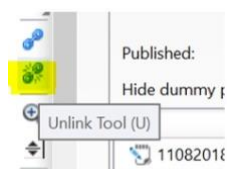
To unlink text from a frame, click on Articles, then select Unlink.



If you have highlighted the text frame, right click on the frame and click on Links, then Unlink.



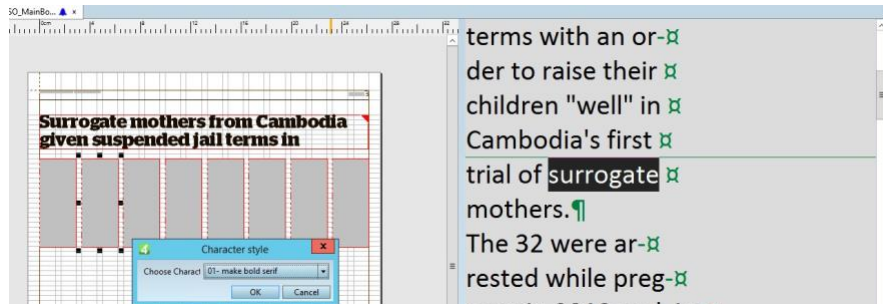
Or, click on the Unlink Tool on the left-hand side on the Toolbox toolbar.



TO APPLY STYLES TO TEXT

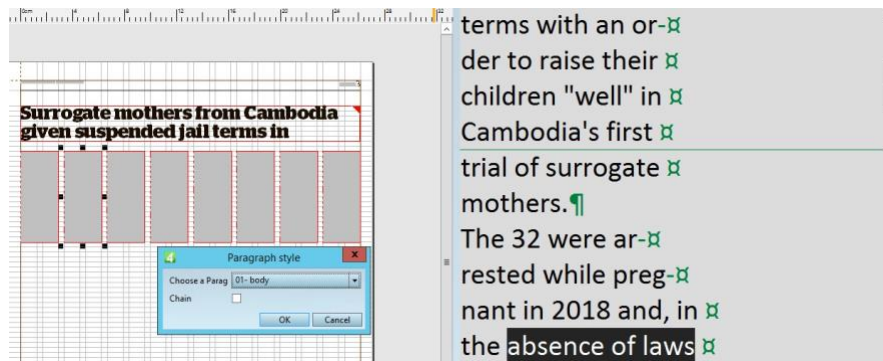
Shortcut

for character styles: open text (by hitting spacebar) then Alt+Down Arrow

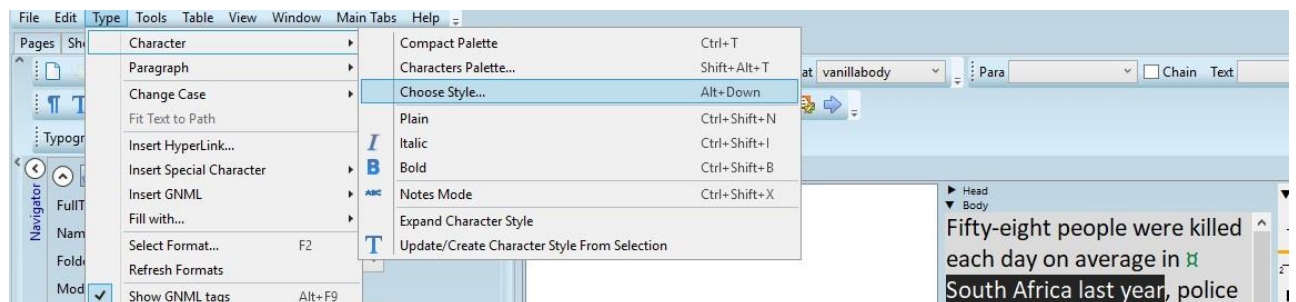


Shortcut

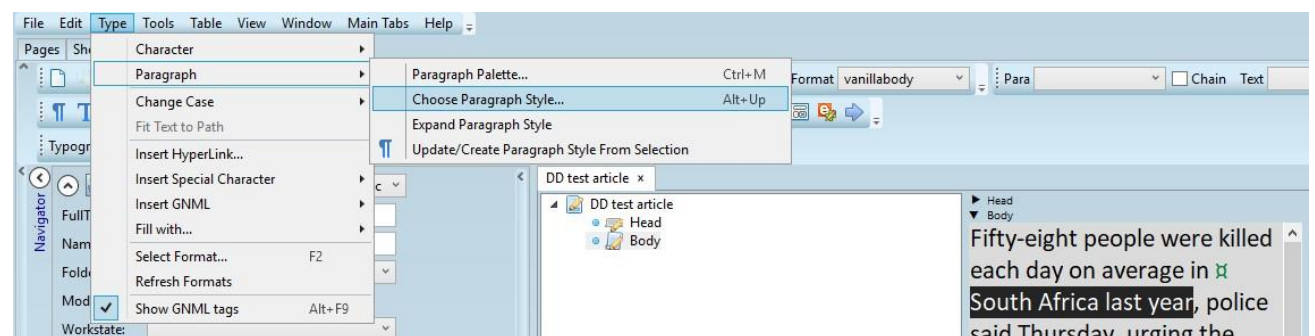
for paragraph styles: open text (by hitting spacebar) then Alt+Up Arrow



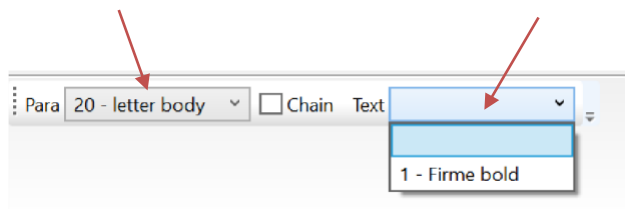
Both of the previous can also be accessed by clicking on Type: Character: Choose Style.



Or clicking on Type: Paragraph: Choose Paragraph Style.



