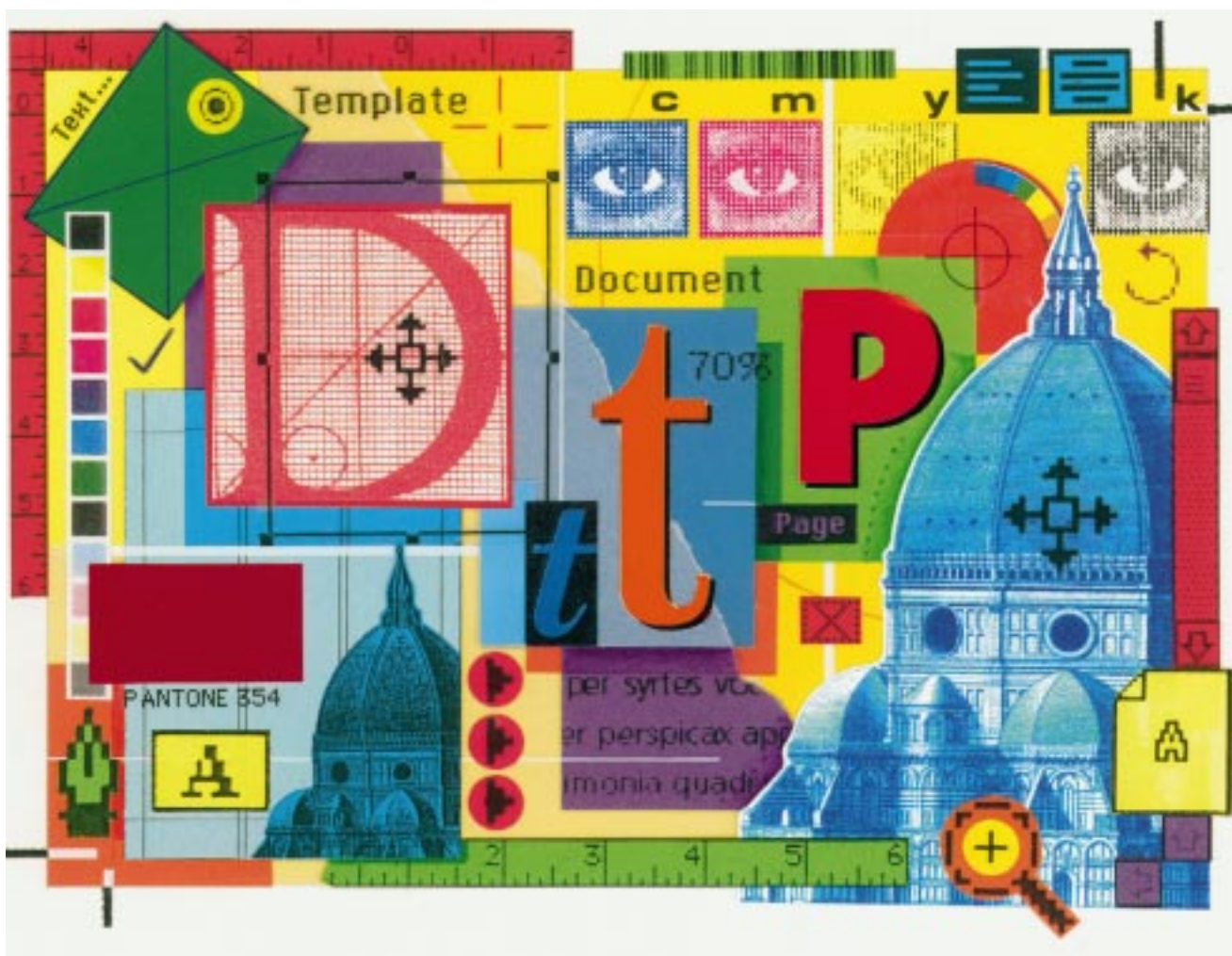


# Desk top gear



Which **DTP package** is best for your needs? Ken McMahon assesses a range of software for professional and home use.

Illustration by Paul Bateman

**T**he world of desktop publishing has polarised and software vendors are concentrating their efforts on capturing two key markets: the professional publishing industry and the small and home office, or domestic, user.

Professional DTP for the most part involves the production of commercial magazines. The kind of tools required to produce *GQ*, or *PCW*, are very different from what you need to put together the quarterly newsletter of the PTA or local Labour Party. Precise typographic control, trapping, foreign language spell checking, version control and automatic

indexing are valuable tools for professional publishers. But those of us producing occasional four-page publications are more in need of an unimposing workspace, easy-to-use intuitive tools and some design guidance.

Accordingly, in this group test, we first look at those packages designed for professional work and rate their suitability for a typical job — magazine production. In the second part, we take a look at what are often called 'budget packages' and assess them for a typical home user task — the production of a four-page newsletter.

