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Although the techniques and ideas outlined in *Dynamic Graphics* are offered with the best possible intentions, the publication or its publisher will assume no liability for their success or failure in any real-world business application.

Dynamic Graphics magazine (ISSN 1094-2548/USPS 016-929) is published bimonthly by Dynamic Graphics Group, 6000 N. Forest Park Drive, Peoria, IL 61614-3592, for \$36 per year in the U.S. Single copies are \$7.95 each. Prices vary outside the U.S. April/May 2004, Vol. 9, No. 2. Canadian GST Account No. 125145193. Canada Post Permit No. 2493675.

POSTMASTER: Send change of address forms to *Dynamic Graphics* magazine, P.O. Box 9006, Maple Shade, NJ 08052-9006. Periodical postage rates paid at Peoria, Ill., and additional mailing offices. Visit www.dynamicgraphics.com/dgm and click Subscriber Services, or e-mail directly at dgm@starrcorp.com.

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Production Notes:

This issue was produced using InDesign 2.0 on PowerMac G4s. Text imported from Microsoft Word and set in Clarendon BT, Gotham, and Adobe Garamond. Unless otherwise noted, all Pantone color references that appear in the magazine are taken from the *Pantone solid to process guide coated*. All visuals placed in position and separated electronically. Output direct to plate at 150 lpi at RR Donnelly & Sons Co. All rights reserved.

Printed in the U.S.A. using soy-based process color inks.

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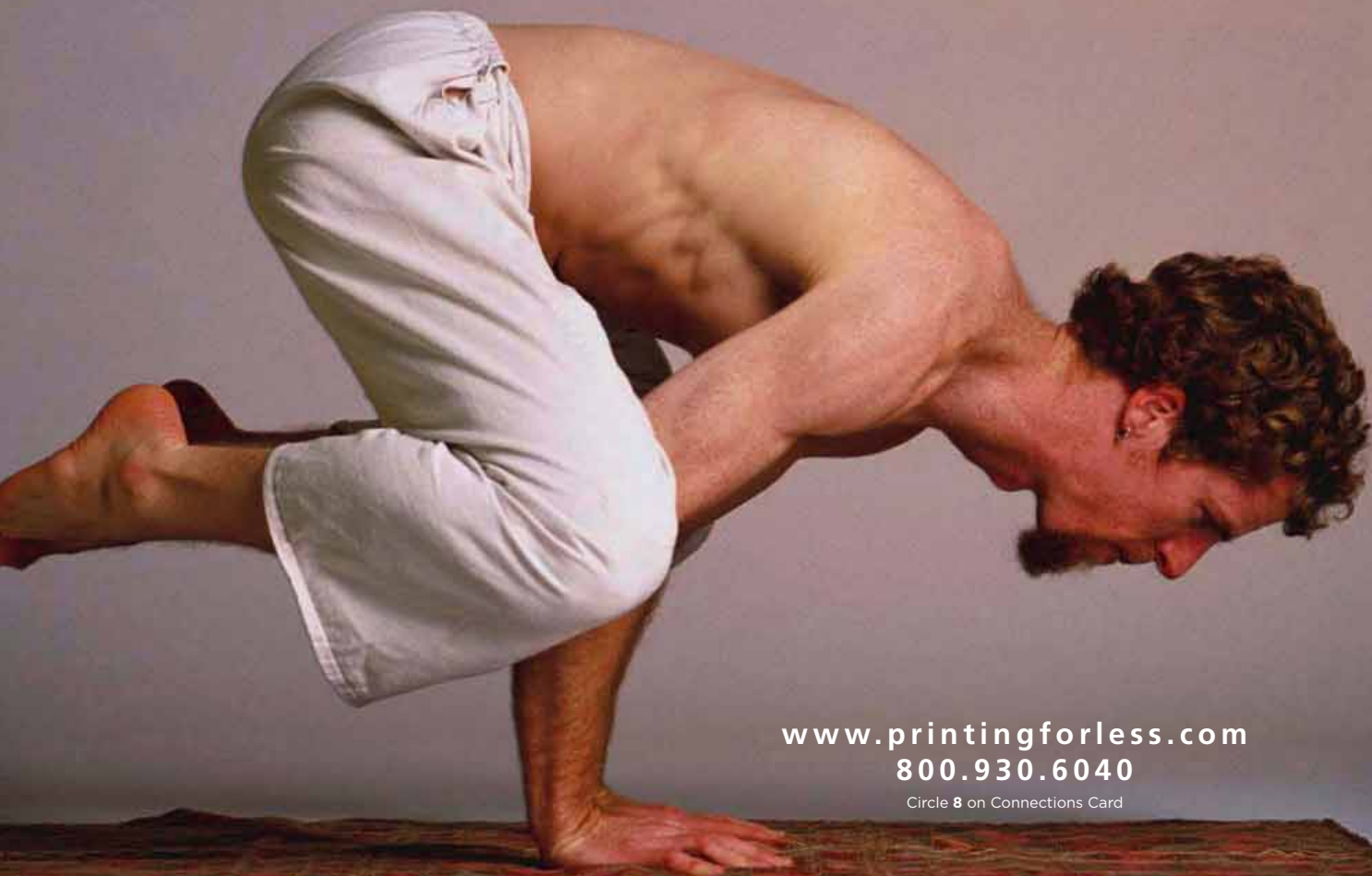
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FROM THE STAFF

Given the business we're in, it shouldn't be surprising that few things in life have more associations for us than print and its handmaidens—books, magazines, newspapers, letters, words, and type. From our earliest memories of being read to aloud by parents and teachers, to the thrill of seeing our own names in print for the first time (as Byron pointed out, it hardly even matters what one's name appears in, as long as it's there), to receiving the sheepskin from alma mater U., we virtually lead our lives in print.

Print is enjoying a return to favor, predictions of its demise having proven more fleeting than the dotcom boom. And the intrinsic beauty, portability, and enduring qualities of type and image on paper ensure that print will be with us into the distant future.

Today, the landscape of print—especially in materials and technology—is changing fast. Designers seeking to master the medium have more to learn than ever before. Color management is a good example. Color consultant Michael Jahn, whom many of you caught in Dynamic Graphics Training “Color Talks” seminars last year, kicks off the first of a series titled “6 Steps to Better Color” on page 28.

Print speaks to us in many voices in this issue. Alyson Kuhn covers the entire spectrum of print from A to Z, beginning on page 48, with contributions from top designers and tips to make your print work dazzle. Because not all print projects come with ample budgets, Sheree Clark explores high value/low cost special effects on page 44.

The purpose of this issue is to provide you with tools, tips, and technologies that make you look good ... in print, of course. Let us know how we're doing.

Tom Biederbeck, *editor*

P.S. Enter our new reader response contest and you can win a copy of Doyald Young's limited-edition book, *The Art of the Letter*, published by Smart Papers. See page 12 for details.





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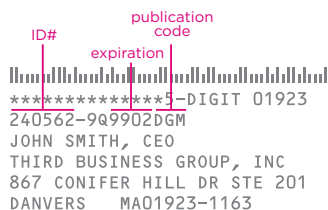
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Dynamic Graphics magazine
 P.O. Box 9006
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Editor	Tom Biederbeck
Art Director	Kathie Alexander
Assistant Editors	Cristi Lewis Marcy Slane
Production Artist	Jesse Hoerr
Editorial Contributors	Sheree Clark, Allan Haley, Cassie Hart, Michael Jahm, Alyson Kuhn, Michelle Taute, Tracey Turner
Cover Consultant	Celli Hott
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Associate Publisher **Caroline G. Rhame**
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Marketing Manager	P.J. Bayler
Circulation Manager	Mary Schmidt
Single Copy Sales Manager	Alicia Butler
Publisher/CEO	David Moffly

Advertising contact

Caroline Rhame, 212.260.2777, ext. 28,
rhame@dgusa.com

To carry DG in your store, contact Alicia Butler
at 309.687.0244 or butler@dgusa.com.
For editorial comments/questions, contact Marcy
Slane at 309.687.0271 or slane@dgusa.com.

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LETTERS

Creative Feedback

In "Color on Call" in the Feb/March 2004 issue (page 31), you have a sidebar on patterns. It references the *Auguste Racinet: Historic Ornament (Vol. 1)* CD. Where can I purchase it? Do you have ideas about CDs that have great vintage and modern patterns that are royalty-free?

Ken Camner
La Canada, Calif.

With regard to the Auguste Racinet: Historic Ornament (Vol. 1) CD, you can contact the publisher:

*The Classic Archives Co.
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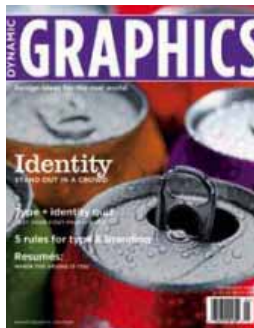
Visit the Creatas website (www.creatas.com) and search under "art patterns" for six pages of royalty-free patterns. Another great resource is the book 1000 Patterns: Design Through the Centuries by Drusilla Cole, editor. \$29.95, Chronicle Books, www.chroniclebooks.com.

Looking for logos

Do you have an index to articles or can articles be searched on your website? Specifically, I am looking for articles about logos.

Mary Meyer
Roseville, Minn.

Sorry, but we don't have a subject index to articles in past issues. A table of contents for each issue back to November 2002 (Volume 7, Number 5) can be found at www.dynamicgraphics.com/dgm. Beyond that, we suggest you check out past Makeovers issues, which often feature logos. Also, logos are prominently featured in our "Real World Solutions" department, which appears in nearly every issue. Finally, an excellent resource for logo examples and ideas is David Carter's The New Big Book of Logos, \$29.95, Harper Design International, www.harpercollins.com.



Color search

I love your magazine. I recently subscribed because I especially love the colors suggested. It's great! But you never say what kind of Pantone you are describing. The numbers usually correspond to the kind of Pantone book (coated, uncoated, pastels, etc.). Can you please specify the Pantone extensions for the numbers?

Karen Felzener

Thank you for your suggestion. Unless otherwise noted, all Pantone color references that appear in the magazine are taken from the PANTONE solid to process guide coated. We've now included a note to that effect in the Production Notes, page 6.

Send your tips

We want your best design tips (including software quickies and low-budget solutions). E-mail tips or letters to slane@dgusa.com. We reserve the right to edit letters for clarity or space.

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Never underestimate the power of collective wisdom ... and who has more of it than *DG* readers? Here's a way to share your design insights and be rewarded with cool stuff.

This is the deal. Each issue in this space, we'll pose a question relating to the art and business of design, and invite you to respond. We'll choose the best responses and publish them here, and the reader who provides the top response will receive a free design book (and we'll throw in a surprise or two, too!).

This is the prize. Renowned for his groundbreaking typography and logo designs, Doyald Young has teamed up with Smart Papers to produce an exclusive book, *The Art of the Letter*. This limited-edition volume is packed with insights into the creative process, chronicling Young's work for General Electric, Prudential Financial, and others.

There are only two ways you can get a copy of *The Art of the Letter*:

1. Attend one of the lectures Young will give in 2004 on his 25-city North American tour, sponsored by Smart Papers and the American Institute of Graphic Arts (contact your local AIGA chapter or Smart Papers at 513.869.5288 for more information).
2. Answer this question and win!

This is the question.

How do you reward or recognize a valued supplier?*

Send your response to:
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* See "Design Dynamics" on page 15 for a related article.



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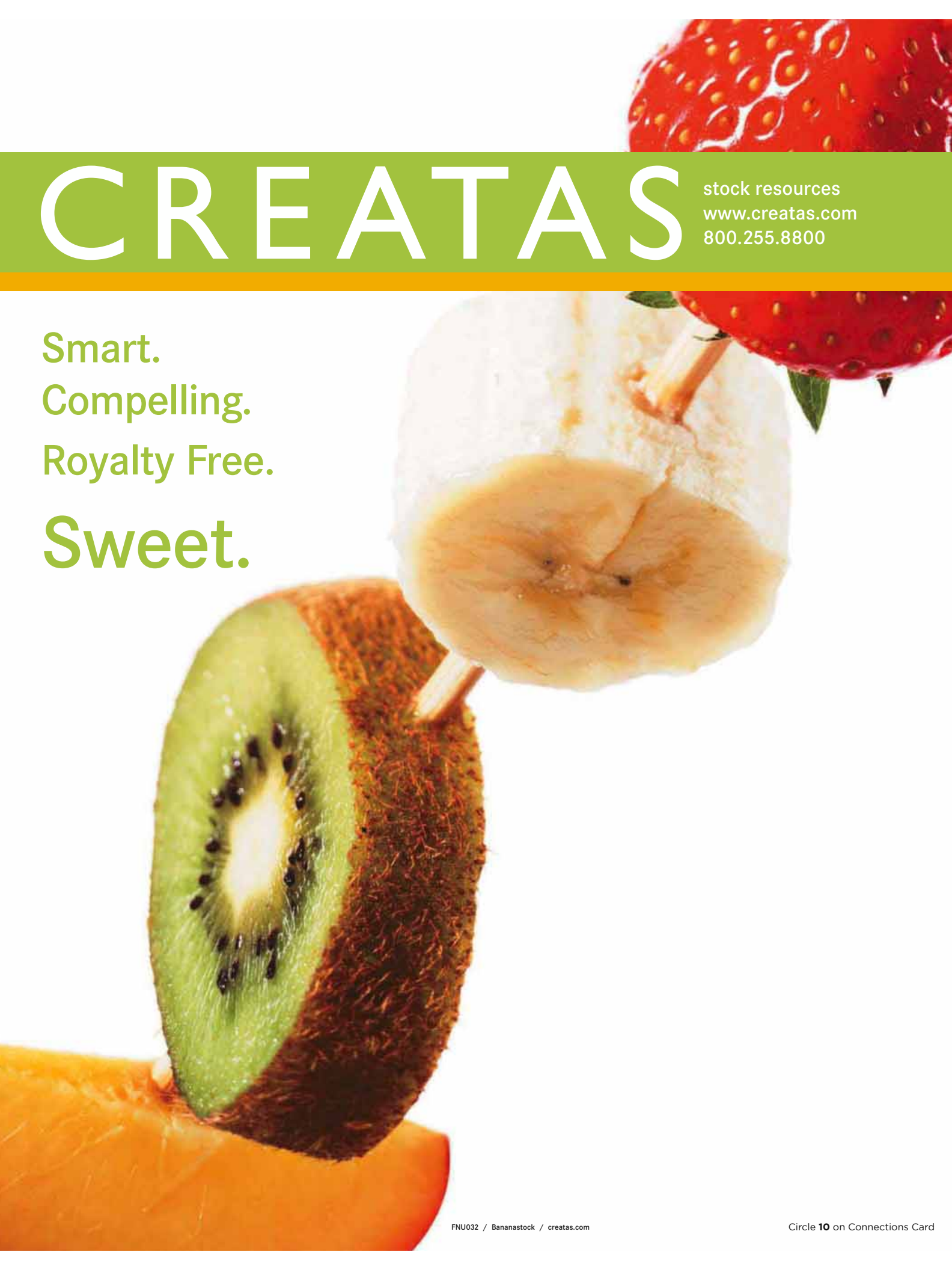
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A speaker at a conference I went to talked about “vendor relations.” Isn’t paying on time good enough?

While efficient processing of bills—the industry norm is net 30 days—is a minimum expectation, there are plenty of good reasons to be more than a “prompt payer” to your vendors and the people you outsource to. Here are a couple:

- **Good vendors save you time and money.** Your best suppliers are those who see themselves as partners in your business. For example, I recently had a printer call my attention to an unused area measuring 8 x 38 inches on a print run. This area

Recommended Resources

The Value Profit Chain: Treat Employees Like Customers and Customers Like Employees, by James L. Heskett et al, \$55, Free Press, 2003, www.thefreepress.com

Business Etiquette & Professionalism, by M. Kay duPont, \$11.16, Crisp Publications, 1998, www.amazon.com

was large enough to accommodate a variety of other items my client would not have been able to afford otherwise, making a win/win situation for all. Another vendor has given our staff tips and tricks that make our projects go more efficiently during the production process.

- **Vendors can be a source of referral and information.** Word of mouth is a valuable promotional tool in any industry, including ours. Some of my best new client leads have come from suppliers. Because they know us and how we conduct ourselves, suppliers are a credible as well as influential source of information for potential clients. Likewise, vendors may have an inside track on industry news—or even a job opening—that they’ll gladly share with those they consider valued business partners.



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So how do you leverage this potential asset and be a valued client to your vendors? The obvious answer is rooted in the Golden Rule. Some specifics:

- **Be truthful.** We've all been on the receiving end of the "fake deadline," or the client who makes unnecessary demands. The reality is that if we're all up-front about when we really need something, or what the real project parameters are, we will all be less stressed. Trust that your vendors will come through for you. If they don't, find ones that will.
- **Share the credit.** As designers we are usually front-line with the end-user or client. When a project delivers on time and looks great, we get the kudos. While it may not be necessary to attribute a supplier for his or her work outwardly to others, at the very least we can and should acknowledge exemplary work to those responsible. Send a copy of the clients' congratulatory note, buy a duplicate award, recommend your supplier to others. Share the wealth.
- **Say thanks.** Typically it is the salesperson that takes the customer to lunch. But what if once in a while you were to turn the tables? Did your outside copywriter pull an all-nighter? Did the paper merchant move mountains to get a special order on time? Did a printer show you a shortcut you'll use in the future? Why not have a vendor appreciation program? Even informal acknowledgment can go a long way in encouraging people to continue to work hard on your behalf.

More Resources

The Etiquette Advantage in Business: Personal Skills for Professional Success, by Peggy Post and Peter Post, \$35, HarperResource, 1999, www.harpercollins.com

True Professionalism: The Courage to Care About Your People, Your Clients, and Your Career, by David H. Maister, \$26, Free Press, 1997, www.thefreepress.com

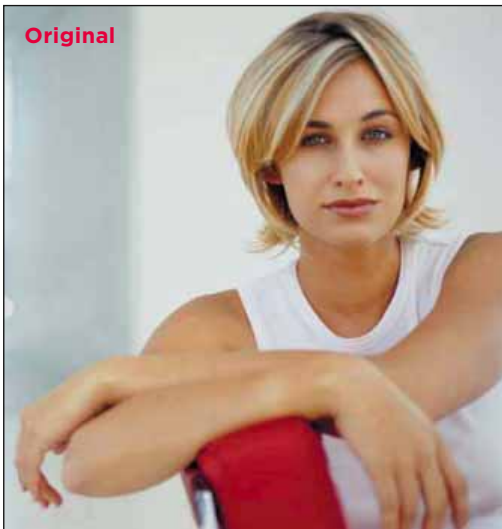
Sheree Clark (sheree@saylesdesign.com) is managing partner of Sayles Graphic Design in Des Moines, Iowa; an author and speaker on organizational and business issues; and owner of Art/Smart Consulting, which provides self-promotion and business strategies to creative professionals.