Or you can use the Text Style toolbar by clicking on the down arrows, either for a par, left, or the character, right.

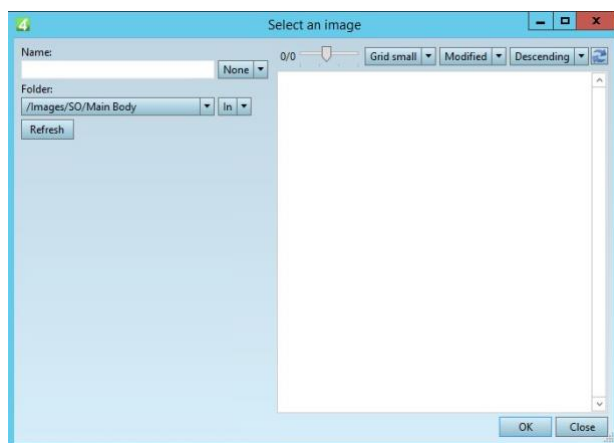


TO INSERT AN ALREADY PROCESSED PICTURE

You can drag the image across from the Navigator onto the page, without using a placeholder. The picture will come in at the size it was saved at.

Alternatively, Shortcut: Shift+I

The following dialogue box will appear. Type in the name of the image, and ensure you are in the correct image folder.



Once the image has appeared on the right, drag it onto the page.

Or click on Images: Insert, and follow the above process.

Click on the image icon in the Shapes toolbar, and follow the above process.



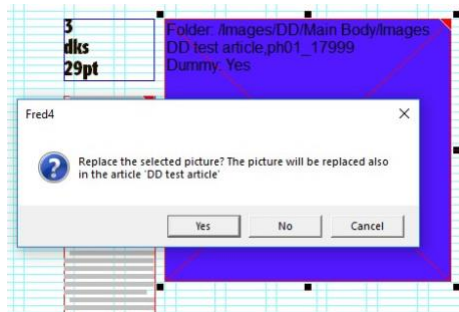
Or click on the image icon in the Images toolbar, and follow the above process.