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# Magazine publishing

**P**roducing magazines is a high-pressure, deadline-sensitive business. Publishers look for software that simplifies the process of getting the words and pictures onto the page and which can undertake time-consuming reprographic tasks, such as the production of film separations.

Designers are more interested in the creative possibilities opened up by new technologies. Special text and photo effects which now define the way many publications look would have been impossible to achieve as few as two or three years ago.

Most packages have gone as far as they can with the basic functions of magazine production and latest developments have tended to focus on introducing features which previously had to be carried out in Draw or image editing applications. This not only makes the production of creative content simpler but not having to switch between packages simplifies and speeds up the workflow, making deadlines more manageable, reducing production costs and increasing profits.



## Adobe InDesign

**The release** of Adobe InDesign marks the beginning of a big shake-up in commercial publishing. Currently, Quark XPress is king of the hill but InDesign has come along and now looks set to topple that reign.

Beta copies are not yet available for full review, but PCW was given a demonstration and it looks as if Adobe's product outclasses Quark's in almost every respect. It looks, feels and works just like Adobe's two industry-leading design tools, Photoshop and Illustrator. A keyboard shortcut editor lets you

modify the default settings and smoothes the transition from Quark.

InDesign ships with Quark-compatible shortcuts so you can open XPress files (versions 3.3 to 4.0) and retain all the formatting. Adobe claims InDesign protects text attributes where possible and maintains colour management settings. How successful this is in practice remains to be seen. Inevitably, there will be a certain amount of tidying necessary, especially with Xtension-heavy versions.

You can import native Illustrator, Photoshop and pdf files. Illustrator files remain editable, so it will no longer be necessary to switch back and forth between packages to carry out minor editing of graphics. But production managers are going to have to think carefully about the implications of this kind of tampering.

**InDesign text** and graphics are frame based but there's little of the constraint you would expect from dealing with elements in boxed containers. Any object can be a frame: rectangles, ovals, hand drawn shapes and converted text. You can paste frames within frames to create nested objects, each of which is editable.

InDesign's architecture is modular and extensible. Essentially, it's all plug-ins, so features can be added without waiting for an upgrade. Functionality can be simultaneously developed for all products and, as a consequence, InDesign offers a respectable subset of Illustrator's Bezier features. The pen tool can be used to create new artwork or modify Illustrator artwork and the scissors tool used to split paths. You can create compound paths with transparent holes, convert text to paths and use it as a frame for pictures, graphics or text.

The layers palette works exactly as Illustrator and Photoshop's so you can turn layers on and off, re-order, lock, colour code and print or suppress them. InDesign recognises clipping paths in Photoshop eps files and converts them to an editable frame. Alternatively you can create an InDesign clipping path from scratch.

If Quark introduced precise typographic control to desktop publishing, InDesign takes it to new

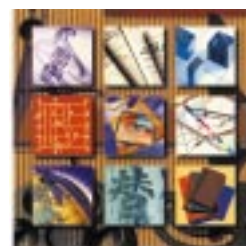
levels. Most values can be specified to a one thousandth of a unit and positioning is accurate to a millionth of a point. Minimum page size is one pica square and the maximum is 18sq ft. With spreads up to ten pages wide, this makes InDesign good for everything from postage stamps to banners.

**You'll probably** need to make plenty of use of the five to 4,000 percent zoom and customisable view thresholds. This allows you to define what appears at specific screen magnifications, so you could make the baseline grid appear only at actual size or bigger, rather than at smaller magnifications when it can become distracting.

InDesign's multi-line composition engine delivers big improvements on the kind of word and character spacing we've been used to. The multi-line composer considers several lines at once when deciding where to break lines in order to achieve the best visual result and produces more evenly balanced lines with no ugly spaces or breaks.

For those used to printing PostScript files and distilling them as a means of electronic proofing, InDesign will do all this directly.

## Quark XPress 4.04



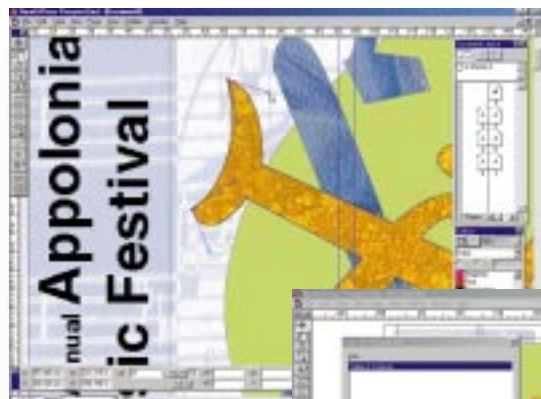
QuarkXPress



**For magazine production,** XPress is the

package you use because it has consistently delivered the kind of features, control and flexibility that the job requires. From precision typography to colour reproduction, XPress provides more control than its competitors. Where other packages gave you 'loose' and 'tight' tracking, XPress provided tracking and pair kerning in one thousandth of an inch increments. Others let you place colour pictures on the page but XPress lets you specify screen frequency and angles.