- **Ask for criticism.** No one likes to be critiqued, and most people don't go looking for criticism, but you should. Just as you have "post-mortems" with your clients after completing a project, you should approach your vendors for suggestions. Asking for constructive criticism can yield valuable information. How can we do better next time? What can we do to make your job easier? Sending art that's truly press-ready (bleeds, images, fonts, etc.) saves time and prevents confusion—which is important if the project is under pressure. Even something as simple as how files are formatted can affect the workflow for your vendors.
- **Be understanding.** Even in the best of relationships there are bound to be disappointments. When a vendor screws up, be reasonable and gracious in your request for a remedy. Share in the bad times just as you shared in the good. Find ways for a win/win, even if it means a compromise on your part, even if you were not at fault. Think long term!

In short, treat vendors like clients. When you're going outside for any product or service—from paper to printing to creative services—you're dependent on others to make your livelihood or your job possible. While it's true that "clients are your lifeblood," so too are trusted colleagues. Not only will showing sincere appreciation place you among a favored minority, you'll find that "Do Unto Others" is indeed gold. ☺

One-Minute Workshop

Original



Softening edges

To create a subdued look in Photoshop:

1. Draw a path around the image. Save the path.
2. Make the path a selection and delete the background.
3. Choose Select > Modify > Border. Set width to 3 pixels.
4. Choose Select > Feather and set radius to 1 pixel.
5. Choose Filter > Blur > Gaussian Blur and set to the desired result (we used 4 pixels).

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Tom Birk Presents a case study on the effective and budget conscious launch of the MINI Cooper brand.
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Ready, Set, Recover

With the recession officially over, are you prepared for an upswing?

As the economy gains momentum, graphic design professionals are breathing a deep sigh of relief as they anticipate more creative projects and, most important, jobs. No wonder optimism is in the air: Companies that had postponed major marketing campaigns for years are now moving forward. Lean advertising budgets have been augmented, and hiring activity is slowly but steadily increasing.

With such a positive outlook, it's tempting to uncork the champagne and envision a return to pre-recession "business as usual." But in the new economic climate "business as usual" has yet to be defined. The drawn-out downturn had a major impact on the advertising and marketing industry. Companies across the board significantly altered their strategies to adapt to challenging circumstances, and many of the changes are here to stay. Following are some ideas for getting ahead and trends to expect as the economy shifts gears.

Speedy deliverables

Eager to take advantage of improving consumer confidence, many companies are focusing on swift delivery to market. Time wasted may mean opportunities lost to competitors. As a result, firms are seeking designers who can deliver fast turnaround.

Businesses also will be moving more quickly as they hire creative freelancers for projects. Now is the time to make sure your portfolio is current and streamlined. Our research shows hiring managers expect to see an average of 11 pieces in a creative professional's book. Any more than that may be overkill. Also, be sure to have a solid list of references on hand—people who can rapidly respond to inquiries.

An eye for quality

Luxury goods are in style, and so, too, is high-end graphic design. Having realized that bargain-basement creative leads to projects that never make it off the ground, companies are more willing to devote dollars to outstanding design. However,

Your career toolkit: Here's a checklist of tools you'll need to take advantage of new opportunities as the economy improves:

- **Updated, streamlined portfolio** with 10–12 of your best pieces
- **Work samples housed online** so prospective employers can review your work quickly
- **Updated resumé and professional biography** (preferably available online)
- **Reference list** with three to five easily accessible professional contacts
- **Salary guides** containing the latest compensation data to use when negotiating pay. The Creative Group provides an annual Salary Guide. Call 888.846.1668 to request one.
- **Subscriptions to industry magazines** such as *Adweek* and other business journals. These often provide information on firms that are expanding and hiring.
- **High-quality stationery** for writing thank-you notes to networking contacts, prospective employers, and clients

businesses must be convinced they're getting what they pay for; expectations are higher than they were pre-recession. Companies may be developing their first full-scale marketing campaign in years, and there's greater pressure to make an impact. To land top-dollar clients, show specifically how your work helped drive business.

Industry specialization can also be critical to a company's decision to hire you. Firms that hired too many "jacks-of-all-trades" (and masters of none) have realized the value of specific expertise. If you've been marketing yourself as a general designer or deeply discounting your services, you may want to focus on core competencies and repackage yourself as a high-end expert in an area of specialization.

Steady salaries

While firms may be willing to devote more marketing dollars to design, they did learn during the recession that they can pay most industry professionals less. Thus, starting salaries for full-time positions such as traffic managers and web production artists aren't likely to climb to pre-recession levels. Agencies in particular have been able to hire qualified people at reduced rates.

That's not to say that you shouldn't approach your manager for a raise, especially if you've taken on substantially more responsibility—many firms will be increasing compensation levels in hopes of keeping top performers. Just don't expect a windfall.

Emphasis on employee retention

Most managers are concerned about losing good people as the job market improves. Savvy supervisors have already begun meeting with staff members to discuss what they can do to keep key players on board. While a big raise might not be in the cards, perks such as a flexible schedule, opportunity to work on more high-profile projects, a better job title, nicer office, subsidized training, or added support staff are all possibilities.

If you're suffering from burnout or are bitter about management decisions made during the down-

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turn, it may be tempting to take another job as soon as you get the chance. But consider your situation carefully before making a decision. If you have weathered several rounds of layoffs, you are probably highly valued by your company, which means you have some leverage. By requesting changes that would enhance your job satisfaction, you may be able to create a more gratifying role within your firm.

New skills in demand

Some specialties will be in particular demand in a growing economy. For example, increased anti-spam legislation and the use of spam filters will prompt many companies to refocus on direct mail, which will result in increased opportunities for direct marketing specialists.

Firms will give prominence to ethnic marketing as they try to reach growing

demographic groups. There will be a greater need for creative professionals who specialize in Hispanic and Asian markets, among others. Advertising for large upcoming events, like the Olympics and the U.S. presidential election, will also fuel creative jobs, particularly on a project basis. Agencies that land these contracts must staff quickly, so keep your eye out for opportunities.

More project work

Businesses that experienced cycles of overhiring followed by layoffs aim to avoid falling prey again. Managers also found they could accomplish their objectives with leaner teams, and they may never return to former staffing levels. To accomplish objectives without adding to the headcount, firms are relying more heavily on project professionals during peak periods. If you're interested in a freelance career, this is an opportune time to pursue one, as more companies are moving to this strategic staffing model.

While your professional prospects may not change overnight, they can improve significantly over time. By keeping up with current trends and being ready to capitalize on them, you'll be positioned to ride the wave of economic recovery. ☺

Tracey Turner is executive director of The Creative Group (www.creativegroup.com), a specialized staffing firm that places creative, advertising, marketing, and web professionals on a project basis. [Editor's note: This will be Tracey's last column for us. We will miss her contributions.]

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For more information and a **Centura 100% Premium** brochure, contact Stora Enso at 800.322.7377 or visit Stora Enso's website at www.storaenso.com/na.

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Community Creations

A neighborhood-centered nonprofit gets focused

As a leader among independent nonprofit organizations, the Jane Addams Resource Corporation (JARC) needs to communicate its message of outstanding community service for the Chicago and area. JARC's Director of Training Kathleen Dowling acknowledges the limitations of the current JARC identity materials.

Nearly all of JARC's promotions and publications focus on the metalworking aspect of its job placement program. Although metalworking is an important and successful part of its efforts, JARC wants its logo and materials to represent its labors in other areas of community service.

JARC provides training to unemployed and low-income workers on a wide range of production machinery. The company also offers economic and human development services to local businesses, students, and community members. Participants have access to business support and career services, advocacy, workers' advancement committees, and math and literacy programs.

The current look, says *DG* art director Kathie Alexander, is too inconsistent. "You'd never be able to tell that all of these materials are from the same organization," she comments. "The logo, colors, fonts—everything keeps changing. An agency as established as JARC should have a recognizable look." Her redesign conveys an established, consistent, and contemporary look.

The wide spectrum of services provided to the community now appears under one banner, defining JARC's mission. The focus on community has always been the best approach for this all-encompassing nonprofit leader. As Dowling notes, "We attribute our success to our ability to stay in constant touch with local residents and businesses."

"I thought Chicago's cityscape would best represent the community services JARC provides," Alexander explains. The end result—a uniform identity for a corporation which has consistently served its community for decades. ☺

1. Primary concerns
JARC's materials employ various identities, making it difficult to determine the organization's mission.

2. Original logo
Although the 7-year-old gear logo once made sense, "We need a fresh look to reflect the fact that we are working with a variety of industries," JARC's Kathleen Dowling explains.

3. New logo
The Chicago cityscape represents the all-inclusive nature of JARC. "The original logo looks forced, squeezing three different concepts into one identity," notes *DG*'s Kathie Alexander. "I focused on the one element they share—community."

4. Fonts
"I chose Impact for the headings because bold sans-serif fonts make a statement," says Alexander. "For the logo and text, I used Sabon. Serif fonts have an established feel." (Available at www.fonts.com.)

5. Colors
Alexander chose a palette with a corporate, urban feel.



Impact

Sabon MT Regular

Sabon MT Italic

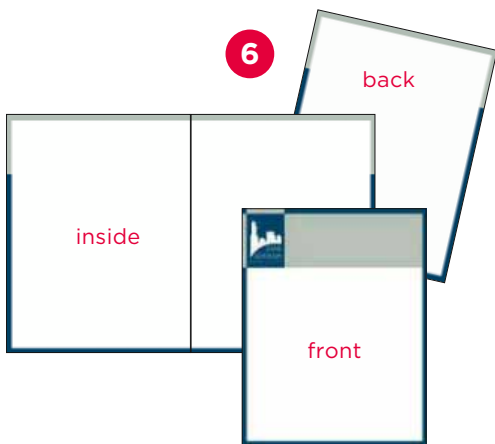
Sabon MT Semi Bold



6. Preprinted shell

By preprinting two-color borders and the nameplate, JARC can cut back on the cost of printing. Brochures

for any of its services can now be completed in-house in simple black ink for a professional, streamlined result.



9. Image selection

Black-and-white images of each service can be printed along the left-hand side in JARC's new design.

10. Black printing

Any division of the Jane Addams Resource Corporation is now able to print its own service brochures, newsletters, or stationery. Black-and-white text keeps print costs down, but the materials still look professional with the two-color logo, nameplate, and borders.



7. Nameplate

Titles of brochures, newsletters, or any printed materials can be easily changed in the nameplate. Since the look stays the same, JARC strengthens its identity.

8. Quotes

Success stories or quotes from participants help build the organization's reputation for achievement.



11. Helping the images

Sometimes, as in the case of JARC's original photography, images need some help. Take our advice: 1. Always zoom in on the final shot when photographing—don't shoot the whole room if you'll only be using the guy in the corner.

2. Cropping is good. Just as a writer edits, a designer must weed out unnecessary material in images. 3. When silhouetting an image (using a clipping path) always soften your edges. See how to do this in "One-Minute Workshop," page 16.

Paper Swatch Watch: Hot picks for your next project

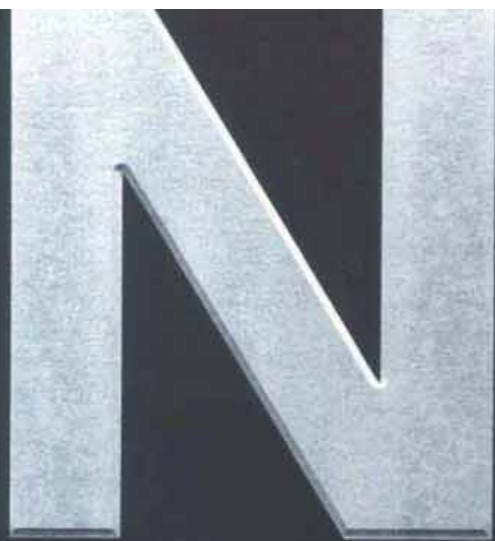


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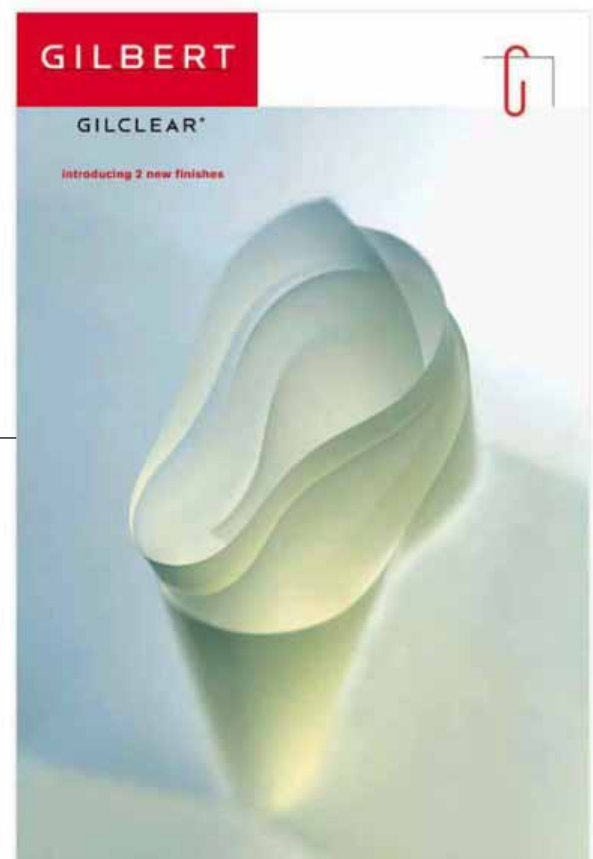
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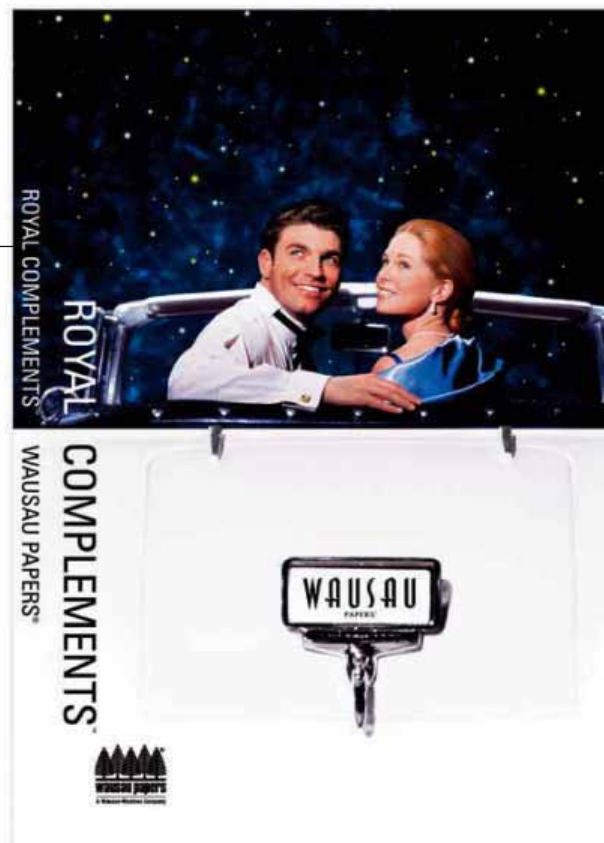
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6 Steps to Better Color—Part 1

To build a color-managed workflow, start by understanding the basics.

We've all been there: You liked the way it looked on your monitor, but you just printed it, and the colors don't match. You wonder: Which one is right? Chances are—you discover later when the press sheets show up on your desk—neither was correct. No one seems to be able to explain it, and when they try, their answers match less than the colors.

What's the problem? What can be done?

For the next six issues, color expert Michael Jahn will describe what sort of animal color is, and what it takes to tame it. His six steps to better color:

1. Understand your elements
2. Set up your system
3. Appeal to your applications
4. Monitor your monitor
5. Prove your printer
6. Perfect your PDFs

Part 1—Understand your elements

It's not typical to begin an article with an apology, but you're owed one. You should not have to worry about managing color. Well, you do. Sorry.

You don't have to worry about managing your computer keyboard. It just works. You press an *E*, you get an *E*, not something that looks like a cross between an *E* and some other character.

Unfortunately, that's not how it is for color. Capturing and reproducing color accurately is tricky business. Just go into your local sports bar and look at all the TVs. You'll notice that the same game from the same satellite feed displays very different colors.

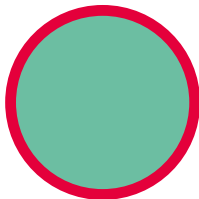
There are big advantages to having predictable color across monitors and output devices. Designers need a color page to be reproducible on a variety of technologies and with consistent results. This is achievable if you set up your system properly and apply—ta dum!—color management.

Before we explore what color management is and how you can use it, let's look at how color “happens” in a digital environment.

Digital images are made up of tiny squares of colors called pixels, and each pixel is “described”

Color values

Colors are described with values—a group of numbers—just like distances are described in numbers of inches, meters, and so forth. For example, a color can be described as Red=153, Green=255, Blue=204. So what does that mean? In RGB color space, such as is used on a monitor, that “means” a light blue color like the dot below. To express the same color in a CMYK color space—used in four-color lithography—the numbers would be Cyan=51, Magenta=0, Yellow=37, Black=0.



Say we send the same color values to two color devices, for example, two monitors. If those monitors display different colors, then to get matching displays we have to send different numbers to one of the monitors so we get the same results.

using a set of color values (see center column). There are several different ways to “define” color:

- *Additive*—Adding more colors of light yields a lighter color.
- *Subtractive*—Adding more colors of ink yields a darker color.

A banana is yellow ... when it's ripe, anyway, right? Not necessarily. Want proof? Take your banana in a closet and close the door with the light off. What do you see? Nothing. Now, if you had an image of a banana displayed on your computer monitor, you could see that in the dark because the monitor is adding light to the room.

You need light to reflect off objects in order to see them. Different objects absorb (or subtract) certain wavelengths of light and reflect others. That creates what we perceive as color.

Here's the bottom line for color management in a digital environment: To have colors appear the same on different devices, their color values have to be altered or transformed for each device. For a color to match on both a computer display (using RGB light) and a color printer (using CMYK inks), you apply completely different approaches. This is done with tables, equations, and other “tricks.” On your computer, it's accomplished by software that converts the color values.