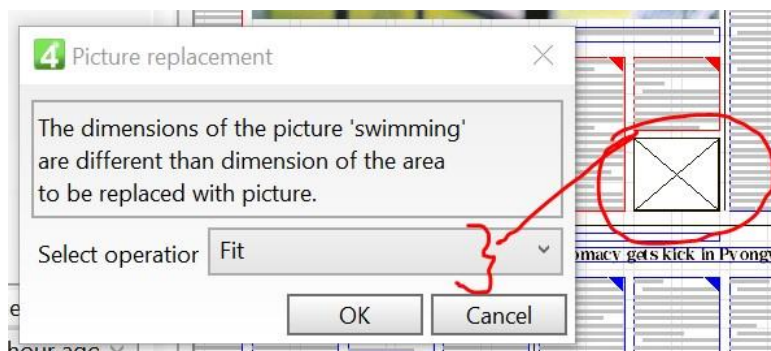
PLACING A PICTURE IN AN IMAGE PLACEHOLDER

If you have an image placeholder on page, NOT linked to a story, click on the placeholder, then follow the same steps as above. The image will resize to the size of the placeholder.

If you have an image placeholder on page, and it IS linked to a story, click on the placeholder, then follow the same steps as above. A dialogue box will appear. Click yes to replace the placeholder.



This time, it will ask if you want to replace the placeholder and then you have to decide on the following choices brought up in this dialogue box.



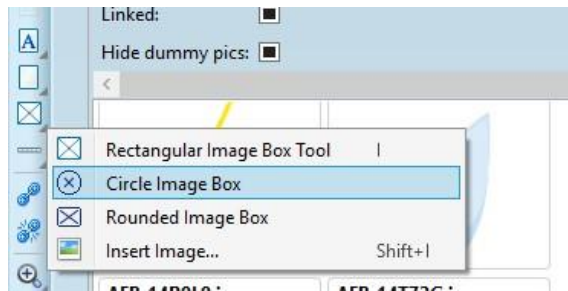
Fit (it will fit as much of the current picture as it can into the shape of the placeholder and you can move it around inside the frame to make it workable)

Resize (this changes the placeholder frame to the exact dimensions of the original picture itself, while shrinking the picture)

Crop (the picture comes in at the size it was saved and only what can fit in the frame will show)



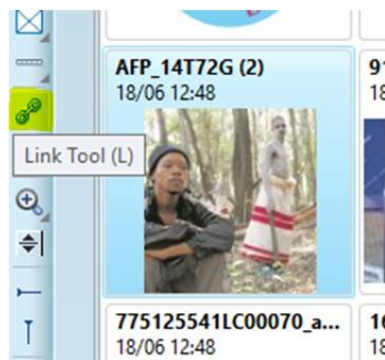
For Image placeholder options, shift+RMB on the Image Tool.



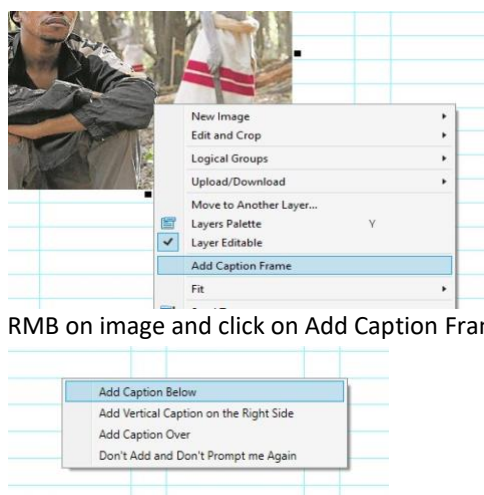
LINK THE IMAGE TO THE ARTICLE

Shortcut: L

Or use the link tool in the left toolbar



TO ADD THE CAPTION



RMB on image and click on Add Caption Frame. Choose an option

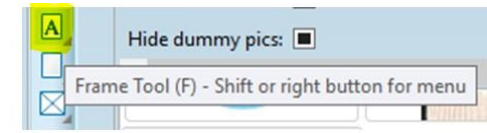
Add Caption Below puts the caption one line away from the picture.

Vertical Caption turns the caption on its side, so more useful for a credit.

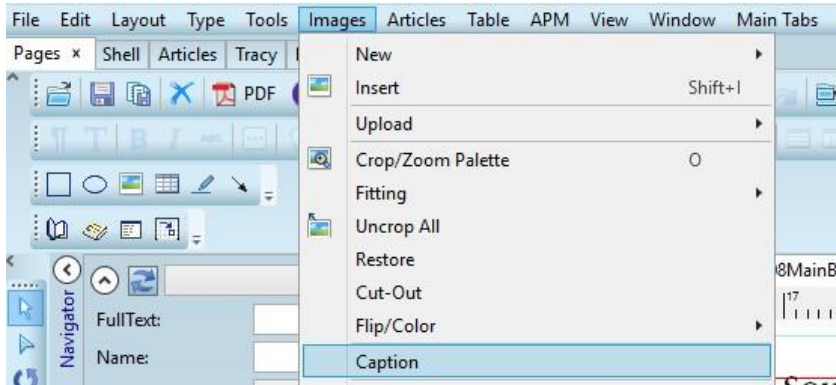
Add Caption Over pops the frame on top of the picture.