◀ **XPRESS 4.0'S BÉZIER FEATURES OFTEN SAVE YOU THE BOTHER OF USING A VECTOR DRAWING PACKAGE. NODE EDITING OF PICTURE BOXES IS CARRIED OUT USING THE MOVE TOOL**

▶ **PRODUCING A TABLE OF CONTENTS USING A LIST COMPRISING ARTICLE HEADLINES, AUTHOR AND STANDFIRST STYLE SHEETS. XPress' EDIT LIST LETS YOU ASSIGN PAGE NUMBERS, INDENTS AND STYLE FOR THE TOC ENTRY**



Of course, if XPress does not do what you want, there is a multitude of third-party plug-ins or Xtensions that most likely will. The Xtensions provide additional features, from imposition managers, which produce multi-page layouts in the precise format required for commercial printing, to special effects filters providing drop shadows and other text effects.

**The package** has changed little in the past two years but version 4.0's big thing is Bézier curves. Previously the preserve of vector illustration packages, they have been introduced into just about every aspect of XPress' functioning.

Bézier features are accessed via pop-out additions to the toolbox. The textbox tool now has six variations, including two Bézier tools: a freehand drag and draw tool and a conventional point-and-click Bézier pen tool. You get the same Bézier options for the picture box tool and there's an all-new line text path tool with which you can create curved paths along which text can flow.

The introduction of Bézier curves makes for greater flexibility. You can convert freely between text and picture boxes, convert display type to Bézier boxes and use Boolean operations to combine and create new objects from existing ones. It is a straightforward operation, for instance, to create letter-shaped picture boxes using the text to box command. Individual letters or entire words can be made to accommodate single images.

Automatic creation of clipping paths is yet another application of the Bézier function. Of course, the path is application- rather than image-specific but it's a lifesaver for quick cut-outs.

Support for large documents has been introduced, including indexing and table of contents generation, but XPress could benefit from more flexible master page options along the lines of Ventura's. And the ability to define baseline grids on a master page, rather than document-wide basis would also be helpful.

## Corel Ventura 8.0



**Since Corel acquired Ventura** in 1993 it has undergone several revisions to integrate it with other Corel

applications, to add the kinds of features found in more mainstream layout packages and to shake off the 'specialist long document' moniker, although this is still seen to be Ventura's main strength.

Version 8 benefits from the introduction of Dockable palettes, or Dockers for the Navigator and Tag window, which makes for a more manageable workspace.

Although ease of use isn't high on the list of Ventura's features, its tag system of

applying style attributes to everything from text to rules must rate as one of the easiest, most direct and consistent methods around. Tags can be applied to pages, paragraphs, frames, characters and rules. Page tags replace version 7's master pages, so once tags have been defined you can drag and drop them from the tags palette onto their target.

**Page tags** offer flexible control over master page items. The page tag properties dialogue allows you to independently set columns for the left and right master pages and the columns needn't all be the same width. 'So what?' you may think but often a magazine layout requires a narrow outer column for pictures, pull quotes or just white space, and two equal inner columns. Ventura lets you define individual column and gutter widths as well as inter-column rules. You can enter the details numerically, or drag the gutters into position, or there are a number of presets from which to choose.



▲ **VENTURA'S PAGE PROPERTIES ALLOW FLEXIBLE INDEPENDENT ADJUSTMENT OF PAGE GUIDES FOR LEFT AND RIGHT PAGES, DIFFERENT COLUMN WIDTHS AND RULE STYLES**

Setting up a baseline grid proved a bit tortuous. Unlike Quark's baseline grid, which can be used to ensure that text locks to a horizontal grid and is aligned across columns, Ventura offers a horizontal and vertical grid system which apparently has no typographical purpose. You can align virtually anything to it apart from lines of type.

As you would expect for a book publishing application, there's good support for importing lots of text into a predefined layout and you can determine how Ventura flows-in copy and how it runs around pictures. Ventura also supports embedding paragraph style 'tags' in copy. Sub editors denote text style by preceding it with the paragraph style and Ventura automatically assigns the correct style when text is imported.

# Newsletter production

Our three 'Newsletter' applications here all cost less than £100. But while price is obviously important, recent developments have encompassed suitability and ease of use. You might find some of the features present in the professional packages, such as precision typesetting, support for colour separation, style sheets, colour libraries and so on, but they are often tucked away. Up front, you'll find plenty of help and step-by-step guidance through a range of home publishing projects from party invitations to small newsletters.