To better understand the concept, here are a few basic definitions:

- A color is represented by numbers. A set of numbers for a given color is a **color value**. The numbers are different for different color spaces—RGB, CMYK, etc.
- The numbers refer to a specific **profile** for a specific device. Just like the human face, each device has its own profile.
- The profile is the reference that gives meaning (an expression of the color) to the numbers.
- When the image is transferred from one device to another (from the source to the destination), the reference changes.
- When transferring the image, it is necessary to change the numbers so that the meaning (the expressed color) remains the same.

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- The operation of changing the numbers is **color conversion**. It can be carried out in various ways, either within the image processing application (say, Adobe Photoshop) or, if the destination is a printer, during the printing phase ... even within the printer itself.
- Color conversion is carried out by a piece of software called the **color engine**. Profiles and color engines may be in the computer's applications or in the computer's operating system itself. In Macintosh OS, color management is carried out by ColorSync, while in some versions of Windows it's carried out by Image Color Management, ICM, at the system level.

In this series of articles, we will be looking at taking a given source (like a scan of a transparency or file you create in an application like Adobe Illustrator) and transforming it to a modified set of values appropriate to different destination devices, like your monitor and printer.

How does it work?

Simply this: We simplify the situation by introducing a fixed color space. One transform per source is all we need to produce a standard, and one transform per destination is all we need to conform to each destination.

This sounds kind of technical, but it really is simple. We change RGB data displayed on your monitor into a type of color that is device neutral, so it can be converted for a destination space, like your printer. This principle is a major part of what color management vendors refer to as device-independent color (see center column).

To create a device-neutral definition of a color, we develop an ICC profile, a file that describes how a particular device reproduces color—that is, the device's personal color space. ICC profiles can be created for three kinds of devices:

- Display devices (monitor)
- Input devices (scanner, digital camera)
- Output devices (printer)

A profile that accurately characterizes a device gives you best results in a color-managed workflow.

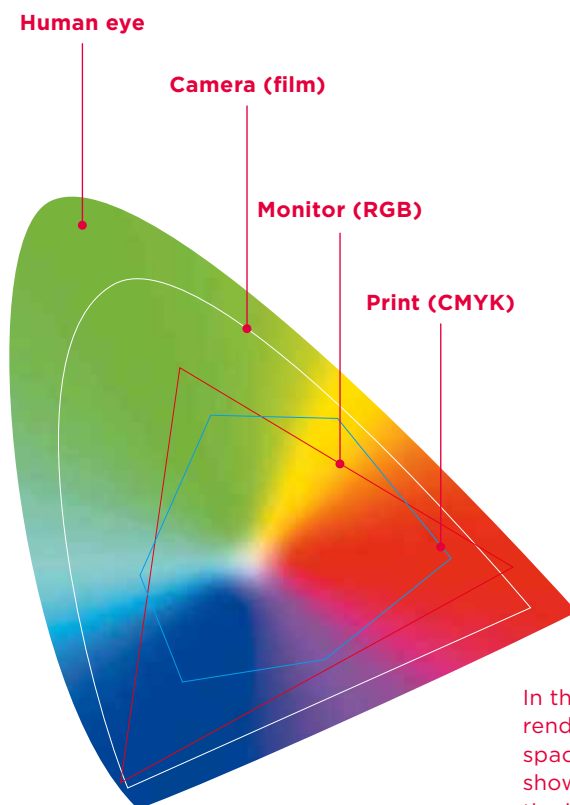
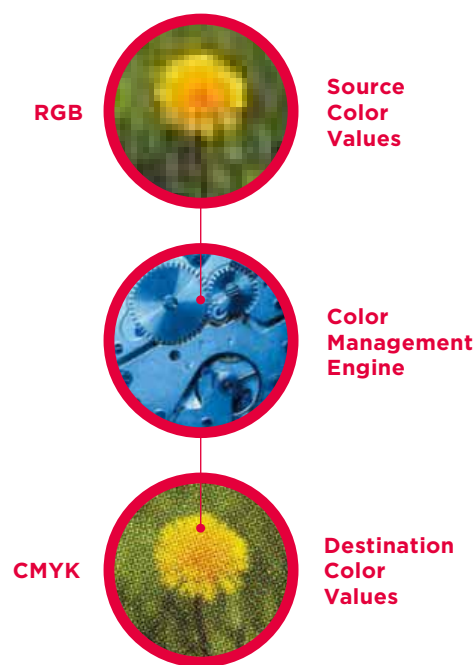
Coming next issue: Set up your system

In Part 2 of "6 Steps to Better Color," Michael Jahn tells you how to set up your computer and peripherals to begin building a color-managed workflow. ③

Michael Jahn is a consultant for digital workflow system vendors in the publishing and prepress industry. His expertise is in PDF, PDF processing, preflighting, and color management.

The ICC

(International Color Consortium) was established in 1993 by eight industry vendors to create, promote, and encourage the standardization and evolution of an open, vendor-neutral, cross-platform color management system. For more information on the ICC, go to www.color.org.



In this ICC-standard rendering of color space, the overall area shows colors visible to the human eye. Other color spaces only cover portions of the visible spectrum.

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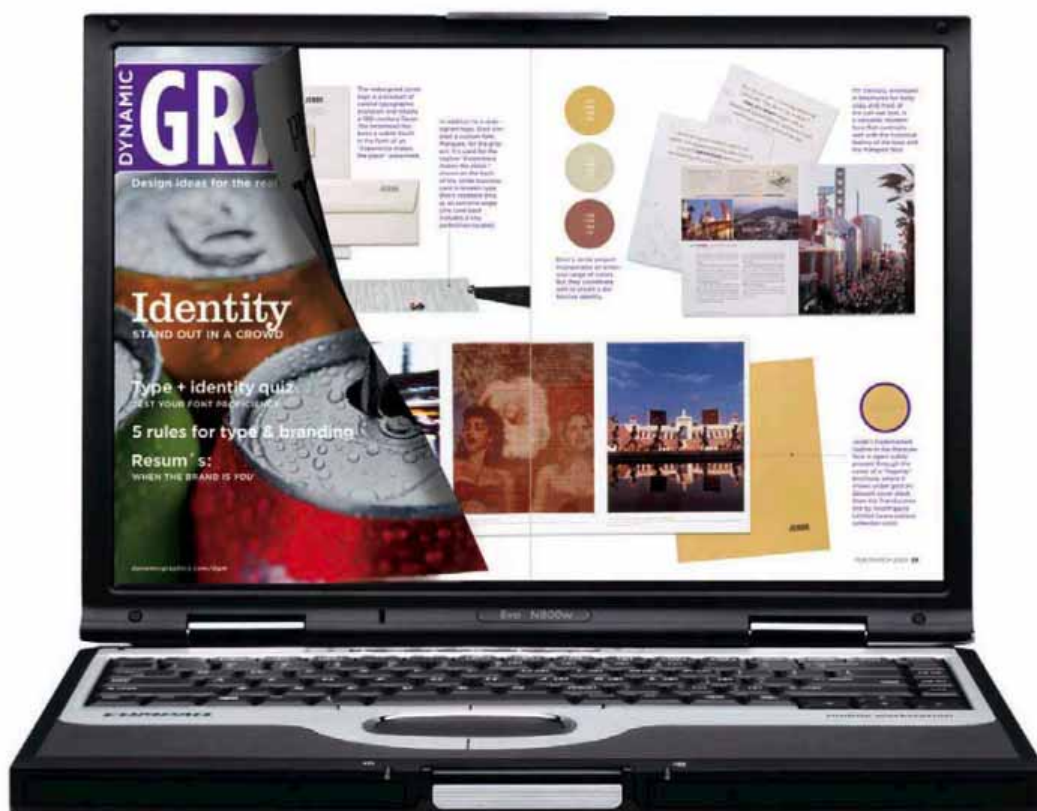
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Put your brochures to good use



T *Their take.* The Blue Ridge Modular brochure (above) by Grant Design Collaborative is an atypical take on the usual promotion. It's a booklet of pre-perforated postcards that customers can use. The pictures are of the interesting people and background behind the company, not the usual in-your-face advertising. "Since the piece is such a reflection of who the company is and what it stands for, it helps promote Blue Ridge in a different light from its competitors," says Grant's design director Vivian Mize.

One added benefit of this booklet is that the postcards function as likable mini-promotions, reaching out to potential customers with no effort on Blue Ridge's part. "Showing real employees in the piece adds to Blue Ridge's brand personality," notes Mize. "They are real people—honest and hardworking. Their product is a direct reflection of who they are." Who doesn't appreciate a smiling face?

Another advantage is that once the postcards have been torn out, Blue Ridge customers still have a little book of carpet examples and contact information they can keep handy. "We believe that form follows function," Mize explains. "We needed a piece that was multipurpose."

As an added touch, the binding of this piece gives it extra elegance with little expense. The booklet was simply stapled together, but the top cover actually works as the binding and the back cover in one. It's folded over the stapled pages, giving it a perfect binding look. www.grantcollaborative.com

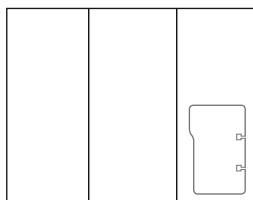
Other twists. Here are other ways to use pre-perfed brochures:



Thumb-Cut brochure

- To add a personal touch to your brochure, it's always a good idea to include your business card. This Thumb-Cut brochure is perfed with a secure card holder.

- Moving and want to be sure everybody's got your address? This brochure helps contacts keep their Rolodexes updated.



Rotary Card brochure

Our spins. Why waste paper? There is so much you can do with the classic brochure—it doesn't have to be all promo and no practicality. In addition to the inventive postcards from Grant Design Collaborative, there are a ton of great ideas out there. We based all of our spins and twists on pre-perfed shells by Paper Direct (see contact information on next page).

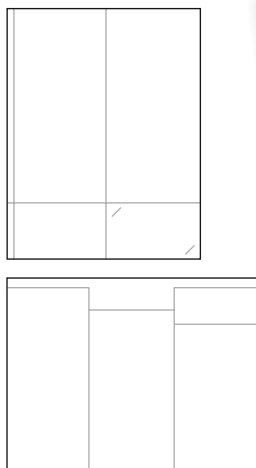
The Step-Up brochure (opposite page, top), presented numerous options. Where a business card for the Pure Touch Day Spa would normally go, we decided to include a business magnet instead—a much less disposable reminder. The shortest insert is pre-perfed for the business card (the two together are the same size as the longest insert). To magnetize the cards, buy a backing and simply stick it on the cards once they're printed.

For the three step-up inserts (opposite page, right), we used the longest one as a price list, the middle one for general explanatory information, and the shortest one for practical cut-out coupons which should increase business.

We also decided to use a pre-perfed Reply Card brochure in an unusual way (opposite page, bottom). How about bookmarks? They not only promote the Hopscotch Children's Bookstore and its events, but also give customers something they can use and remember the store by. An added benefit is that bookmarks promote the reading of books, which just happen to be what the store sells. ☺

Shell

The Step-Up brochure is a sleeve (use your best image on the cover), three inserts, and a business card. Slots have been pre-cut in the sleeve's fold-up card holder.



Step-Up brochure

Get your own

All pre-perfed brochure shells from Paper Direct, 800.272.7377, www.paperdirect.com.



Magnet

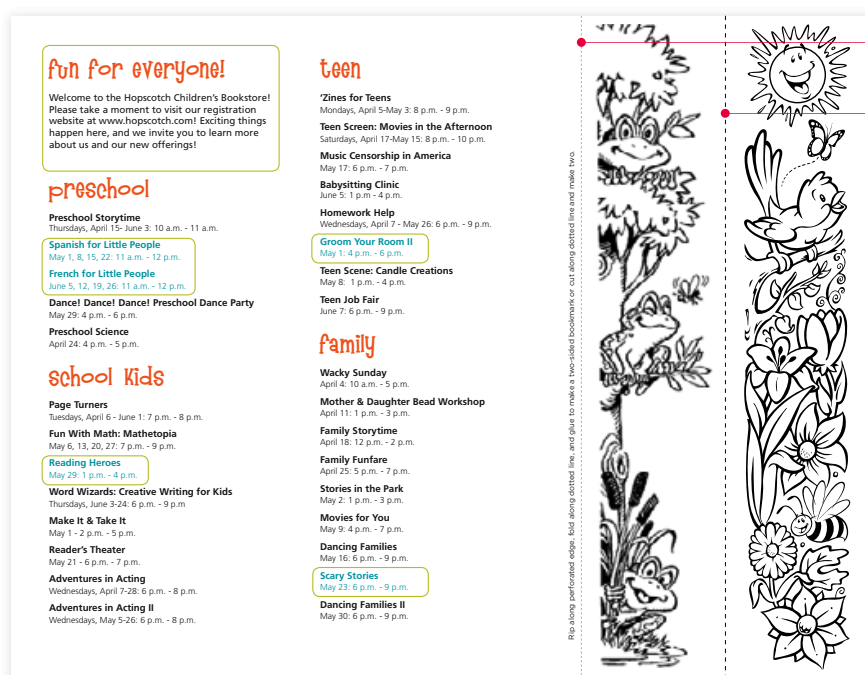
The business card is perfed off the short-end insert. Simply stick magnetized backing on it to give it a more permanent presence.

Stacks

Stacked inserts give you plenty of room to give a price list, general information, and coupons.

Coupons

Instead of overloading the customer with too much information, give them practical coupons to cut out.



perf line

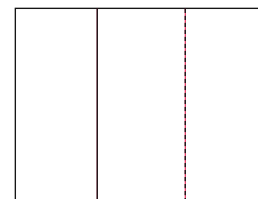
cut line

Bookmarks

The standard use of the Reply Card brochure is obvious, but we decided to use the perforated columns as bookmarks. They're something customers might actually keep and use!

Shell

The Reply Card brochure is trifold, with the right column as the tear-off card.



Reply Card brochure

COLOR ON CALL

Trouble-Free Palettes

Tasty: appetizing; savory; flavorful; delectable

C Chances are that at some point in your life you've had the urge to eat even when you weren't hungry. What could be the reason behind these seemingly inexplicable hunger pangs?

Colors conjure different moods and effects on our appetites—red inspires people to make quick decisions (think fast food); orange stimulates hunger (health food products); green represents freshness and growth (salads and other veggies); yellow is lighthearted (lemons, bananas); white is clean and wholesome (dairy products); brown is natural (energy bars); blue is pure (water); and violet is thought to reduce hunger (although there are some exceptions, like grapes and eggplant).

Illustrator Cindy Ho understands the correlations, and she enjoys illustrating food, fun, and travel: "Food is always interesting. No one gets tired of food. But even without it, I like my illustrations to look savory. Something you can eat with your eyes ... drool over, even." The color palette she uses—which she describes as a "fun, frolic type"—often comes from a real-life idea which she then will incorporate into an illustration.

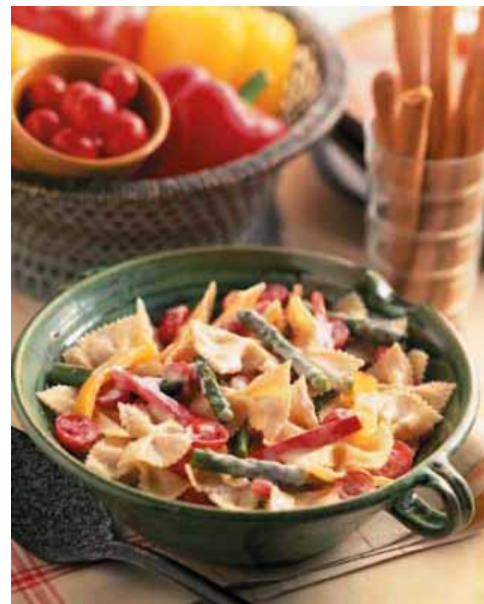
Ho gets inspired by sparks of color in real life—people watching, window shopping, magazines, catalogs, even dreams give her ideas. At the moment, she favors "candy" colors and combines them with others. One of her favorites is red, as it "gets the point across—it's so showy and dramatic," she explains. "I also love butter yellow—nothing is more innocent, sweet, and warm. And different greens together seem smart and honest." 🍴

Fresh and natural

Cindy Ho, whose work often features food, uses a similar palette in many of her illustrations—reds, greens, oranges, lavenders, and other sweet hues. "I like taking a boring subject and giving it a playful twist," she explains. "Colors create a mood. They are much more emotional than intellectual." www.cindyho.net

Photo palettes

This summery pasta salad practically screams "Eat me." Notice the crisp freshness of the vegetables, and their diverse color medley (in reds, greens, and yellows). The basket of red tomatoes and peppers stimulates the appetite, and the subdued yellows of the bread and pasta create a light mood. Image BXP50102, www.creatas.com.



PANTONE
199
CO
M100
Y62
K0

PANTONE
143
CO
M35
Y85
K0

PANTONE
1665
CO
M68
Y100
K0

PANTONE
188
CO
M97
Y100
K50

PANTONE
123
CO
M24
Y94
K0

tangy
crispy
 fresh
sweet

Whet their appetite

These fonts can reinforce an edible theme: Zennor (*tangy*)—sharp, with its quick motion and points; GarishMonde (*crispy*)—all crunched up; Compacta (*fresh*)—clean and pure; BlackJack (*sweet*)—emotes a luscious, sensual vibe. Zennor and Compacta from www.fonts.com; GarishMonde and BlackJack at www.fontface.com.



Tasty symbols

The pineapple and strawberry universally represent mouth-watering sweetness. Emphasize color in your images, and you get your message across with an appetizing flair. Try oranges and reds to make people hungry; greens and yellows to create a fresh look. Image 429010, www.creatas.com.



Find your own palette

Take your color guide to the fruit market, where you can find the most vibrant and deliciously vivid shades. Image AA050299PD, www.creatas.com.



R192 G0 B70
 HEX C00046

R233 G203 B50
 HEX E9CB32



R208 G117 B39
 HEX D07527

R110 G7 B23
 HEX 6E0717



R109 G179 B64
 HEX 6DB340

R216 G230 B172
 HEX D8E6AC



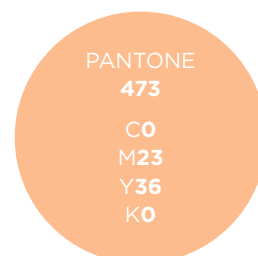
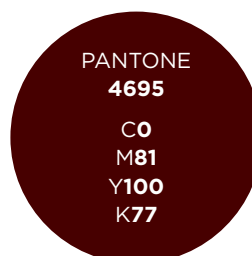
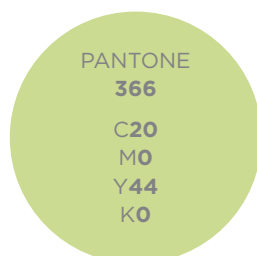
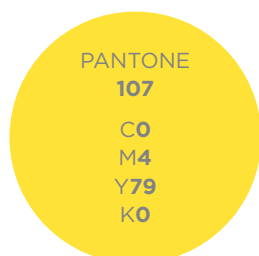
R63 G27 B10
 HEX 3F1B0A

R240 G209 B166
 HEX F0D1A6



R229 G183 B69
 HEX E5B745

R248 G239 B94
 HEX F8EF5E



keep it in the family

By Allan Haley

Using typeface families to unite elements of complex projects is a relatively new idea whose time has come.