Text will automatically fill frame.

You can bring in a caption frame with the frame tool.



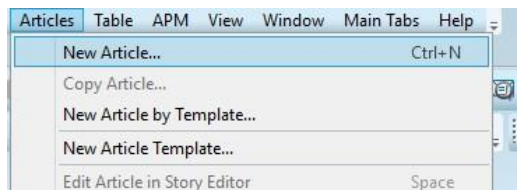
Or click on Images: Caption (you must have a picture highlighted for this to work).



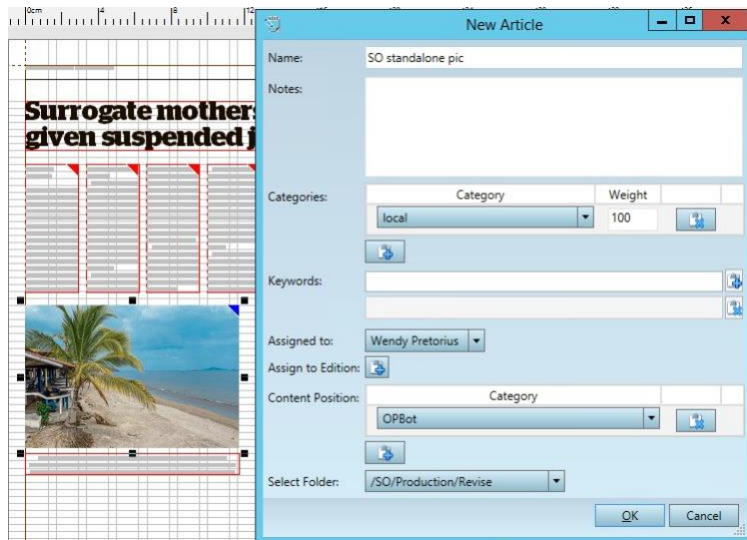
Choose an option

STANDALONE PICTURES

If it is a standalone picture and caption, it must be made into an article. Highlight the frame, then click on Articles: New Article (shortcut: Ctrl-N)



Name it and choose the folder it must go into. Click OK.



Should the caption lose its proper format, hit F2 and reassign the correct one.

Remember to LINK the picture to the caption (shortcut: L). You will know this is done when the name of picture forms part of the caption name in < > brackets.

/SO/Production/Revise/SO standalone pic

TO ADD RULES TO THE PAGE

Shortcut: V

Then draw a rule horizontally or vertically.

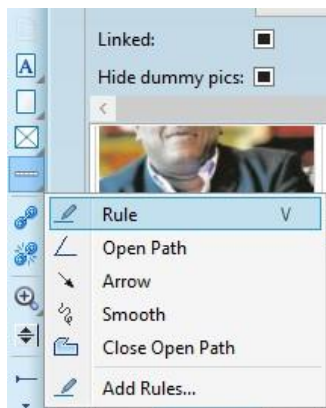
Or click on the Rule icon on the Toolbox toolbar at the top of the page. Then drag the mouse horizontally or vertically.



Or click on the Rule Tool on the toolbar at the side of the page



For additional rules, press shift+RMB on the Rule icon for more options.



RULES IN GUTTERS

To move a vertical rule into the middle of a gutter, Ctrl-Alt left arrow or right arrow.

To add rules next to a frame press Alt-R or Alt-L. This places a rule next to the frame on the left or right of it.