Three things are necessary for this approach to succeed. Firstly, the wizard (MS and Serif favour wizards, GSP prefers pilots) must offer the user an intelligent set of questions that expands the options available from the starting template selection. Secondly, once the guidance stops, it should carry on — not leave you high and dry with a pretty-looking template and no idea what to do with it.

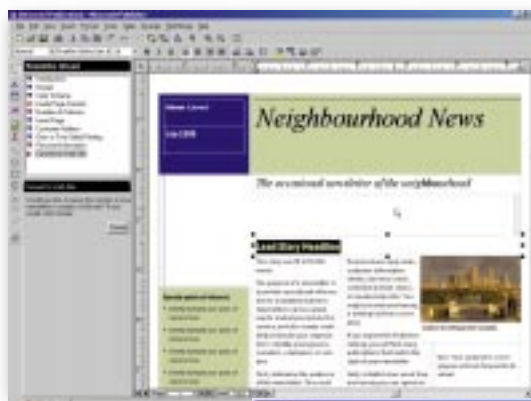
Thirdly, the tools should be there to knock your publication into shape using your own content without having to resort to the manual every five minutes and risking the user giving up in frustration.

## Microsoft Publisher 98



**Publisher kicks off** with a tabbed palette from which you can choose to start a wizard, open a pre-formatted (but blank) publication, or view existing ones. There are 28 newsletters from which to choose and all, judging by the thumbnails, are quite acceptable.

The nice thing about Microsoft's wizards is that unlike Serif's they reside in a panel at the side of the screen so you can see what you're doing while you are benefiting from the wizard's advice. They



▲ **PUBLISHER 98'S WIZARD PANEL** ALLOWS YOU TO GO BACK AND CHANGE ANYTHING AT ANY TIME AND GUIDES YOU THROUGH OTHER ACTIVITIES SUCH AS CONVERTING PAGES FOR THE WEB

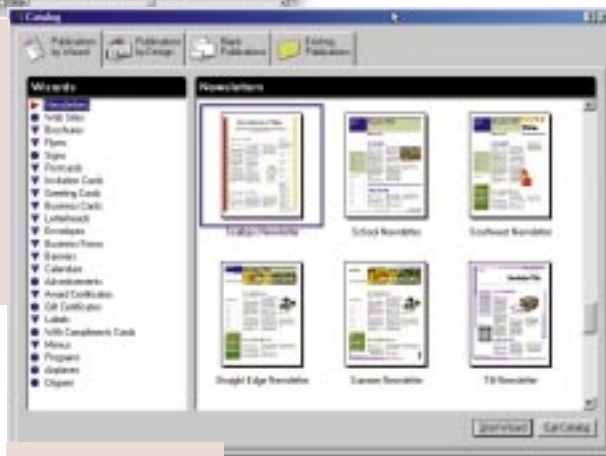
also provide plenty of ancillary information so it feels more like a tutorial than merely a form-filling exercise.

First you choose a colour scheme — a palette on which all the colours and tints in the document are based. Next, choose a one-, two-, or three-column grid and preview the result before confirming. Decide whether you want company details on the back page and single- or double-sided printing. When you've finished, each stage in the process is displayed in the top half of the wizard window so you can go back and change it at any time. Clicking on the relevant stage redisplay the options in the bottom half of the pane. And, if you no longer need the wizard, a toggle button makes the panel disappear, freeing-up valuable screen space for the edit window.

A unique feature of Publisher, and one that's so good it's surprising it hasn't been reproduced in rival packages, is the group button. When you shift-click to select multiple objects a group button appears below the multiple selection and

you just click on it to group the objects. When you select a group, clicking the same button ungroups everything.

Importing pictures and text to replace the template holders is quick and easy. Double clicking on pictures launches the clipart Gallery 4.0 — a tabbed palette which provides access to



▲ **PUBLISHER 98 WIZARDS** PRODUCE WELL-DESIGNED COLOUR CO-ORDINATED TEMPLATES WITH EVERYTHING YOU NEED ALREADY IN POSITION

lots of stuff categorised by media type and content. First you select from clipart, images, sounds and motion clips (these last two options are only applicable to internet publication) then select from a wide range of subject categories including everything from academia and animals, to web backgrounds, banners buttons, banners and dividers.

The combination of well designed templates and intelligent wizards means that there's much less work to do than with either of the other budget packages. Our front page included a lead story with captioned picture, secondary story, points of interest tinted panel box and a 'what's inside' contents panel. The inside pages were displayed as a spread with three stories per page, captioned pictures and pull quotes positioned in an outside margin. All of this made for a very pleasing, uncluttered and well-balanced layout with plenty of white space. The domestic user will be able to produce a polished publication, quite simply.