Post-it Notes and typeface families have a lot in common. Both are simple yet elegant solutions to everyday problems. It seems like they've always been there for us, making life a little easier.

While we may think that typeface families have been around forever, the truth is the concept, like Post-it Notes, is relatively new. Type families weren't invented in the last decade, of course, or even in the last 50 years. But when you consider that type has been with us for more than 500 years, and that the idea of a typeface family is only about 80 years old, the concept is still rather young.

The person generally credited with conceiving typeface families is Morris Fuller Benton, director of typeface development for American Type Founders in the late 19th and early 20th centuries. Benton's premise was that the typefaces would maintain basic characteristics of the parent design, but with individual design variances.

Cheltenham, Century, Cloister, and Stymie typeface families are just a few of the designs for which Benton was responsible.

Benton's original idea has been modified and expanded several times over the years. Type families have become larger, more diverse, and well thought-out.

Planning by the numbers

In 1957, Swiss type designer Adrian Frutiger designed a new kind of type family. Because Frutiger felt that the traditional system of providing names—bold, semi-bold, semi-bold condensed, and so on—was confusing and outdated, he proposed what he believed was a logical and systematic numbering scheme.

In Frutiger's system, each typeface was given a two-digit suffix. The first digit classified the alphabet weight, with 3 indicating the lightest weight in the family and 8 the boldest. The second digit identified the typeface

proportion, with higher numbers for condensed designs and lower numbers for expanded designs. In addition, if the second number was odd, the typeface was a roman design; if it was even, the typeface was italic.

Thus, Univers 39 is a very light condensed roman, while Univers 56 is a medium-weight italic of normal proportions. Neue Helvetica and Serifa are two more type families that use this numbering system. Unfortunately, Frutiger's idea didn't take the typeface design community by storm, and consequently is probably more confusing than the naming convention it was intended to replace.

Extended type families

There are typeface families that are made up of different sub-families. ITC Stone is a perfect example. The sub-groups consist of serif, sans, and an informal design intended for casual correspondence. Each sub-group has roman and italic versions in three weights for a total of 18 individual typefaces. The three basic designs share the same cap heights, lowercase x-heights, stem weights, and general proportions. Each typeface, however, is designed to stand on its own as a useful communication tool. Additionally, any of the faces can also be combined easily with others in the family.

Thesis from FontShop and ITC Legacy are two of several typeface families made up of sub-families.

Size-specific families

Another kind of type family has different designs for use at different sizes—ITC Bodoni is such a family. It's comprised of three size-sensitive variants, named Six, Twelve, and Seventy-Two. These are designed to imitate the subtle yet critical differences in the progressively sized metal punches that Giambattista Bodoni created for his original fonts. The numerical names indicate the point size around which each variant should be set, but as with most things typographic, there are no hard and fast rules.

FB Californian from Font Bureau and ITC Founders Caslon are also size-specific typeface families.

Using typeface families

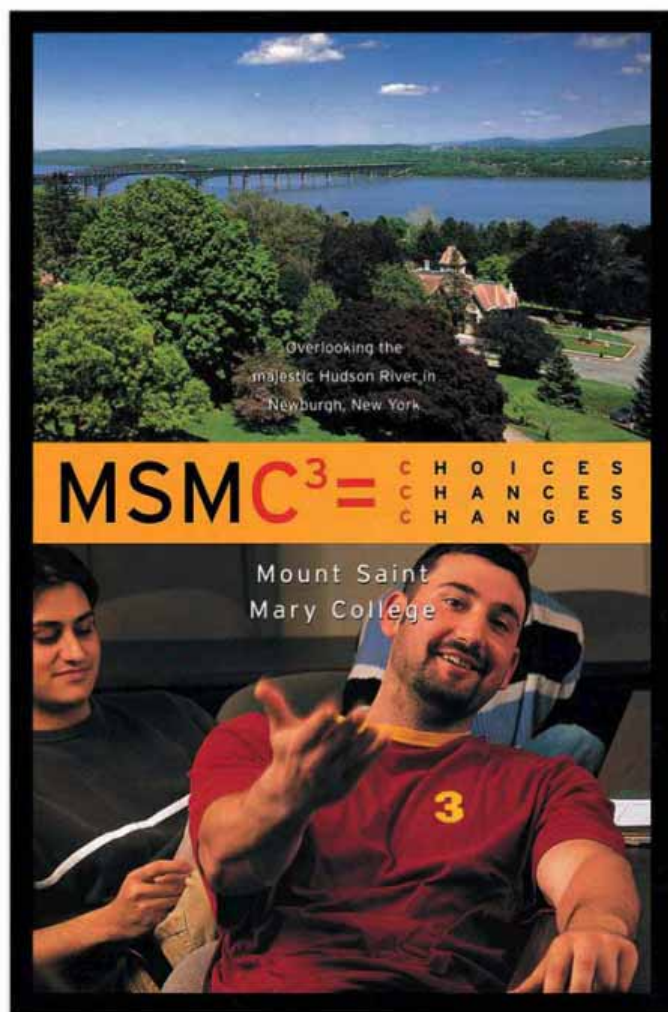
Typeface families are great instruments to employ in extensive or complicated projects. The various weights and proportions can be used where basic text, areas of emphasis, economy of space, subtexts, etc., are called for. Even though the specific faces are different—and are doing different jobs—their common design traits create continuity and visual cohesiveness.

Like Post-it Notes, the simple concept of a typeface family has matured, providing a range of useful tools. ☺

Case study

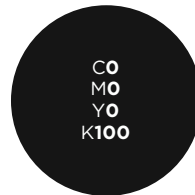
Matching and mixing typeface families, Peterson & Company (www.peterson.com) has created consistent visual identities for two college campaigns. Firm principal

Bryan Peterson says careful planning, including marketing studies and interviews, is required to understand a school's personality, which then can be expressed in a typographic style.



Two print campaigns—for Mount Saint Mary College and Bucknell University—appear on the next four pages. Each campaign is made up of a Search Mailer (for mass mailing to potential students), a Travel Piece (quick info for pass-out), and a View Book (a full-scale informational brochure).

In addition to carefully blending families of typefaces, Peterson partner and senior designer Scott Ray established a simple but powerful color palette for the Mount Saint Mary campaign.

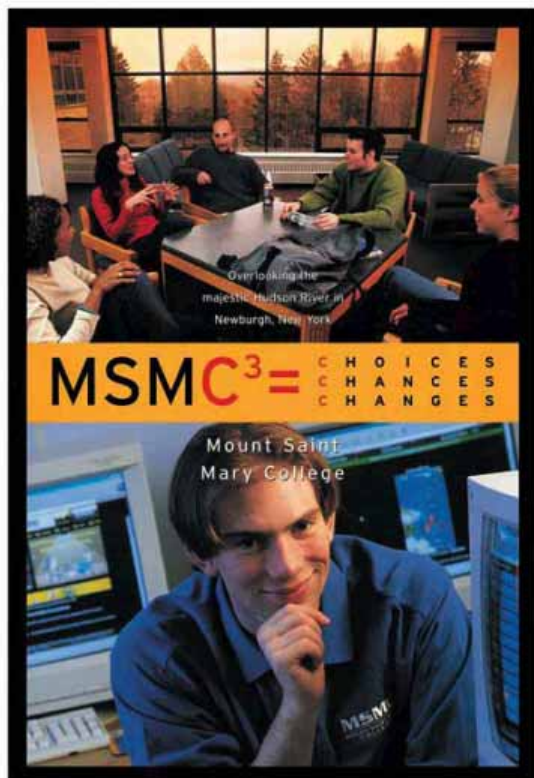
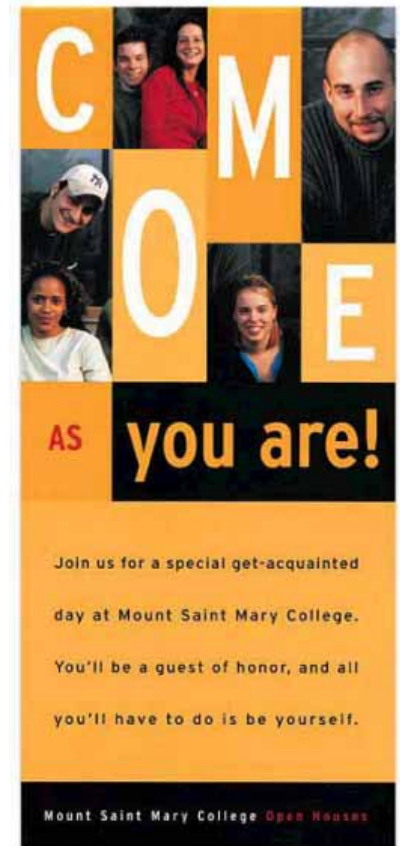


ABCDEFGH
abcdefgh

Interstate Regular

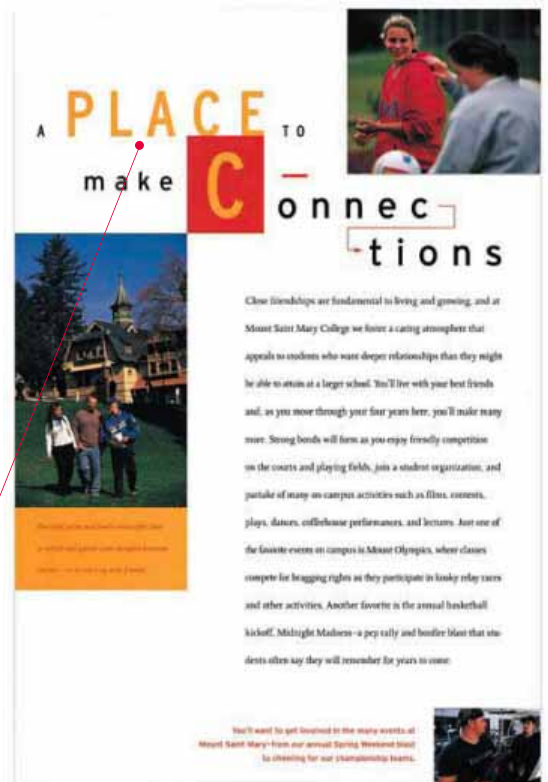
ABCDEFGH
abcdefgh

Octavian MT Regular



The yellow banner running across the center of the View Book at left almost becomes a logo for the overall campaign. The banner incorporates one of the signature typeface families in all three pieces: Interstate. Interstate Regular on the left is complemented by Interstate Bold on the right. Peterson's Ray says the Bold face balances the larger type (MSMC³) in Regular.

An inner page from the View Book, at right, employs Interstate Regular Condensed for variety and a more vertical, contemporary look.



The Mount Saint Mary Travel Piece functions as a visitor information guide and helps prospective student families set up campus visits. The cover (at left) features Interstate Regular Condensed caps interspersed with photo portraits. Some of the letterforms were stretched to give a friendly, playful flavor.

The spread from the same piece (at right) incorporates a screened-back version of the C³ icon, helping to tie this piece to others in the campaign. The icon here is set in Interstate Regular Condensed.



R

REGISTRATION BEGINS AT 10:45 A.M.

Have a great day on campus. We promise you a no-pressure, down-to-earth experience high above the Hudson River. Our special open house days are the perfect time to find out everything you'd like to know about Mount Saint Mary College, to bring along your questions, your curiosity, and your willingness to make a few new friends. During the day you'll be able to:

- Ask anything.
- Look everywhere.
- Meet with faculty members in your field of interest.
- Learn about financial aid and get help with the forms.
- Check out the NCAA courts, aerobics and dance studios, pool, and fitness center in our athletic building.
- Join current students and members of the College's faculty and administration for a bite to eat at an informal reception.
- Picture your belongings in a residence hall room.
- Talk about "what-to-do-when" issues with our admissions staff.

C³

RSVP: Move your name to the top of our VIP guest list. Use the postage-paid card we've provided to let us know which open house date will be best for you. We'll be in touch with details.

Can't make it on one of the days we've listed? Let us know on the return card, and we'll mail you our latest information about Mount Saint Mary College. And be sure to call our Office of Admissions to schedule a personal interview and campus tour for a time that's more convenient for you.

OPEN HOUSE SUNDAYS

- September 22 • November 10
- October 20 • December 8

CHOICES

CHANCES

CHANGES

COUNT ME IN. I'D LIKE TO VISIT MOUNT SAINT MARY COLLEGE ON:

☐ Sunday, September 22, 2002 ☐ Sunday, November 10, 2002

☐ Sunday, October 20, 2002 ☐ Sunday, December 8, 2002

☐ I can't visit on the dates you've listed, but I'd like to receive more information by mail.

Name _____

Address _____

City/State/Zip _____

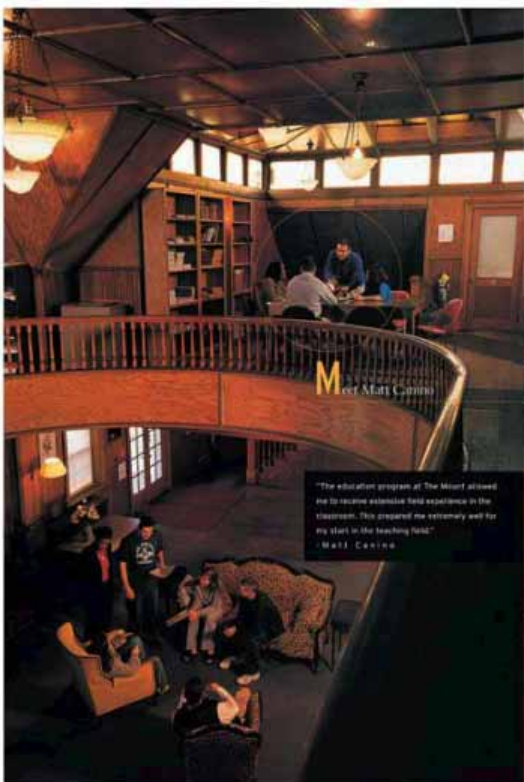
County _____ Phone (____) _____

High School _____

Date of Graduation (month and year) _____

I'm interested in these activities: _____

I'm thinking of majoring in: _____



M

Meet Matt Conine

"The education program at The Mount allowed me to receive extensive field experience in the classroom. This prepared me extremely well for my start in the teaching field."

M

Let's Connect: Mount Saint Mary College has an excellent education program. Its great basketball team, and its location in the heart of the college community "show me a small school, we all get to know each other," says Matt. "We live together, study together, and play together. Having so many friends around makes this a cheap experience to be a part of." For Matt, the family atmosphere makes one of the most exciting and planned events such as the Boston, Mount Olympics, and Spring Weekend even more enjoyable. With the demands of making it through a year of school, making travel arrangements is extremely tedious, and picking games for the basketball team, Matt found that life at The Mount allowed him to be serious about his studies and still find time to play. "I wanted to work harder and receive because of the close relationships I developed with my professors."

Matt says, "They make me feel as if I am playing the game with them, and that has made me push myself as a student." Matt is now pursuing his master's degree in special education at The Mount.

"The Mount Saint Mary is a great institution to continue the learning experience at New York City and beyond, and we really enjoyed the opportunity to be a part of the college family." **MATT CONINE**

Text in the View Book is in various weights of Octavian, a highly readable, classically influenced typeface Ray felt harmonized well with Interstate. He notes that its slightly condensed quality saves space in text sections. Once again Ray brought the C³ icon into the spread for continuity. In this case, the cap had to be vertically stretched to span the height of the adjacent copy block. Because Interstate became too distorted when stretched that far, Ray substituted Triplex Condensed Regular while maintaining a virtually identical typographic presence.

A campaign for Bucknell University, designed by Bryan Peterson, uses Univers, Zurich, and Minion families to link three print pieces. Peterson chose to employ both Univers and Zurich, two functionally equivalent sans-serif families. The design of the piece afforded him an unusual opportunity to use slightly different characters interchangeably between the two. Readable, elegant Minion completes the family suite.

ABCDEFGH
 abcdefg

Univers 55 Roman

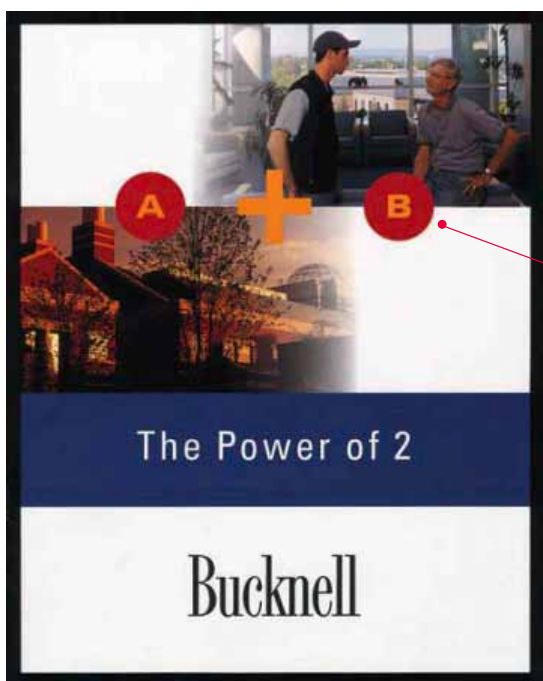
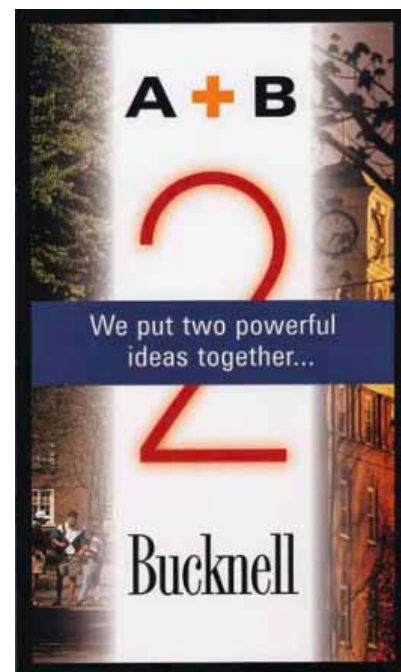
ABCDEFGH
 abcdefg

Minion Regular

Peterson says that a signature type and color approach functions like a billboard: "Every time you see this combination, you know you're looking at Bucknell." Black borders on the pieces contain the visuals and provide strength.