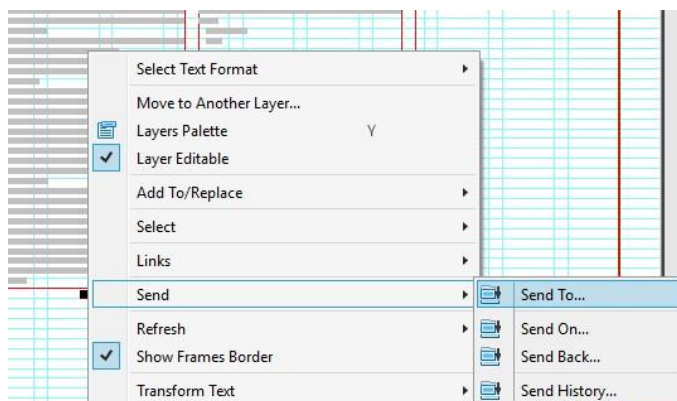
TO ADD GUIDES TO THE PAGE

Click on the Horizontal Guide Tool or the Vertical Guide Tool.

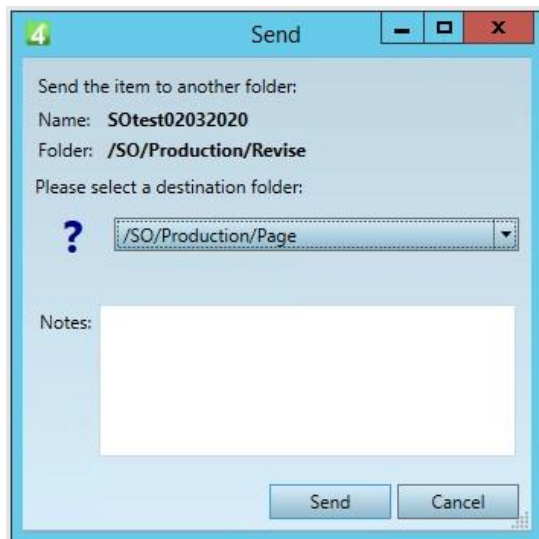


TO SEND AN ARTICLE FROM THE PAGE

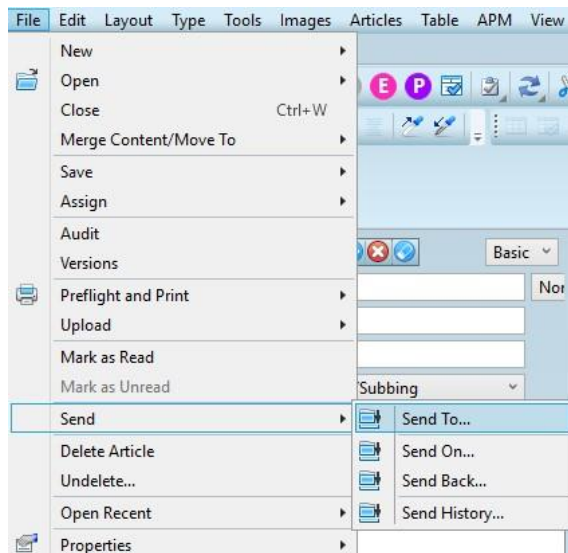
RMB and choose Send, Send to.



A dialogue box will appear. Select the folder where the article should go.



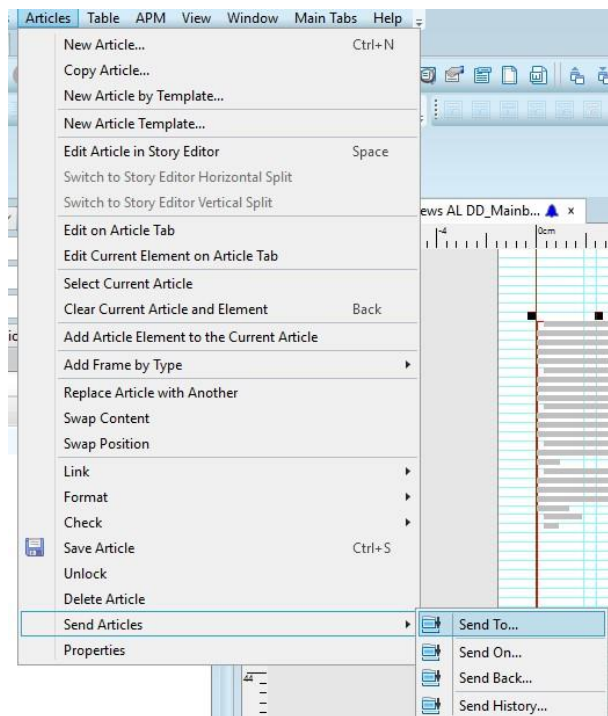
Click on File: Send and choose an option.