## GSP Power Publisher



Since our previous DTP group test, GSP Pressworks 2.5 has undergone a major revision and

Pressworks 3 is now part of the Power Publisher suite which includes Designworks 3.5, a photo editor and 20,000 image library.

GSP has done an excellent job of improving the interface and providing guidance for specific projects and the result is that beginners will be able to spend more time thinking about what they are going to produce rather than how they are going to achieve it.

In keeping with the current trend for guided projects, Pressworks has 13 PagePilots (what Microsoft calls wizards) which provide personalised templates on the basis of answers to a number of questions regarding content. Typically, you can firstly choose from a variety of style templates and then add personal details before finalising the design. There is a good range of useful templates, including Avery labels, home and office documents. A context-sensitive help assistant window gives additional advice about the task in hand.

**There is a choice** of four newsletter template styles. Having selected one, the PagePilot takes you through the process of choosing colour schemes, headline and body fonts and graphics frames.

Users of Pressworks 2.5 will raise a cheer at the scrapping of work modes. To edit text you had to be in text mode and if you then wanted to change frame properties you first had to switch to frame mode. Suffice to say, no one will lament its passing. Not only can you now switch tasks without having to switch mode but frames themselves are modeless and can contain pictures, text, tables or all three. The range of frame shapes has also been expanded, from the purely rectangular, to include rounded boxes, ellipses and stars, all of which may be manually edited to produce any customised shape you want, although the process involves a lot of point dragging.

The powertext special text effects editor has undergone major surgery, with



▲ **GSP POWER PUBLISHER'S PAGEPILOTS, ALTHOUGH NOT AS VERSATILE AS PUBLISHER 98'S WIZARDS, OFFER PLENTY OF SCOPE FOR VARIED LAYOUTS**

new controls and a bigger preview window.

There are more than 40 editable effects

including drop shadows, outline and fill style. The new 3-D powertext effect allows you to add depth, alter the viewing angle and adjust the colour and position of lighting controls, and includes a library of presets.

## Serif PagePlus



**You could call** Page Plus 5.0 the budget application with professional aspirations. At £99 the professional

edition includes support for spot and process colour separations, trapping and table and logo applications. For the novice newsletter designer there are 300 templates which can be used conventionally, or as the starting point for producing a wizard-guided publication. Additional material includes 17,500 pieces of clipart, a reasonable clipart browser with which to view them, and 400 fonts.

**When starting** PagePlus you are given the option of using a page wizard or going it alone, although the wizard process is a little perfunctory. Choosing one of the newsletter templates you are asked to enter the publication's title and your name and the issue number. These details are then substituted into the template. You get four pages of

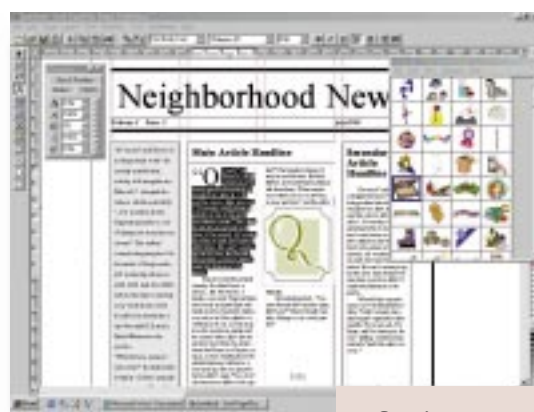
layout into which you can substitute your own words and pictures— although the templates and wizards seem somewhat 'knocked together'.

It would have been useful to have the option to specify facing pages and choose a colour scheme, headline and body copy fonts. Initially, we were pleased to see that the wizard had created a four-page template for our newsletter, but were later disappointed to discover that each page had exactly the same, poor layout. The 300 templates include a

good selection of newsletters and other materials for clubs, schools and the like, but little usable business material.

**Things improve** once you get to the document. The interface provides all the information you need to perform the layout basics. The top toolbar is context-sensitive and a status window and hint panels give further clues to the function of the various buttons. PagePlus has good facilities for linking text frames.

Importing pictures is a simple wizard-driven process and the clipart browser allows you to drag-and-drop artwork directly onto the page. One excellent feature is the logo designer applet, Logo Plus, which provides all the tools you need to create logo artwork. It uses tabbed layers to build up a design with



▲ **SERIF'S CONTEXT-SENSITIVE CHANGE BAR LETS YOU ADJUST VALUES NUMERICALLY OR BY USING SLIDERS**

an extensive collection of versatile shape-forming tools and a library of top-notch text effects.

Another plus is what you might call post production checking facilities, which include wizards for spellchecking, proof-reading and layout checking.

# Electronic Publishing

Every package we've looked at, without exception, provides a means of producing electronic publications. There are three approaches.

The easiest, and often least satisfactory, involves converting a paper publication to HTML via an export filter.