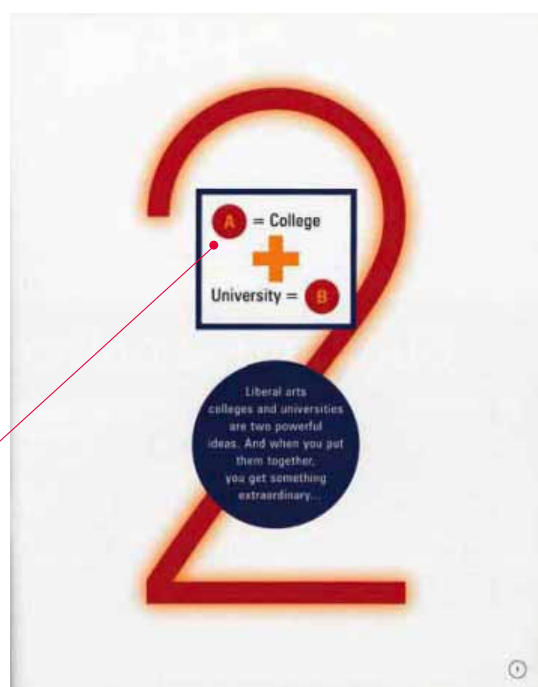


Identity elements for the Bucknell campaign are based on mathematical formulas. For the 2 on the Search Mailer cover and elsewhere, Peterson chose Univers Extra Light Condensed and modified it in Illustrator.



The cover of the Bucknell View Book at left illustrates how the designer mixed Univers and Zurich families to achieve specific typographic effects. "The Power of 2" is set in Zurich Condensed, while *A* and *B* are in Zurich Black Extended to stand out in the red circles.

On an interior page at right, the *A* and *B* are in Univers 67 Bold Condensed because, Peterson notes, Zurich doesn't have the exact letterforms needed; the caps would be too small in Zurich.





This interior spread from the Search Mailer emphasizes a central theme of the campaign: That Bucknell offers the intimacy of a college and the choices of a university.

Text set in Minion with substantial leading keeps the spread open, combining with photos for a graphical environment that represents the school's expansive campus.

Centered math symbols balance the layout, with A and B in Zurich Black Extended. The heavier face provides presence so the heading can carry the page.



The math theme gets a further workout, this time with pure visual icons and symbols in the upper left corner of a spread from the View Book. The message is, "Why settle for pie or ice cream when you can have them both?" says the designer. Type in the headline ("Conduct serious research") is in Univers Black Extended to create maximum presence and impact while keeping size down so it doesn't overwhelm the page.

Special Effects, Effectively

You want a new Mercedes, but your salary steers you to an old Yugo. You like caviar, but your budget says stick with tuna. Champagne taste on a beer budget. Who hasn't been there?

In the world of print there are certainly champagne projects. You've seen the results when budget isn't an issue: big, beautiful pieces with an array of diecuts, embossing, multiple colors, and an assortment of other special effects. But what happens when you have more ambition than your client has dollars? Is there any way to make a "beer" project pop like a cork?

It's really no secret that the secret to low-cost but plush-looking projects is ingenuity. It may be easier to produce a nice-looking piece when money is no obstacle. But for most of us, budget is always a consideration, often the biggest one in defining design parameters. Fortunately, by applying a little imagination and a lot of resourcefulness, low-cost pieces can come off looking like a million bucks.



This open house self-mailer opens via a side perforation. Inside is a set of coasters in a plastic bag blind-stitched with staples. To bind the invitation, creative director Damien Wolf of OrangeSeed Design (www.orangeseed.com) tried something different: With a sewing machine, each mailer was stitched shut with thread. Wolf explains, "To keep expenses to a minimum, the piece was digitally printed, the coasters piggybacked onto a client's print run, and everything hand-assembled in-house by staff."

West 12 month on July 18, 2002

ORANGESEED ANNIVERSARY PARTY

COASTERS

For Ages 21 and Up.

612.252.9757

No word in the English language rhymes with orange.

An orange tree may bear oranges for more than 100 years.

More than 90% of Florida's oranges are squeezed into juice.

Oranges were used to cure scurvy as early as the 16th century.

You're invited to learn the answer to this and other orange trivia!

It's been a year since OrangeSeed sprouted from the roots of Wolf Creative, and it's time to celebrate! Coast on over for an afternoon of fun and frivolity. Enjoy savory snacks and bubbly beverages. Mingle with our staff, clients, vendors and friends—learn some fun orange facts and see how we've grown!

P.S. Give a coaster to a marketing or communication colleague and bring them along!

3 p.m. to 8 p.m., Thursday, July 18, 2002
800 Washington Avenue North, Suite 461, Minneapolis

RSVP to our new Account Director, Kristin Murra, by Monday, July 15.
612-252-9757 x205 or kmurra@orangeseed.com

OrangeSeed Design

Official Design Firm of the Twin Cities Marathon. 612.252.9757 | www.orangeseed.com

Creative binding

One of easiest ways to add interest to a print project is to use a unique binding technique. And while it's true that some special binding processes can quickly add to total production costs, there are plenty of options that merely look expensive—in part because they're applied outside of their usual contexts. Some examples are eyelets, grommets, rivets, clips, rings, and fasteners. Other options, such as sewing or tying, can add textural appeal.

In most cases, the bulk of the expense in specialty binding is the cost of labor to collate and assemble the project, so having access to "cheap labor" becomes important. Obvious labor solutions include using staff, interns, and willing family members and friends (slavery's immoral, but friends will work for chili and beer). And many communities have service centers where people with disabilities work on repetitive-task projects at low cost.



Printers often have “standing dies” created for other customers and available without a tooling charge, like the 4-inch circle die used by Emspace (www.emspacegroup.com) for its New Year greeting at left. Designer Elizabeth Murphy says, “We bound this mailer with a simple round-head brass fastener. We asked the printer to drill the cards for easier handwork.”

Using hand punches, Adam Lazar (www.adamlazar.com) created the invitation below. A cut in the envelope reveals the red inside. Gluing blue paper over the inside panel adds color without additional inks.

Faux diecutting

While the cost of traditional diecutting has come down over the years, for small print runs the additional expense is often not justifiable. An alternative is to give the illusion of a diecut, without the expense of a die charge. For small or even midsize runs where precision is not essential, a hand-held punch is an option. Many office supply or hobby stores have paper punches available in a variety of shapes. As with binding, the most significant—and perhaps most controllable—variable becomes the labor expenditure.

Another way to give the illusion of a die cut is to use straight cuts at varying angles. Clipping the corner off a business card, for example, can be accomplished with a traditional die, or by simply instructing the printer to make an additional straight cut at an angle when the card is trimmed out.





A diecut was used in the TransUnion brochure, but the cost of a pop-up was avoided with clever scoring and folding—no gluing was necessary.



Use of color

Judicious use of color is another way in which designers can make a project appear more high-end. While we frequently equate “expensive” with “multi-colored,” oftentimes a prudent palette can provide a better solution, if for no other reason than it stands out from the expected. Age-old techniques such as specifying a different color paper for each signature in a brochure or publication, printing black-and-white images as duotones, using screen values, etc., are so tried-and-true that we sometimes overlook them in their simplicity.

Other effects

There are many other methods for adding a little zip to a project while still keeping a budget in check. Unusual folds (especially those not requiring hand-work), varying the size of pages, specifying industrial paper such as fiberboard or kraft, pop-ups that can be produced in-line without glue ... all these options add dimension and interest. With good planning, you’ll get that champagne buzz without a budget-busting hangover! ☎



John Sayles of Sayles Graphic Design (www.saylesdesign.com) got extra mileage with the same die and different graphics for the self-promotion above.

In the stationery program for a kitchen and bath fixture showroom (left), Damien Wolf of OrangeSeed Design specified a 1½-inch business card—rather than the standard 2-inch—with an angular trim off the lower left edge. The two trim tricks—accomplished without a die—combine to create an unusual card with European style: very appropriate for the client. All stationery components include the “notch.”

paper & print from a-z

A tour in 26 letters of the landscape of paper & print, today & tomorrow

By Alyson Kuhn

Alyson Kuhn is a freelance writer whose recent projects include the SpecLogix Compendium of Paper & Printing (2002, SpecLogix, Inc.). She also represents Dickson's, a specialty printer in Atlanta, on the Left Coast, sensing the pulse of paper and print on the brink of "the electronic almost-everything."

Cost Plus 2002 Annual Report

Alpha Key: B, D, G, H, I, L, Q, T, X

Design: Turner & Associates,
www.turnersf.com

Printing: Watermark Graphics,
www.kelmscottconnected.com

Notes: B-flute corrugated board was scored on press, hand-broken to avoid cracking. Three different label patterns taken from Cost Plus merchandise. Micro-perforated labels applied by hand.



a Acid-free & Archival

These are not, strictly speaking, interchangeable. Acid-free paper is made without acid-forming components: This is now the norm for machine-made papers. Archival paper is actually slightly alkaline, to counteract acid on fingers, in bindery materials, even the air. Archival paper offers an extra level of protection, which isn't necessary unless longevity is an issue. "Acid-free" and/or "archival" appear on packaging for most scrapbooking papers, accessories, and adhesives—anything that might touch photos.

b Bindery

A print job can take much more time in bindery than it spends on press. Example: A perfect-bound annual report double-stick-taped into a corrugated cardboard cover and sealed with a label. Avoid "bindery binds" by asking your printer up-front for a (non-binding!) post-press timetable. You can discuss the feasibility and cost of an initial partial delivery, which may satisfy a client's immediate need.

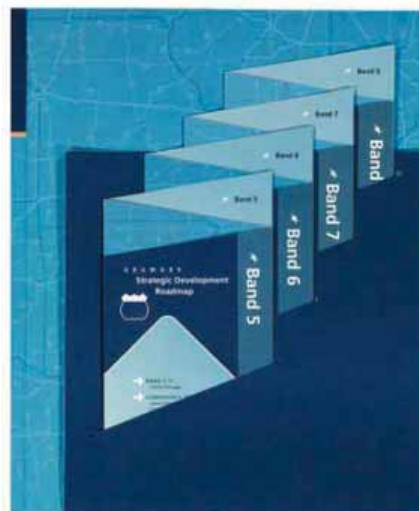
c Color

Offset inks are deliberately transparent, so colors can be built. To get the best "read" on the differences between two colors with adjacent reference numbers, look at their formulas in addition to color chips. Color is both reflective and subjective, which is why you can't ask your printer to match ink on press to the toner of your Epson. Ultimately, the recipient of your piece won't know what you were trying to achieve chromatically, only whether what you produced is appealing and memorable.

d

Dimensions

Mechanical art is two-dimensional, but when a piece goes to production, it enters the Third Dimension. Imagine: a sheaf of 8½ x 11-inch sheets in a folder with a half-inch box pocket. How big should the envelope that holds this pocket folder be? Depth takes up space; scoring and folding take up paper. Your printer, envelope converter, or die-maker is a great resource for figuring out the best possible proportions and fit within manufacturing tolerances. Tip: Make sure your triple-digit MacDecimals can be converted to fractions before releasing digital files. Dimensions that can't be measured on a ruler can cause problems for die-makers, printers, and converters.



Aramark Roadmap Pocket Folder

Alpha Key: B, D, G, H, U

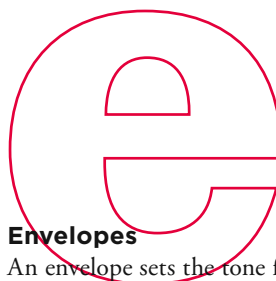
Design: Murphy Design,

www.murphydesign.net

Printing: Piccari Press,

www.piccari.com

Notes: "Switchback" appearance of staggered inserts reinforces career planning theme. Angled cuts keep inserts accessible.



Envelopes

An envelope sets the tone for what's within. Most of us sort our mail, seeking something that looks promising: a square envelope, a colored translucent envelope, a black envelope ... and direct mail designers continue to "push the envelope" for customer attention. If you're designing an envelope that will be mailed, you need to plan for addressing (calligraphy? label? inkjet?), inserting, sealing, and franking (indicia? real postage? electronic stamp?). The USPS website (www.usps.com) is the authoritative source for rates and regulations. Tip: Swatchbooks may show a given envelope as "available," which may mean "if you have the time to wait and the budget to buy a full carton."

f Fiber

Most commercial paper is made of wood fiber. The fibers are mixed with water, chemicals, and other additives, to make the most consistent printing surfaces possible at the most competitive prices possible. There are more trees in North America today than when Columbus landed, but there are also a lot of landfills. Cotton, which provided fiber for all American paper until the 1870s, is still used for high-end paper. Alternative fibers, such as kenaf, are gaining ground. Many mill papers now contain a percentage of post-consumer waste; specifying recycled paper keeps material out of landfills longer.

Grain

The most common designer disappointment about grain direction concerns weight. Even a wide, gentle score may not prevent paper fibers from breaking when a heavy sheet is folded. Scoring with the grain is generally preferable (notecards, tri-fold brochures), but certain pieces require scoring both with and against the grain (pocket folders). The heavier the stock, the more fibers, and the likelier it is that some will break. Cracking along an unprinted score may sneak by, but cracking along a surface covered with ink is particularly noticeable because the stock underneath peeks through. Paper mill promotions may provide inspiration, but it's best to defer to your printer.

Billy Jack & Dollar Jill

Alpha Key: F, H, T, U, Y

Design: Eroca Brawne,

Vancouver, British Columbia

Notes: Created as giveaways for a gala dinner. U.S. currency folds well because of its 100 percent cotton content. So "wash and wear," and the cost of engraving is already in the materials!

H

Handwork

Generally, the smaller the quantity, the more handwork you can afford. Unlike presswork—where higher quantity means lower unit cost—there is rarely economy-of-scale with handwork. But a hand-applied label, ribbon, or rubber stamp may be just the touch to increase response or make a down-and-dirty press release stand out. Tip: Present mock-ups or prototypes in both "plain" and "garnished" versions to your client, showing cost difference per piece (rather than for the total job).

i Industrial Papers

Chipboard, kraft paper, corrugated cardboard, absorbent papers, "office supply" materials—all have distinctive personalities and set a visual tone for a printed piece. Putting elegant art or high-end printing on an industrial paper provides an eye-catching contrast. Tips: Most industrial papers vary in color from manufacturer to manufacturer and from lot to lot. If you plan to use a substrate for something other than its intended purpose, check with your printer or converter for a way to test. When specifying stocks that aren't distributed through normal paper merchant channels, be sure to check order minimums before presenting to a client.



j

Justify

It's not easy to justify the time and expense of a professional proofreader or copy editor, but today more and more pieces with strong design and high production values are undermined by poor grammar, spelling errors, and inconsistencies. Spell-check software is only as good as you make it; add proper names, technical terms, and foreign words to your e-dictionary. Don't rely on proofing your own work. Your eye sees what it expects to see and reads what you meant rather than what you wrote.

K

Kiss-Cutting

This is a great way to deal with sticky-back labels or seals—a steel die cuts through the paper layer but not the backing sheet, so labels peel off easily. Tips: Check with your printer before designing. Dies are priced by the running inch, so cuts that abut one another are the most economical. An elaborately shaped sticker may not be “cut-able” with a conventional die; laser-cut dies, which allow the steel to be bent intricately, are much more costly (which may not be a problem if your quantity is large enough).

L

Label

Label stock starts out as “regular paper” and is fused to a backing sheet with a layer of sticky stuff in between. Some companies specialize in selling sticky-backed papers; one in New York (see Resources at the end of this article) specializes in making regular paper into sticky-stock. A few mills offer selected “name papers” pre-converted into label stock. Label stock as discussed here (different from outdoor advertising or rolls of labels) is mostly sold pre-cut into 8½ x 11-inch sheets. Rather than proposing a large address label where the yield is only two per sheet, consider a slightly smaller label, where the yield would increase to three or even four per sheet.



Vintage 99 Label Brochure

Alpha Key: C, H, L, S, T, X

Design: Ingalls + Associates,
www.ingallsdesign.com

Printing: Fruitridge Printing,
www.fruitridgeprinting.com

Notes: Debossed cover ensures that hand-applied, tipped-on label goes on straight every time. A promotional piece that practices what this producer of high-end wine labels preaches.



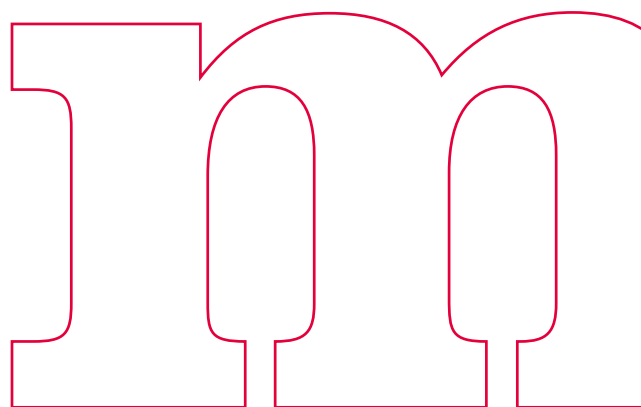
Notecards for Correspondence

Alpha Key: H, L, N, Q, S, T, X

Design, right to left:

1. Auston Design Group, www.austondesign.com
2. Elixir Design, www.elixirdesign.com
3. Deutsch Design Works, www.deutschdesign.com
4. Elixir Design

Notes: Often replacing letterhead for a casual yet civil tone, notecards are the hottest trend in stationery. Engrave, letterpress, or don't print at all and personalize with a versatile label.



Mills & Merchants

Mills make the paper. Merchants distribute it, usually to printers or large-volume end-users. A merchant can't stock every product made by the mills it represents, and most merchants can't afford to process small orders. As order minimums have increased, merchants have opened paper shops where printers and the public can “buy-and-carry.” Many mills now sell cut sizes of paper on their web sites. The ultimate tool for spec'ing paper is still the swatchbook—make sure yours are current! Tip: Normally, a swatchbook doesn't “sample” every color in every weight and finish. Check the stocking chart to learn what's available.

n Notecards

Many people now correspond with notecards more frequently than letterhead. Notecards are less intimidating (to write) than a letter and more distinctive (to receive) than an e-mail, sticky-note, or jot on a business card. A notecard that fits in a letter envelope is a versatile component of an identity system. They're well-sized for thank you's, make a nice touch to accompany photocopies or clippings, and stand tall in a pocket folder of materials. Consider super-heavy stock, colors, and textures.