Or click on the Send icon.



Click on Article: Send Articles and choose an option.



WORKSTATES

Below is the workstate toolbar.



U = Ad update

A = Ad complete

N = Ed normal

E = Ed complete

P = Soft proof

H = Net (hard) proof

For editorial users, the process is as follows.

A will be completed by the Ads-on-Page team, followed by **P** for soft proof. Editorial users click the **P**, and this will send the page for proofreading. Once editorial changes have been made, click on **E** to send the page to print. This completes the page sending process.

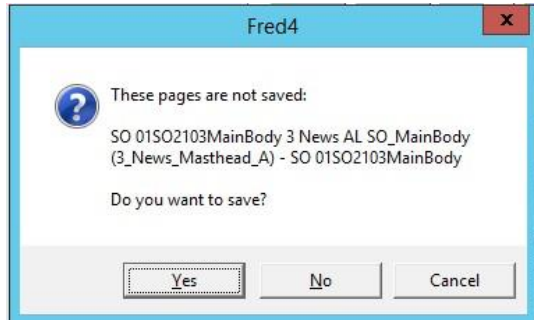
If the page needs to be returned to a normal working state, click on the **N**. The above process will need to be completed again to send the page.

If a hard copy of the page is required, click on the **H**.

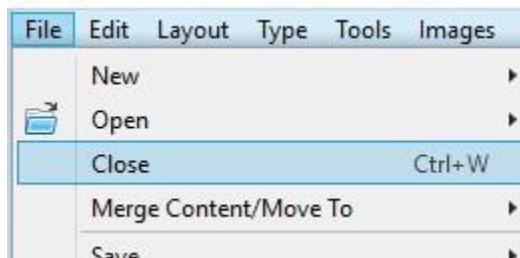
TO CLOSE A PAGE

Shortcut: Ctrl+W

Select Yes if you want to close the page.



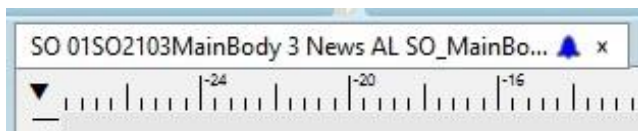
Click on File, then click on Close.



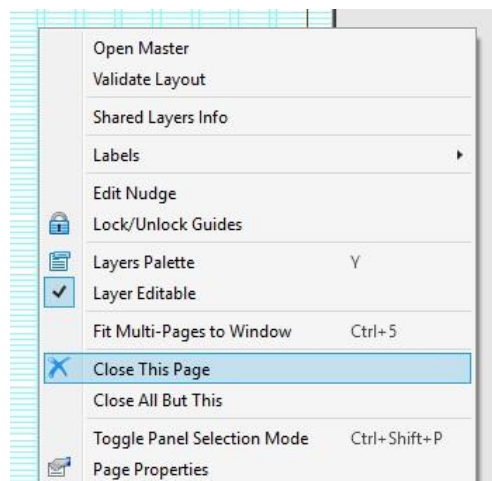
On the toolbar, click on the X.



Click on the X on the page tab.

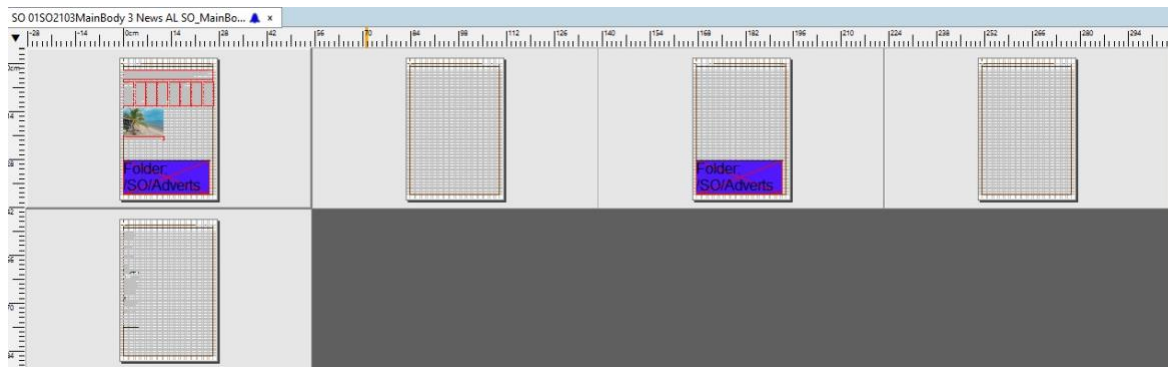


Or RMB: Close This Page.