Alternatively, you tell the software at the outset that you want to create web, not paper, pages and it provides the appropriate page format and tools. The page is exported to HTML using a filter but given the appropriate design format and inclusion of web-specific features, the chances of success are greatly increased.

Then there is the portable electronic document, where pages originally intended for printing are converted into a proprietary file format which maintains all their layout formatting and can be viewed on any platform using free viewing software. Adobe's Acrobat pdf (portable document format) has emerged as the standard and you can get the Acrobat reader from [www.adobe.com](http://www.adobe.com).

**There are** many problems with the first approach. A4 portrait pages do not translate well to the screen and anything other than a very basic layout, say with multiple columns and text running around pictures, is likely to cause headaches.

On the other hand, if you start out with the intention of making web pages, most of these packages make good editors, although none offers the sophisticated web tools of a true web authoring package.

## ■ Supporting HTML

Each of the high-end magazine and book publishing packages takes a different approach. Of the three, **Corel Ventura** offers the most conventional route, supporting HTML features. The 'publish to HTML' command

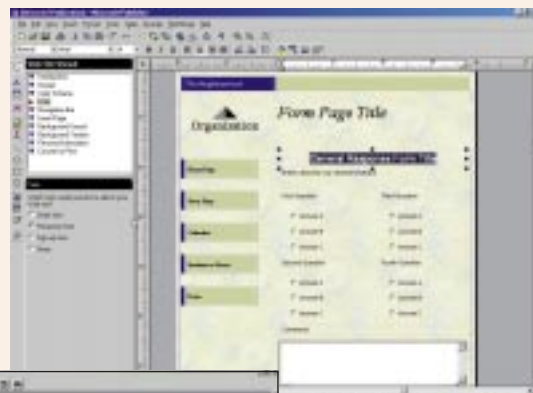
generates web pages with support for frames, image maps, cascading style sheets, hyperlinks to chapters and files, ftp, news and mailto protocols.

There are some thoughtful additional touches. Typeset equations are converted to bitmaps and index entries are automatically linked to occurrences within the document. Using Corel Barista you can produce Java-based sites.

You can get a beta version of **Quark's HTML** export filter at [www.quark.co.uk](http://www.quark.co.uk). More useful, and a great deal more expensive, is **Quark Immedia**, a multimedia add-on to XPress which lets you create web and CD projects complete with animation, sound, rollover buttons and hypertext linking and which has good testing and debugging features.

You can freely distribute the reader which runs under MacOS, Win95/8 and NT, making it a good choice for CD production but less so for web work where the format has failed to make an impact.

**Adobe InDesign** allows creation of Acrobat pdf files directly from within the application. Normally the



▲ **PUBLISHER'S WEB WIZARD IS THE BEST, WITH TEMPLATES FOR FORMS, CALENDARS, EVENTS, PRICE LISTS, AND MORE**  
◀ **WITH ADOBE INDESIGN, YOU CAN CREATE ADOBE PDF FILES**



process involves first saving a PostScript file to disk then running it through Acrobat Distiller which creates the compressed pdf file before carrying out final editing in Acrobat Exchange.

## ■ Web wizards

The three newsletter packages all offer a similar wizard-guided approach to web page creation.

**MS Publisher 98's** wizards are the most comprehensive. It's no exaggeration to say that you could easily produce a template for a relatively sophisticated six-page site within a few minutes. There are 39 web templates and the wizard provides the opportunity to add specific pages for things such as events and price lists.

Other options include a variety of forms pages, navigation bars, sound and background tile textures. When you have finished you will be able to preview your pages in Internet Explorer before saving the HTML.

**PagePlus'** web page wizards are less flexible and

varied than Publisher's. But the basic template selection is good, with 17 options. However, Serif's wizard approach lets it down. PagePlus previews your site using your installed browser. Editing tools include a hyperlink manager and you can insert scrolling banners and animated gifs, created using the excellent application provided.

**Pressworks'** web pilot divides templates into business and leisure formats. The latter has four attractive layout styles and the pilot process allows a fair degree of customisation including additional pages for news, special deals, events and links to other sites.

Editing is not so straightforward. To create links to areas within the document, whether they are pages, text or frames, you first have to create a bookmark. You then position the cursor at the jump-off point and select the relevant bookmark as the target. For all but the simplest of home pages it becomes too complicated to be worth bothering with. Netscape Navigator 4.0 is supplied on the CD.