P Postage Stamps

Real stamps may be the smallest things designed on paper, unless you regard fortune-cookie fortunes as designed. Stamps carry messages far greater than their diminutive size. Consider the huge success of the breast cancer semi-postal stamp, which has raised close to \$30 million for research. The USPS has just issued its first pair of stamps especially for wedding invitations and RSVP envelopes, to supplement the long-running LOVE stamp series. Stamps can preview your message when selected specifically for a mailing. To stay ahead of the philatelic curve, put yourself on the mailing list for USA Philatelic, a free Postal Service quarterly catalog.

Opacity

Opacity isn't talked about much, unless you have a job where there isn't enough of it! Opaque papers have been around a long time, but only recently showed up on "designer radar." Engineered to minimize show-through, these "workhorses" are manufactured on wider, faster machines than fine text papers. A lighter-weight Opaque offers excellent value and often provides better opacity than a heavier-weight text. On a large mailing, a job on Opaque can deliver significant savings not just in terms of paper, but also in reduced mailing expense.

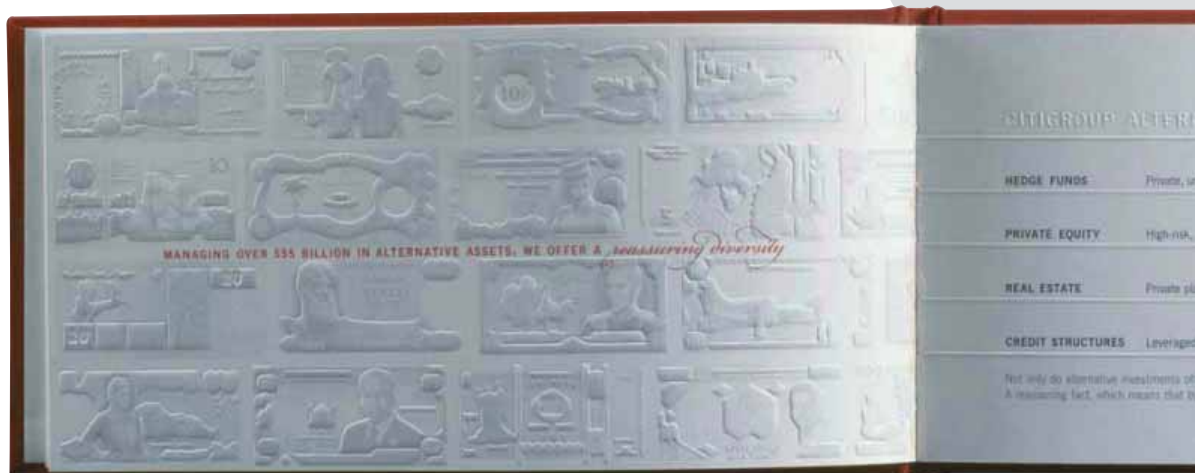
Q Quantity

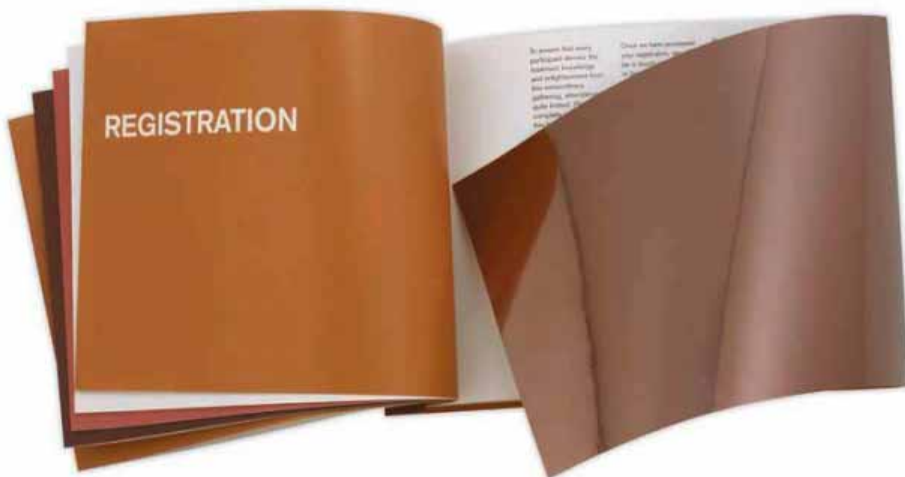
The "u" stands for unit cost! Quantity and unit cost are part of the same equation. Many designers prefer to emphasize unit costs with clients, relating the per-piece cost to the hoped-for return on investment. Presenting only total dollars—or cost per thousand—treats the finished piece like a commodity. Even when you're driven by the bottom line, it's always helpful to consider the cost of putting a product in the hands of each recipient. Another factor is start-up costs, which can range from a relatively small percentage of the total job to a major investment. In the latter case, ask your printer or converter to quote on higher quantities as well. Your client may be willing to invest more money if it brings the unit cost down dramatically.

R Results

Reply cards and other response mechanisms are often just about checking little boxes, but they can also allow recipients to express themselves. A printed piece isn't interactive or instantaneous in the same way online information or solicitation can be, but its tactile and visual appeal can be effective in enticing a response. Many brides now favor RSVP cards that leave most of the card blank for the invitee's self-expression, and these make great memorabilia.

Citigroup
Alternative View Book
 Alpha Key: Q, S, T
 Design: Munn Rabôt,
www.munnrabot.com
 Printer: Dickson's,
www.dicksons.com
 Notes: Blind embossing on right-hand page, registered embossing on left. Part of a package for high-net-worth prospective investors.





Brand Therapy Conference Brochure

Alpha Key: B, D, T

Design: And Partners,
www.andpartnersny.com

Printing: Dickson's

Paper: Mirra copper, 12 pt. card, from
M-real Zanders, www.zanders.com

Notes: Reflective stock required careful
scoring and handling to avoid cracking
and scratching. Demanding dimensional
engineering on wraparound "matchbook"
cover. Japanese-folded interior pages for
heft and elegance.

Specialty Printing

There is undeniably a renaissance of letterpress printing afoot. Interestingly, an indication of high-quality letterpress printing used to be the absence, or slightness, of an impression. Today, people like to feel a "heavy hit;" many letterpressed greeting cards, invitations, and annual report covers are deeply debossed. Other specialty processes are tactile as well: Engraving sits on top of the paper, so it feels raised. Thermography, often maligned as imitation engraving, also sits atop the paper. It can be effective when used well, especially for art. There are images you can thermograph easily and economically that would be less successful using any other printing process.

t Tactile

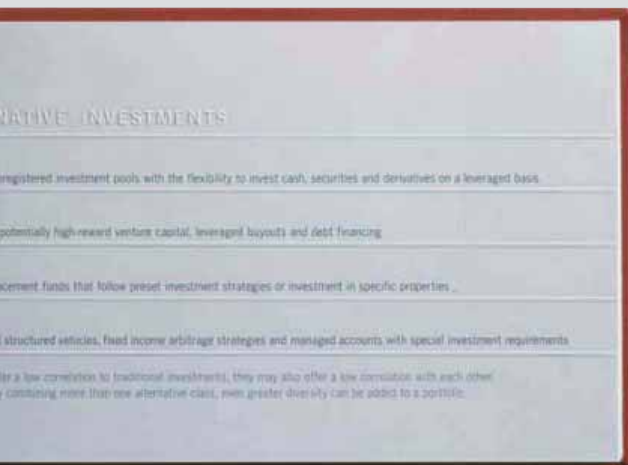
Although paper can still be divided into "coated" and "uncoated," recent papermaking innovations have introduced elements that engage our senses in two ways. Our eyes tell our brains, "This looks like it will feel interesting. Let's touch it and see." Example: Touch, the newest Curious Paper, feels like skin because of micro-spheres of air under its surface. Example: An iridescent sheet from the Curious Paper Collection, Morphing Mauve, looks lilac at one angle and rosy at another. Tip it a bit more, and it turns twilight, almost pewter, because of micro-particles of mica reflecting light in a shifting way. Example: Translucent sheets in fresh colors that can be layered to create the illusion of still more gorgeous colors.

u Unbound

Disparate elements can be intriguing—part of the appeal of buffets and flea markets. The concept applies to printed pieces, especially when components are packaged in an interesting way. We may well be in The Age of Kits, with information and instructions broken down into well-illustrated "sight-bites." Your project may lend itself to an unbound format ... inside a glassine envelope, shallow box, or miniature pocket folder. Drive response with packaging refinements such as twine that needs to be unknotted, or a band that needs to be slid off.

V Value-added

Look for suppliers who truly add value to the products they sell. Matz Paper, a family-owned merchant in Los Angeles, adds value to "raw paper" with an Announcement Line of fine papers converted into envelopes, with matching cover stock cut to size, including fold-over cards scored and paneled in-house. Brand-newest colors: Carnival Deepes from Smart Papers. And 500 miles north, a grateful designer left a voicemail for his print rep, minutes after receiving a very complicated wine label: "Wow. The client is thrilled. We're thrilled. Thank you for making us look better than we are." That printer thinks of itself as partnering with designer customers in realizing their visions.



Recommended Resources

Crane & Company, makers of 100% cotton paper, convert their own envelopes. In addition to standard business sizes, they offer social sizes with pleasing proportions. www.crane.com

Curious Paper Collection—Get a feel for these unusually tactile papers at www.curiouscollection.com. The penguin will direct you, but you'll have to read the amusing copy for yourself.

Dickson's, Atlanta—Specialty printer offering many processes under one roof, including envelope-converting, duplexing, and stamp-perfing. 800.241.4811 (ask for CD with virtual tour), or www.dicksons.com

Fasson—Now part of Avery Dennison. www.fasson.com is a mega-industrial site, but if you click on North America > Products > Pressure-sensitive components, you can see all the papers that are converted to label stock, including holographic diffraction patterns, fluorescent pink and chartreuse, and whites for every conceivable application.

FiberMark—Crafters of unusual cover stocks (some with exotic textures) and specialty technical papers, including absorbent papers (suitable for letterpress) and mottled pressboard in interesting colors. 800.451.4378, or www.fibermark.com

LV Adhesive—In addition to converting regular paper to label stock, LV Adhesive specializes in applying transfer tape, fugitive glue, and wafer seals. Just the people to get you into any sticky situation. 800.654.0090

Mactac—Starliner and Starluxe are stellar collections of label stocks for offset and laser printing. www.mactac.com or call your paper merchant for a swatchbook.

Matz Paper—Paper merchant marvels. No sample room, no spec reps, just people who are incredibly knowledgeable about paper and envelopes. No order minimums. 800.776.4153

Mohawk Paper Mills—Mohawk Superfine, acid-free since its debut in 1945, meets ANSI archival standards and serves three “generations” of print technology: letterpress, lithography, and digital—not to mention fine artists the world over. Range of text and cover weights, plus label stock. www.mohawkpaper.com (check out Paper Basics)

Neenah Paper—See Classic Crest colors available as label stock at www.neenahpaper.com (though not among the hundreds of products you can buy online). The site is super-smooth to navigate; just click on Choose a Paper.

New Leaf Paper creates and distributes seriously recycled papers. The goal: “Inspire a fundamental shift toward environmental responsibility in the paper industry.” www.newleafpaper.com

Paper Source offers 10 sizes of envelopes in the “p.s. collection.” A current favorite: their A9, 5¾ x 8¾ inches, which holds a letter sheet folded in half. www.paper-source.com

Paper Specs—www.paperspecs.com is a comprehensive database for all things paper. For more information, see “Workspace Savvy,” page 62.

Stora Enso—A vast range of paper and packaging is available from this multinational at www.storaenso.com.

USA Philatelic—The Postal Service’s free catalog of stamps, published quarterly. Full color, including upcoming issues. Call 800.782.6724. You can order directly from the catalog, including the official guide to U.S. stamps, updated annually, showing all U.S. stamps ever issued. The website www.usps.com isn’t great for shopping, but outstanding for business mailing information.

Vision Paper cultivates kenaf and makes it into paper that recalls the sheets on which we learned to write. Their pre-converted large envelopes are infinitely more intriguing than regular kraft. www.visionpaper.com

Wausau Papers—Visit the colorful, easy-to-navigate site at www.wausaupapers.com to find distributors and see ideas for using the entire range of fine and printing papers. Best of all, click on the Personal Search Assistant for a virtual stocking chart.

printing prowess

By Michelle Taute

Ready to move beyond same-old four-color process and standard stock choices? Here's how to up the ante with letterpress, screen printing, and printing on plastic.

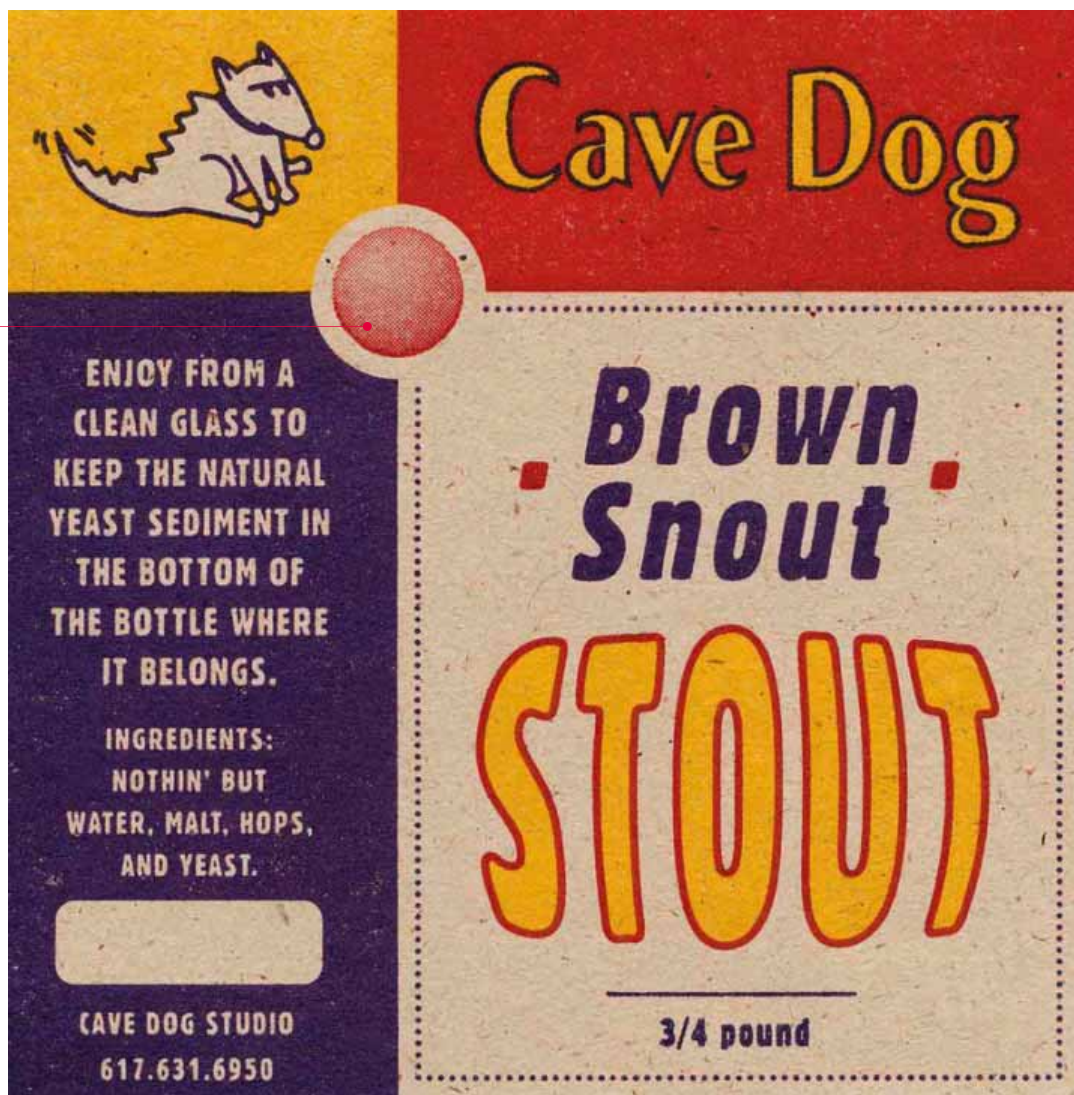


Screen-printed poster from factor27 (www.factor27.com)

A creative self-promo for Cave Dog Studio (www.cavedogstudio.com), these letterpressed labels (right) were stuck on bottles of home brew that were given to selected clients and vendors.

The red dot in the center is an experiment with screens, which can be difficult to reproduce with letterpress printing. "We completely avoid screens for the most part," says designer Christopher Clark, who printed the labels himself on a platen printing press.

Clark made the outline of the dog thicker than he would have for an offset job to be sure it stood out in the final product. The label is printed on a kraft paper stock.



While most jobs that cross your desk do just fine with four-color printing and a standard paper stock, certain projects call out for something more. It might be an invitation for an upscale event or a business card for an industry leader. Perhaps it's an especially important piece of marketing collateral.

The common thread is that need for an extra boost to stand out from the crowd—something you can easily provide with a beyond-the-ordinary printing process or surface. Let's examine three ideas you can add to your arsenal: letterpress, screen printing, and printing on plastic.

Look at letterpress

A perennial favorite for wedding invitations, letterpress printing is known for making people take a second look—even when they're not sure why. "Letterpress has a really unique tactile feel to it that engraving can hint at a bit," says Christopher Clark,

Not sure if letterpress is right? "It often comes down to the material you're printing on," Clark says. "Sometimes you're working backwards from the project to see what is appropriate." CD labels and thick bar coasters are candidates, along with wedding invitations.

top dog at Cave Dog Studio in Salem, Mass., who often prints his own projects on a platen press.

He favors the process for short print runs and enjoys the fact that it opens up his paper choices to things an offset printer could never accept, including handmade paper, odd sizes, and truly deckled edges. If you're tackling your first letterpress job, Clark recommends you talk with your printer before you start designing. The printer will be able to go over technical issues and let you know what can and can't be achieved.