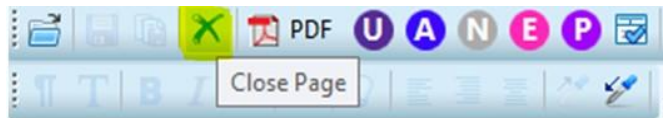


CLOSING MULTIPLE PAGES

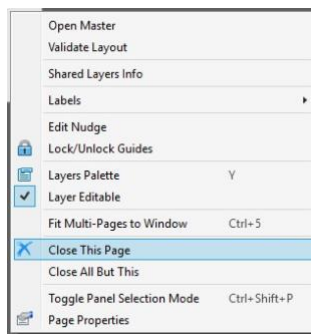
In a single window with multiple open pages, if you close the window, all pages in the tab close with it.



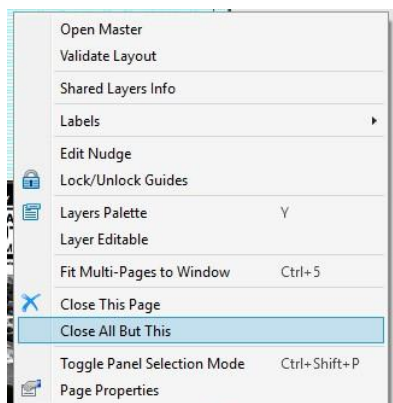
To shut pages individually use Close This Page on top toolbar.



Or RMB, Close This Page.

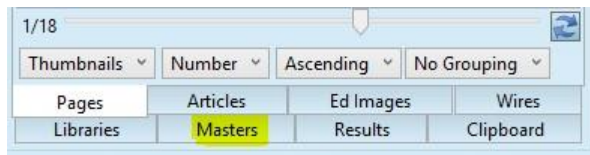


You can also close all other pages *except* the one currently highlighted, found just below Close This Page

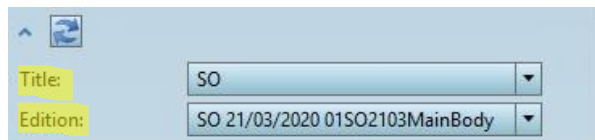


MASTERS

To change the page master, click on the Masters tab.



Make sure you are on the correct title and edition.



View as either a list,

A screenshot of a software interface showing a list view of masters. The 'Title' dropdown is set to 'SO' and the 'Edition' dropdown is set to 'SO 21/03/2020 01SO2103MainBody'. Below the dropdowns is a table with columns 'Name', 'Description', and 'Width'. The table contains 15 rows of data, including '1_AdInsertOne_Mast' and '1_FPA_Master_A' through '1_FPA_Master_D'. The table is highlighted with a yellow box.

C	Name	Description	Width
	1_AdInsertOne_Mast		66.1.832p
	1_AdInsertOne_Mast		66.1.832p
	1_AdInsertOne_Mast		66.1.832p
	1_AdInsertOne_Mast		132.3.664p
	1_AdInsertOne_Mast		66.1.832p
	1_AdInsertOne_Mast		66.1.832p
	1_AdInsertOne_Mast		66.1.832p
	1_AdInsertOne_Mast		132.3.664p
	1_FPA_Master_A		66.1.832p
	1_FPA_Master_B		66.1.832p
	1_FPA_Master_C		66.1.832p
	1_FPA_Master_D		132.3.664p
	1_FPA_Masthead_A		66.1.832p
	1_FPA_Masthead_B		66.1.832p

Or thumbnail.

Then drag the master onto the page.

FOLIOS

If the folio needs to be adjusted, double click on the correct master page to open it, and make your change. Ensure you are on the correct title and edition.