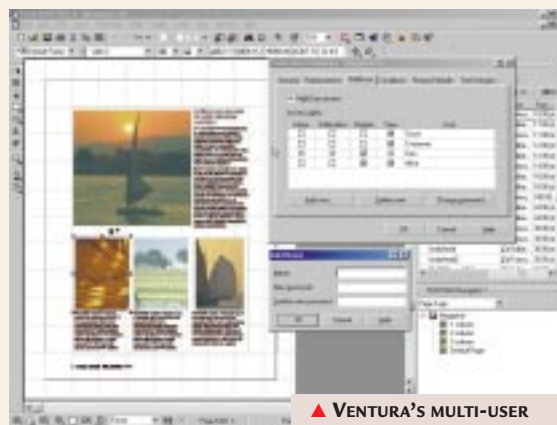
# Book Publishing

**B**ook publishing presents its own set of problems, mostly to do with keeping track of content across a long publication that may consist of many hundreds or thousands of pages. Automation can save hundreds of hours of tedious, painstaking work involved in creating a table of contents and an index. Cross-document style sheets ensure that each chapter of a publication will look exactly the same.

Two features which make **Ventura** the obvious choice for lengthy, group-authored publications are its version control and automated indexing facilities. Ventura automates the creation and

maintenance of indexes, tables of contents, cross-references and footnotes. Tables of contents are generated from paragraph tags, and indexes from text files containing the words marked as indexed entries. Ventura's navigator panel displays icons to indicate the current status of multi-user publications. So, if someone else is currently working on the document a checked-out icon appears and the document can be only accessed by other users on a read-only basis.

Corel Ventura provides basic archiving and retrieval functions including a facility to compare two versions of a publication to see the text differences between them.



▲ **VENTURA'S MULTI-USER FEATURES LET SEVERAL AUTHORS CO-OPERATE ON A PUBLICATION WHILE THE ADMINISTRATOR IS RESPONSIBLE FOR THE STYLE SHEET AND USER ACCESS**

Quark incorporated similar book publishing features into version 4.0 of **XPress**, which allows you to create a book file — a collection of XPress documents which share the same style sheets, colours, hyphenation and justification (H&Js), lists, dashes and stripes. There is also a useful facility to control page numbering across multiple

documents. Quark automatically generates a table of contents (TOC) using a list — a group of paragraph style sheets — and this list is used to regenerate the text to which the styles apply.

## Table of features



PRODUCT	QUARK XPRESS 4.0	COREL VENTURA 8.0	ADOBE INDESIGN	MS PUBLISHER 98	SERIF PAGEPLUS 5	POWER PUBLISHER
TEL No	01483 445566	00161 37280826	0131 4516888	0345 002200	01625 539494	01480 496666
URL	<a href="http://www.quark.co.uk">www.quark.co.uk</a>	<a href="http://www.corel.com">www.corel.com</a>	<a href="http://www.adobe.com">www.adobe.com</a>	<a href="http://www.microsoft.com">www.microsoft.com</a>	<a href="http://www.serif.com">www.serif.com</a>	<a href="http://www.gspltd.com">www.gspltd.com</a>
Platforms	Win95/98/NT, MacOS	Win95/98/NT	Win95/98/NT, MacOS	Win95/98/NT	Win95/98/NT	Win95/98/NT
Street price inc/ex VAT	£816.62 / £695	£339.57 / £289	not yet announced	£78.72 / £67	£48.52 / £39	£49.95 / £42.50
	Passport £1,032.83 / £879					
Stylesheets	✓	✓	✓	✓	✓	✓
Multilingual	Passport	✓	✓	X	X	✓
Colour management	✓	✓	✓	✓	X	X
Plug-ins	✓	Quark Xtensions	✓	X	X	X
Colour separation	✓	✓	✓	X	✓	✓
Scripting	X	✓	✓	X	X	X
Bézier tools	✓	✓	✓	X	X	X
Clipping paths	✓	X	✓	X	X	X
Text on a path	✓	✓	✓	X	X	X
Text to path	✓	✓	✓	X	X	X
Auto TOC	✓	✓	X	X	✓	X
Auto indexing	✓	✓	X	X	✓	X
Multiple users	✓	✓	X	X	X	X
Tables	X	✓	✓	✓	✓	✓
Web features	Immedia	HTML export	pdf creation	web wizard	web wizard	web pilot
	HTML export filter	image maps		HTML export	scrolling banners	HTML export
		Java		animation & sound clips	animated gifs	



# Editor's Choice

**B**y default, our **Editor's Choice** for magazine publishing goes to **Quark XPress**, the winner of last year's award. Even though Adobe InDesign beats Quark hands down in every department, it is as yet untried and untested in the field. XPress has been the software of choice for the magazine publishing industry for almost a decade now and with good reason.

**For one thing**, there are economic reasons. Quark XPress is used to produce just about every magazine in print. There are many well trained, highly experienced designers and operators who know the package inside out. There is a huge installed base and support network of output bureaux staffed by knowledgeable professionals whose waking hours are mainly concerned with pre-press configuration and output of Quark XPress documents. Given all that, it takes a brave production manager to move to a brand new, untried, unsupported application, regardless of its apparent advantages.