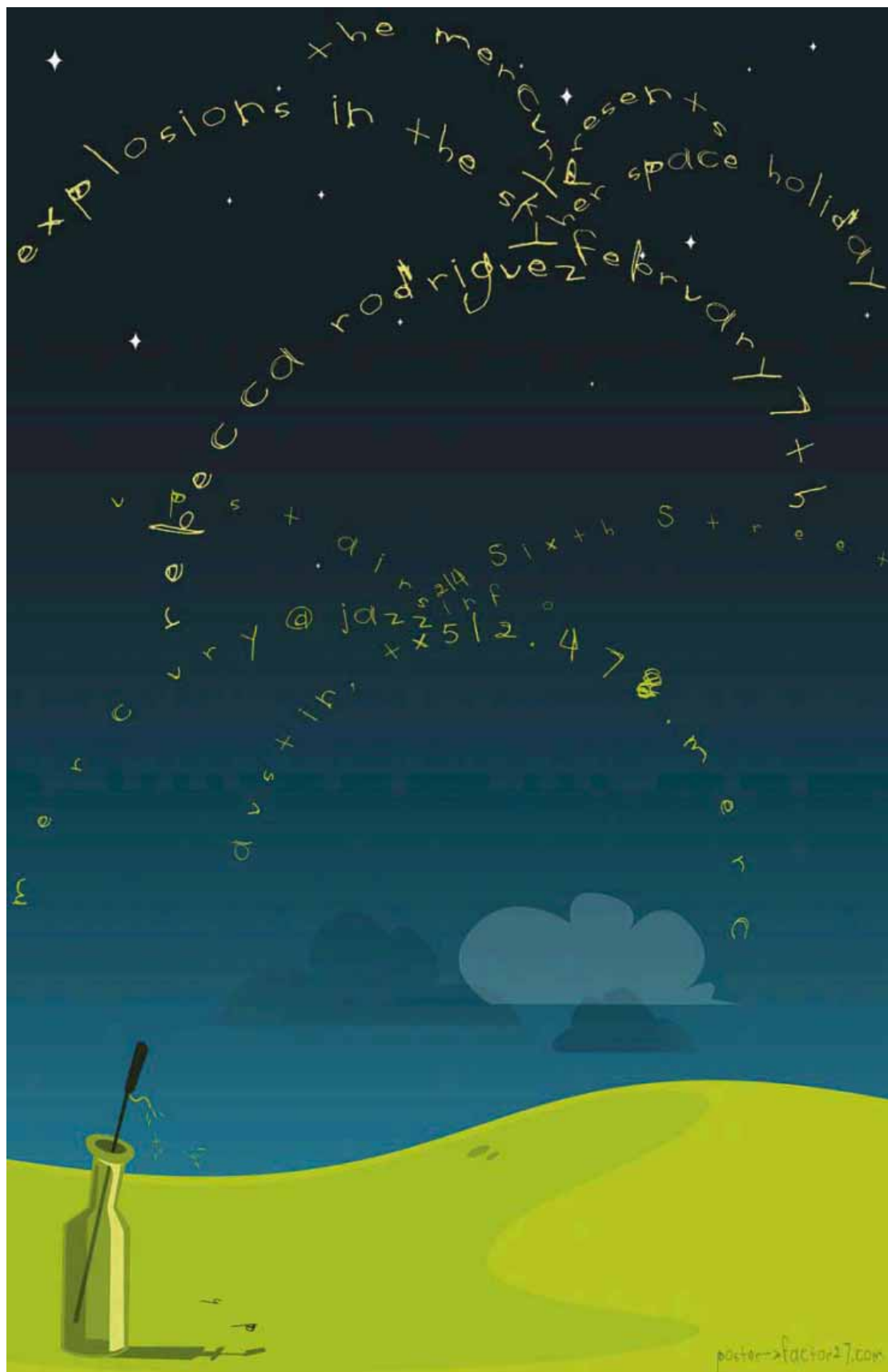
In general, a letterpress printer can reproduce any font you want if you're working with computer-generated artwork. In letterpress, you can also match Pantone colors and work with almost as many colors as you like. "The most important thing, I think, is not trying to make something that is offset printing," Clark says. He recommends using singular design elements and keeping things bolder for letterpress.

Austin, Texas-based factor27's screen-printed posters are designed on the computer, many in Photoshop or Illustrator. Then the layouts are separated into spot colors and sent out to make film.

Most of factor27's silkscreen posters use between two and four colors, which are normally printed one at a time and allowed to dry before application of the next color. "I think a good design, of course, can be done with one color," says Paul Fucik, one of the firm's partners.

"Heavier paper works better for screen-printing," Fucik says. He prints most of his posters on 80 lb. cover weight or better.

Fucik recommends working with a line screen of 85 or higher for best results.



Study screen printing

Screen printing, often called silkscreening, is the perfect choice for any designer with a DIY bent. It creates a tactile, attention-grabbing piece without the higher cost of letterpress. "I think it lends itself to anything flat," says Paul Fucik, a partner at factor27 in Austin, Texas, and a silkscreen enthusiast. "It's easy." If you want to try your hand, he recommends purchasing a screen printing starter kit from Speedball (www.speedballart.com) for around \$45 and trying a simple first project like postcards.

This process works best for relatively simple designs that employ two to four colors. "If you're a beginner, make your design loose as far as registration," Fucik says. "Always think about registration and how your colors match up." Unlike offset printing, you'll need to be aware of traps—anyplace where two colors overlap—and how they will affect your finished design. Fine details, such as fonts under 8 points, can also be difficult to re-create when you're just starting out. For those who don't like to get their hands dirty, it's relatively easy to find a screen printer to do the work for you, but Fucik suggests meeting with the printer before you start preparing art.

Print on plastic

Another way to give a project more weight is to pick a literally heavier material. Printing on plastic can fit the bill, especially when it comes to business-sized cards. "It's going to stand out from anything else," says Andreas Vavaroutsos, creative director at Orange32 in Commack, N.Y. "It's a gimmick. If it's done with good design, it's a good gimmick. If it's done with bad design, it's a bad gimmick."

The firm's own business cards were printed on translucent plastic using a four-color process with screens and spot color. Another process is flexography, which is generally chosen for longer runs and utilizes rubber instead of metal plates. For the most part, you can achieve anything on a plastic card that you could on a paper one. Plus, you'll have the option of adding a magnetic strip or smart chip for added functionality. One sticking point can be adjusting colors appropriately for printing on a colored card. "We suggest white," Vavaroutsos says. "It's really hard to predict the effect of printing colors on colored plastic." ③

Michelle Taute (michelletaute@hotmail.com) is a freelance writer and editor in Cincinnati who specializes in design topics.

This translucent plastic business card from Orange32 (www.orange32.com) is printed both sides. On the front is a four-color rainforest image at 60 percent opacity. On the back, the logo is knocked out of a screened-down white.

The green used for vital statistics—name, address, and phone number—is a spot color. Cards were gang-printed without this information for economy. Personal information can be added as the firm gains new employees.



"We're actually trying to create a depth of field in the card," says Andreas Vavaroutsos of Orange32. Materials are available in a wide range of colors and levels of translucence.



Want to know more?

Here are resources to get you started:

- Briar Press offers advice on the subject (www.briarpress.org).
- Download Crane's brochure on letterpress basics (www.crane.com/business/designerresources/pdf/cranes_on_letterpress.pdf).
- *Getting It Printed* by Mark Beach & Eric Kenly, 3rd ed., \$32.99, HOW Design Books, 1999, www.howdesign.com
- *Screen Printing* by Samuel Hoff, \$67.95, Delmar Learning, www.delmarlearning.com

Adobe CS Update

PageMaker users can ease their way into InDesign Creative Suite with a low-cost package of extras.

It's official: PageMaker 7.0 will be the last update of Adobe's popular publishing software. While no new versions beyond 7.0 will be forthcoming, legions of PageMaker users can take solace in an exclusive upgrade to InDesign CS.

Adobe calls it the InDesign CS PageMaker Edition, and the attraction for fans is more than just a reduced-price upgrade ... though the cost drops to \$349 from \$699 for the standard edition. The new edition for PageMaker owners also provides an array of useful capabilities and extensive training materials for those new to InDesign. Among the features:

- Extended conversion support for PageMaker 6.0 documents (as well as 6.5-7 and QuarkXPress 3.3-4 files already in InDesign CS)
- InBooklet Special Edition plugin that automatically rearranges a document's pages into printer spreads, with complete control over margins, gaps, bleeds, creep, and crossover traps. This approximates PageMaker's well-liked Build Booklet command.
- Automated bullets and numbering that update dynamically when changes are made (allows adding bullets from a different font)
- Data merge for customized publications like direct mail and catalogs
- A Position tool that resizes and moves images and their frames like the Crop tool in PageMaker
- Ability to switch keyboard shortcuts in InDesign CS to match PageMaker shortcuts
- A PageMaker-type toolbar to access commands with icons similar to those in Acrobat and Word
- Total Training video instruction discs to help users' transition

Conquering the "blank-page" scenario

While these pluses in the package are valuable, the major appeal for many current PageMaker users will be the template browser and more than 80 professional templates created by leading designers just for this offer. Designers from Adams Morioka, CMCD, Concrete Design Communications, Gee + Chung, HarperCollins, Mucca Design, Scott Design, and studio blue have contributed what amount to flexible identity suites, and the special template browser aids in accessing and organizing them.

Compelling reasons

The advantages of InDesign's close integration with other Adobe products such as Photoshop, Illustrator, and Acrobat are well-established, and InDesign's native features are continuing to win converts (error-prone editors especially like the multiple undo's). Potential buyers will need to weigh their desire for InDesign features against their own situations and capabilities, such as whether they're up for switching to Mac OSX, a requirement for InDesign CS.

Those choosing the InDesign CS PageMaker Edition route should benefit from leveraging existing knowledge of Adobe products to hit the ground running in InDesign. ☺

For more information on the Adobe InDesign CS PageMaker Edition or the related plug-in pack (which will begin shipping with Adobe Creative Suite around March 15), go to www.adobe.com and click on Products.



we command you to go to

page 59
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Circle 19 on Connections card

Toolworthy



The Contemporary Wedding Collection

Invitations: unveiled

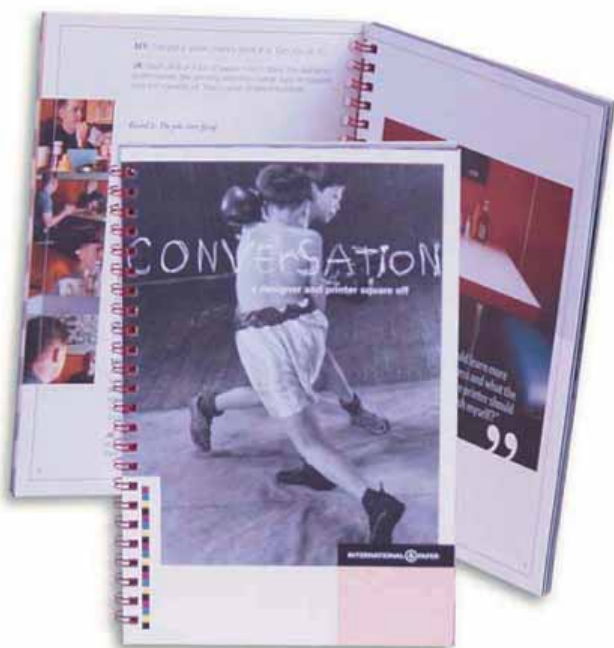
Impress your clients with stylish yet classic invitations from Southworth, now offering a line of high-end, cotton-fiber papers developed especially for wedding printing needs. The Contemporary Wedding collection offers 25 percent cotton fiber in 80 lb. stock. Foil-lined envelopes complement classy silver- and gold-bordered invitations, and white or ivory cards with matching thank-you notes, menus, wedding programs, and place cards. Visit Southworth's website to download free templates. Call 800.225.1839 or click on the Wedding Center at www.southworth.com.

Child index

Contemplating parenthood? Maybe not, but you can still add finishing touches to daycare brochures, school newsletters, or other projects involving children without the hassle of coordinating photo shoots. Index Stock Imagery partnered with the Scholastic Corporation to make photos of toddlers through teens publicly available at Index Stock's website. www.indexstock.com

Total performance

Fast forward to the latest in DVD technology. *Total Training Presents: The Essentials of Adobe Audition* and *Total Training Presents: The Essentials of Adobe Encore* each offer three hours of DVD-based instruction to help you create captivating audio and video projects. *Adobe Audition* provides guidelines for recording, mixing, and editing; looping and mixing tracks with digital video software; and techniques to make the scripting and batch processing integration simpler. *Adobe Encore* reveals secrets behind building and editing motion-based DVD menus, working with multilingual audio tracks and subtitles, and maximizing efficiency when integrating other editing software. \$99 each or \$169 for both, 888.368.6825, www.totaltraining.com



No lovefest

International Paper provides answers to the question, "What happens when you put a designer and a printer in the same ring and let them go at it?" in its new print promotion titled *Via Conversation*. Besides providing a forum for the no-holds-barred between design principal Matt Young and printing guru Jim Kohler, this promo extolls the virtues of the eminently printable, value-oriented Via line of text and cover papers. www.ippaper.com

Virtual paper

Forget fumbling through stacks of swatch-books in search of the perfect sheet. Log onto www.paperspecs.com instead and take advantage of online help. PaperSpecs Pro is a comprehensive database that allows users to customize their paper search criteria. Sort by brand, color, manufacturer, or finish; control the number of search results appearing on each page; and order swatchbooks and samples online. Visit the website for a free 30-day subscription. A simplified version, PaperSpecs Light, is available at no cost. www.paperspecs.com

Metal masters

Add color to metal surfaces with Magnutz, the coolest magnets ever to grace your filing cabinet. They're super-strong. They're ergonomically designed. And you can't stop with just one ... these plastic-coated mags stick together in packs of six. \$8 per set, www.chiasso.com

The square life

Got an urge to play during working hours? Advanced office technology is here to make the hours 'til five melt away. Cube-a-Door's handy Cube-a-Scope is the ideal tool for peering over and around cubicle walls. Monitor your cube mates or keep an eye out for the boss without ever leaving your workstation. No need to climb the corporate ladder: The Cube-a-Scope extends to see over higher walls. \$19.95, www.cube-a-door.com

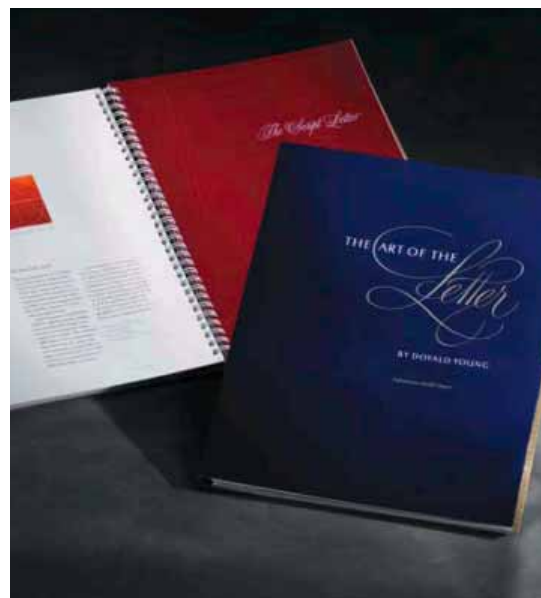


Cube-a-Scope

Textworthy

Letterform legend

"If you improve your drawing skill, you will become a better designer," says type and logo innovator Doyald Young in his new book, *The Art of the Letter*, published by Smart Papers. The limited-edition volume, printed on Smart Papers' Benefit, Carnival, and Kromekote papers, is available to those attending a lecture in one of the 25 cities Young will be visiting throughout 2004 in a nationwide tour sponsored by Smart and the American Institute of Graphic Arts. Contact your local AIGA office for a tour itinerary. www.smartpapers.com



The Art of the Letter by Doyald Young

Opening new dimensions

Open up and say aha! with the *OpenGL Programming Guide*. Open GL, a powerful software interface designed to produce high-quality graphics and interactive applications, is ideal for working with 2D and 3D computer-generated images. This fourth-edition manual targets Open GL 1.3 and 1.4 users and includes tips on multi-sampled anti-aliasing, depth-texturing and shadows, and advanced texture application modes. A must-have for developers using Open GL. \$59.99, Addison-Wesley, www.awprofessional.com

Continued on page 66

CLASSIFIEDS

Sourcing Solutions

Dynamic Graphics Classifieds is a forum for innovative desktop products and services. Ads include reader service numbers for fast, easy response.

Rates

Large ad:

1 issue \$936 | 3 issues \$889 | 6 issues \$845

Small ad:

1 issue \$343 | 3 issues \$326 | 6 issues \$310

Multiple ad per issue rates are also available. Prepayment must accompany each insertion. AMEX/VISA/MC are welcome.

Ad format

Large ad: 2¼ x 4¾-inch.

Small ad: 2¼ x 1¼-inch.

Specifications for electronic file types, fonts, and correct media are available on request. Publisher reserves the right to edit supplied ads to meet section specifications.

Classifieds rates (3 line minimum)

Per line:

1 time \$25 | 3 times \$22.50 | 6 times \$20

Deadlines

Dynamic Graphics magazine is published six times a year. *DG* Classifieds closing is four weeks prior to issue date. For more information, call Caroline Rhame at 212.260.2777, ext. 28, or e-mail rhame@dgusa.com.

Want to offer web sites and Flash to your print/graphic design clients? Now you can - you design, we build! www.withinreachconcepts.com

Circle 20 on Connections

"OH, NO! I CAN'T FIND THE STOCK! WHAT AM I GONNA DO!"

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6x9, 8x12, 10x13 envelopes in 25 VIVID NEON & PASTEL COLORS
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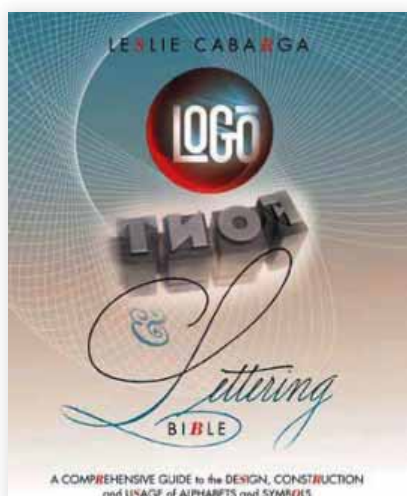
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Continued from page 63

Praise the logo

Leslie Cabarga is on a mission to move beyond using OPFs—Other People's Fonts—in her book, *Logo, Font & Lettering Bible*. A mix of creative, practical, and unique text-based logos fill each page to demonstrate effective lettering styles, layout and grouping techniques, font do's and don'ts, and more. Suggested exercises provide hands-on experience, and a final section on selling work will assist independent designers. \$32.99, *How Design Books*, 800.448.0915, www.howdesign.com



InDesign, InDemand

InDesign for Macintosh & Windows stays true to the style of the Visual Quickstart series, where step-by-step instructions are coupled with corresponding screen shots. Learn to incorporate basic text features, import graphics, work with layers, and master keyboard shortcuts. Author Sandee Cohen has written three previous editions of this guide and is truly a font of knowledge. Follow her lead and you, too, will become adept at InDesign. \$24.99, *Peachpit Press*, www.peachpit.com



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\$24.99, *Focal Press*, www.focalpress.com

Think natural

Size and symmetry. Patterns and perspective. These concepts only begin to scratch the surface of the many design fundamentals addressed in Peg Faimon and John Weigand's *The Nature of Design*. Beautiful photographs of nature, architecture, furniture, and everyday objects are creatively used to demonstrate core design principles.

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Apparel appeal

If you're crazy for Calvin Klein and think DKNY is divine, you'll want to know how these fashion savants have employed graphic design to achieve their elevated status. *Fashion & Graphics* by Tamsin Blanchard reveals branding secrets of 25 popular labels and the fashion/graphic designer partnerships behind them. Learn how typography and color choice help establish an image, and explore conservative and outlandish labels to see why consumers are drawn to them. \$35, *Harper Collins*, www.harpercollins.com



Peachpit

Essential books for the creative community

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By Olav Martin Kvern and David Blatner
0-321-21921-X • \$44.99

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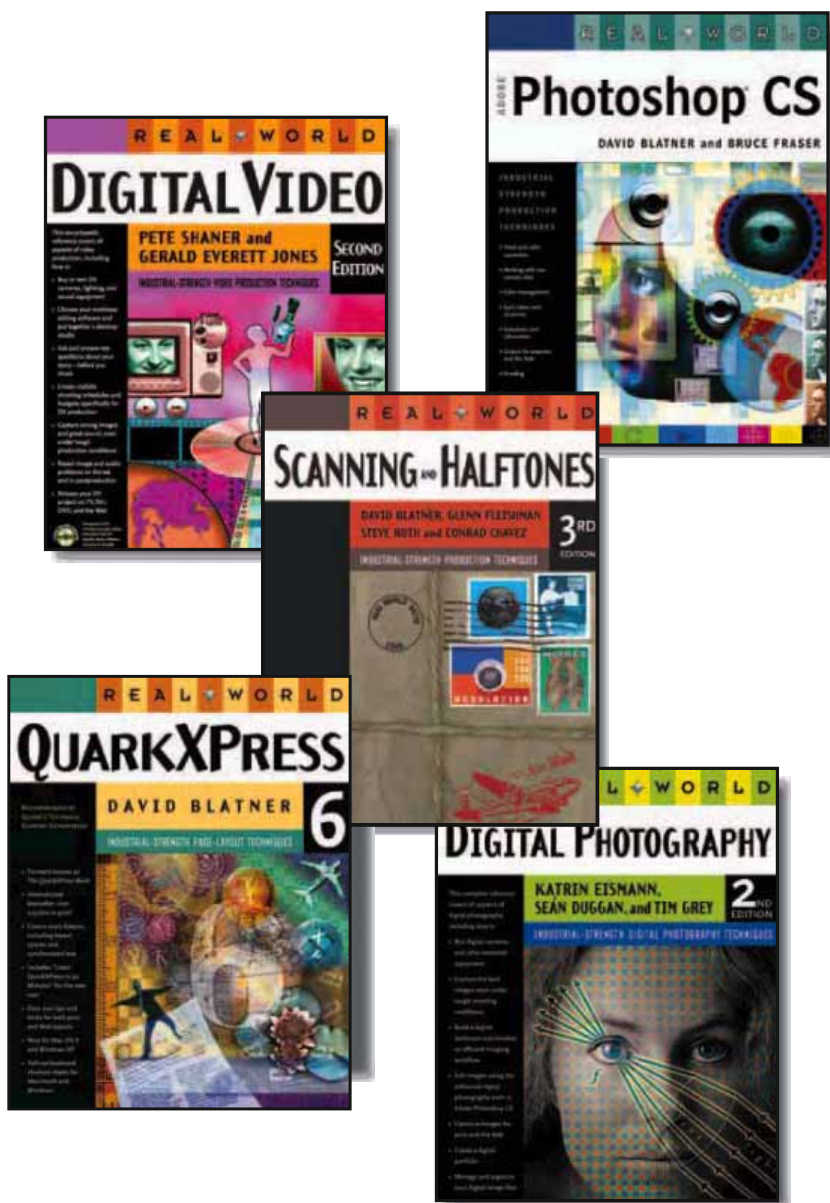
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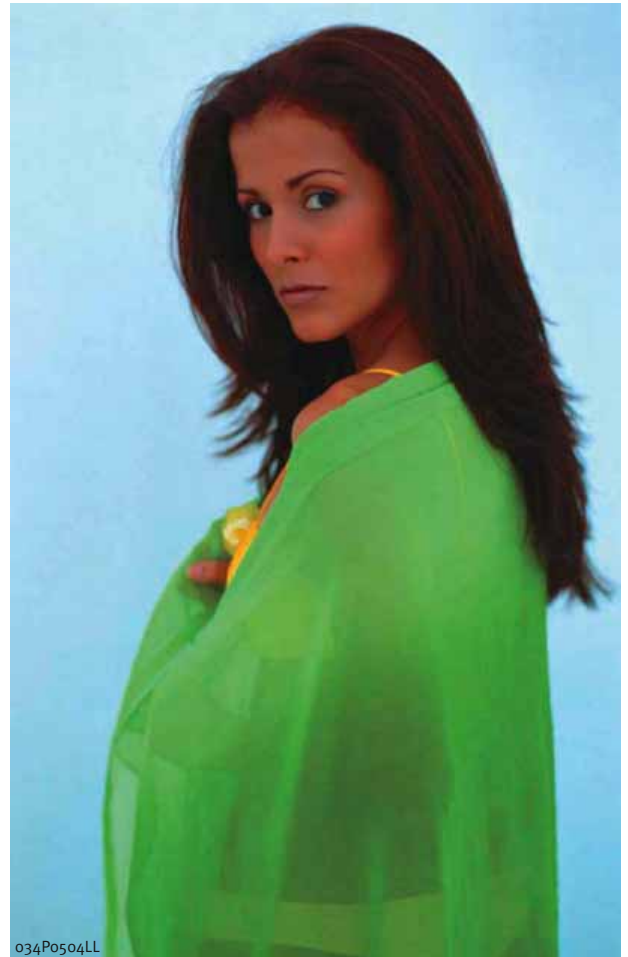
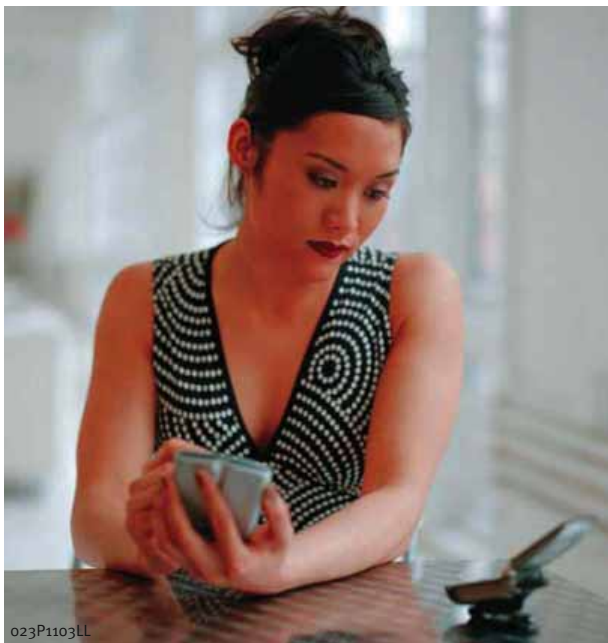
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Progressing to the Past

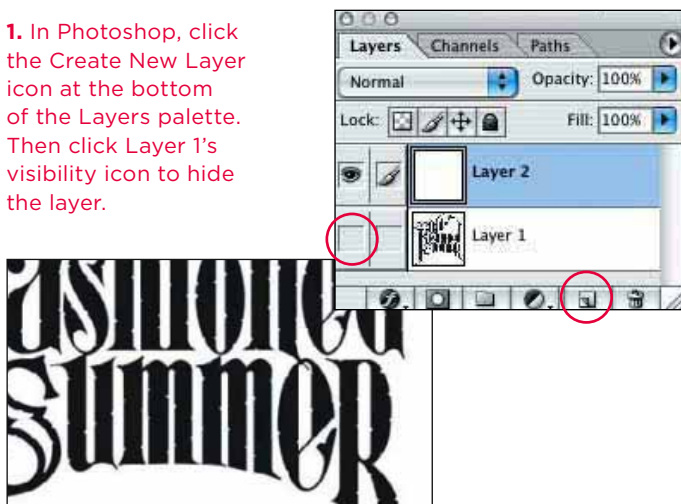
Give your art an aged and distressed look

You don't have to leave your art out in the pouring rain to make it look weathered. Achieve an antiqued appearance through layers, lines, and the Mezzotint filter. It'll take you back to bluegrass and homemade wine in no time. 🍷

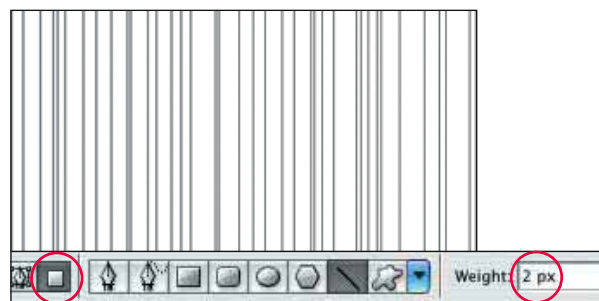


1 Photoshop

1. In Photoshop, click the Create New Layer icon at the bottom of the Layers palette. Then click Layer 1's visibility icon to hide the layer.



2



2. Select the line tool in the toolbox. In the resulting Options toolbar, click the Fill Pixels icon and set the line weight to 2 pixels.

Draw randomly placed vertical lines from top to bottom, holding down Shift to keep them straight.

Corel Painter

Follow these steps to achieve a similar effect in Corel Painter 8.

1. In Painter, create a new layer for the vertical lines. Draw the black vertical lines using a Croquil 3 pen, holding down Shift to constrain them. If some lines are slightly diagonal, leave them as this will only enhance the distressed effect.
2. Apply the Distress effect (Effects > Surface Control > Distress) to both the canvas and the layer containing the lines.

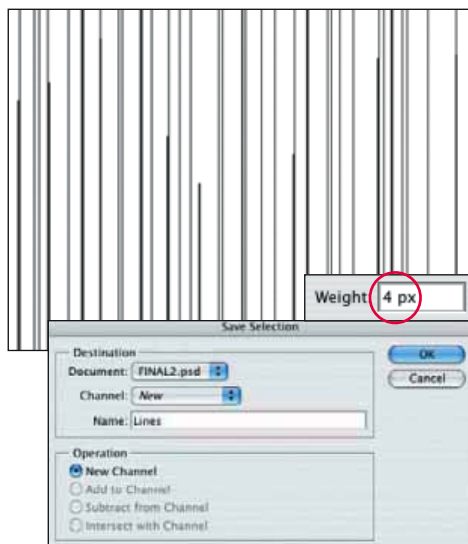
3. Apply the Negative effect (Effects > Tonal Control > Negative) to the lines and set the layer type to Screen.
 4. Create a new layer and use the Fill command (Effects > Fill) to fill the layer with orange. Set this layer to Screen as well.
- Tip: The drawn vertical lines appear even better if you have a Wacom tablet, as the tablet's pressure sensitivity enhances the natural look of the distressed effect by creating thick and thin lines.

PHOTOSHOP QUICK TIP

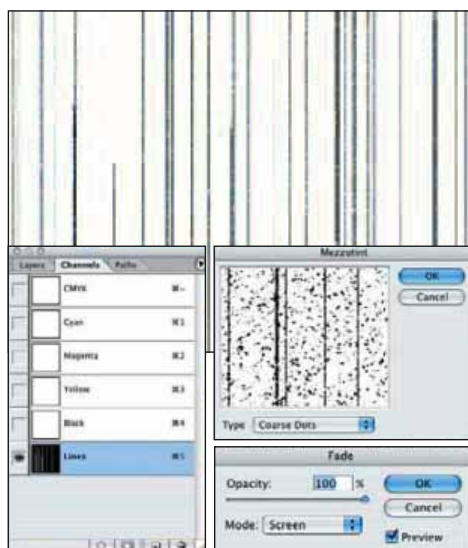


To make quick copies of your vertical lines in Step 2, Command-click Layer 2 to select it. Using the move tool (V), hold Option + Shift while dragging to the right to duplicate the line. Repeat this to create a random pattern, and choose Select > Deselect (Command + D).

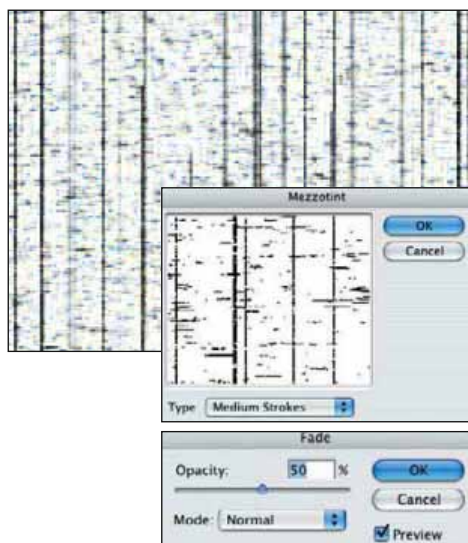
3



4



5



3. Change the line weight to 4 pixels and draw half as many shorter lines directly next to the existing ones. Command-click Layer 2 to select the lines. Choose Select > Save Selection. Name the channel "Lines." Choose Select > Deselect. Drag Layer 2 to the trash icon.

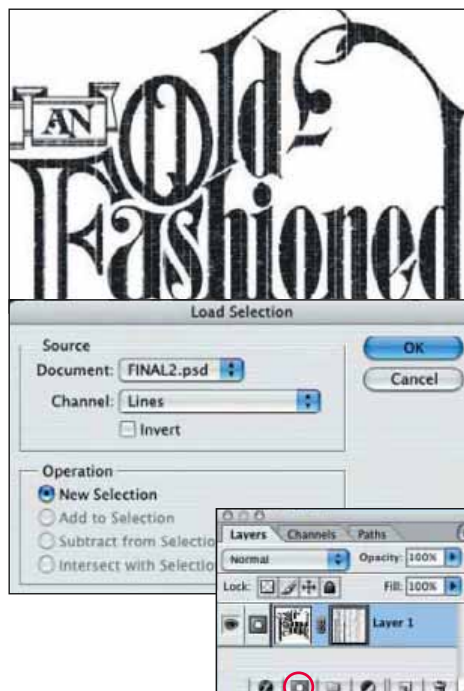
4. Open the Channels palette and select the Lines channel. Choose Image > Adjustments > Invert. Choose Filter > Pixelate > Mezzotint, and set Type to Coarse Dots. Next choose Edit > Fade Mezzotint, and set the options (middle left).

5. Choose Filter > Pixelate > Mezzotint again, and set Type to Medium Strokes. Then choose Edit > Fade Mezzotint, and set the options (lower left).

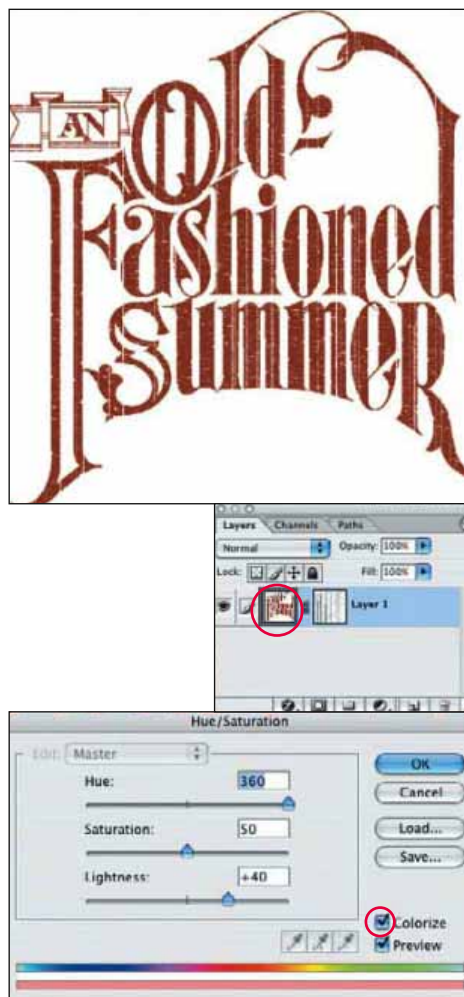
6. In the Layers palette, reveal Layer 1. Choose Select > Load Selection, and select the options shown (above right). Click the Add Layer Mask icon at the bottom of the Layers palette.

7. To colorize the art in a weathered brown, click the Layer thumbnail. Choose Image > Adjustments > Hue/Saturation. Check the Colorize box, and set the values as shown (lower right).

6



7



COVER TO COVER

Up Front, Start to Finish



A carefree insignia of tropical intent was our choice for the cover of this print-packed issue. While posing the risk of revealing our staff's hidden desire to get away to someplace sunny, sandy, and sans souci, the image had an appeal that was (pardon the pun) breezy. Should we mention it was also a way to get another "line" on the cover?

Concepts with a wide range of associations can be frustrating to capture in a single image. The word *print* recalls everything from yesterday's press check to this morning's coffee and newspaper. Which association to choose? Which medium could possibly stand for the whole world of print?

Our decision in this case was to select a symbolic approach. And it just happens to give us all the opportunity to take a much-needed—although vicarious—spring break. ☺

Cover photo available from Creatas, www.creatas.com: TES0045CB

Crop 'til you drop

When shooting a photo, capturing the subject is the single most important factor. But we often have to deal with existing images that have too many extraneous elements or more than one subject. Few photos can be used as is, and it's good policy never to be satisfied with an original image: Crop until you've gone too far, then take half a step back. In the case of this photo, we also started with a strong horizontal orientation. Judicious cropping solved both of the problems and resulted in an image that says just enough, all by itself.



Options

We evaluated paper dolls, rolls of paper, and the image at right, which was eliminated when we spotted a similar one on the cover of *Wired*.



Coming Up

We hate to gloat ... but we were there first. In a year when all things made-over are at the forefront of pop culture, we're celebrating our *seventh* year of highlighting design makeovers. In the expanded June/July issue, our designers apply some Cinderella magic to readers' real-world challenges, including:

- Brochures
- Newsletters
- Logos
- Websites & more

Plus the second of "6 Steps to Better Color" and the usual tips and tools to help you master your own real-world missions.