You also have to ask yourself, what would I like that Quark doesn't provide?

The improvements introduced last year with version 4.0, particularly the Bézier functions,

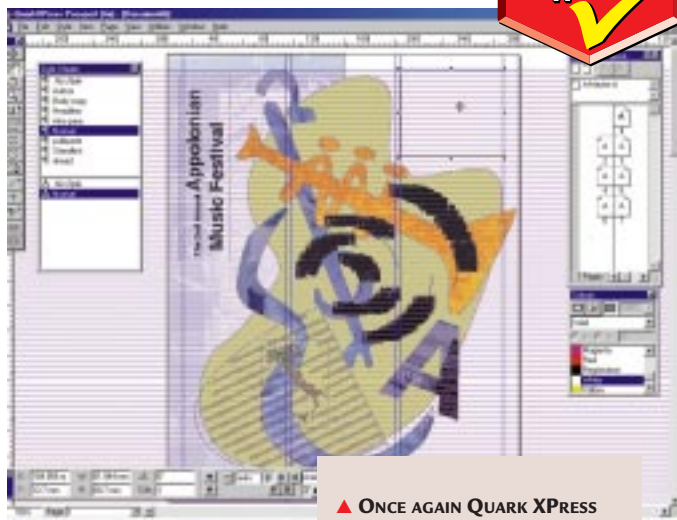
improved text handling and book publishing features, have kept Quark well ahead of the competition and given users pretty much everything for which they have asked.

Nothing will tempt XPress users away from a product they understand and trust — at least, nothing short of the radical

advances in the way we use applications to create and display content on

the web or printed page, as promised by InDesign. Our bet is that by this time next year, Adobe's pretender to the professional DTP throne will be well on the way to usurping the title.

Although it provides strong book publishing features, good Bézier support and tight integration with other Corel products, Ventura now lacks any distinguishing feature to make it an



▲ **ONCE AGAIN QUARK XPRESS** WINS OUR **EDITOR'S CHOICE** FOR **BUSINESS USE** — BUT **ADOBE** IS **CLOSING IN**

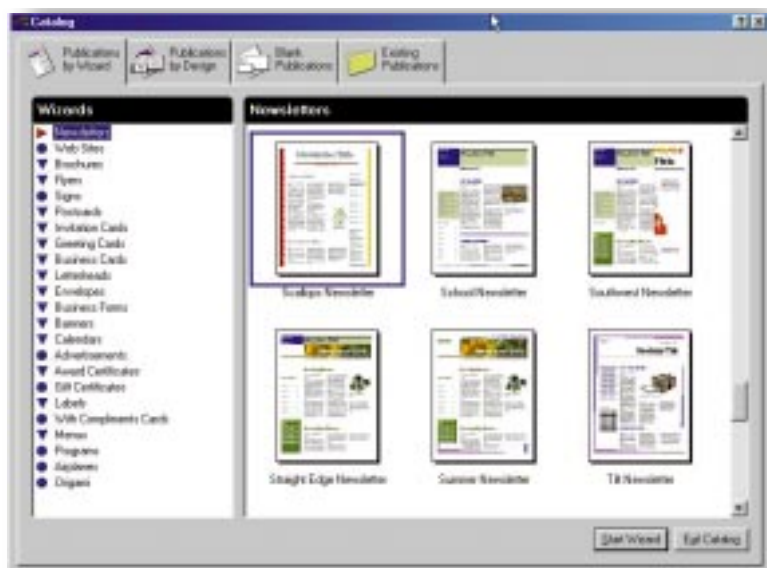
attractive proposition for those not already committed to Corel.

➤ **For home** newsletter production, our **Editor's Choice** is **Microsoft Publisher 98**. The company everyone loves to hate has got it absolutely right with this one. Its templates are the best designed, most attractive and most appropriate of anything we've seen. The business templates look, well, businesslike and the plethora of cheesy clipart which normally populates pages intended for home and hobby use is mercifully absent.

From a good start, Publisher 98 expands its lead with a wizard process which asks intelligent questions and produces a wide variety of possible outcomes on the basis of your answers.

For similar reasons, **GSP Pressworks 3** is **Highly Commended**, namely for its good range of templates and page pilots which do more than overwrite your name and address. Like Microsoft Publisher 98, Pressworks follows through with continued onscreen help and advice for those who need it.

Finally, Serif PagePlus deserves a mention for its proofing capabilities and for its excellent web support, even though judged on our chosen criterion of newsletter publishing it fell some way behind the other two products. □



◀ **MICROSOFT'S PUBLISHER 98** HAS GREAT WIZARDS AND SOME OF THE BEST TEMPLATES WE HAVE SEEN