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This issue's Color on Call features a hip-hop color palette, as illustrated in this poster composited by artist D. Kiku Yamaguchi (page 32).

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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.

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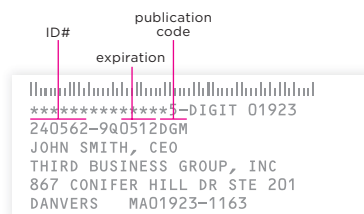
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FROM THE EDITOR



No one understands the paradox of the internet better than those who design for it. In one sense, the web is by nature amorphous, formless, capable of carrying any message. It's also expanding like the universe itself, ever faster in every direction. In short, it's "virtually" anything it's willed to be.

Yet the internet carries its limitations—like the HTML code on which most sites are built—that inhibit the ability of designers to create effects they're used to in more established media. Although the potential is limitless, and no one can predict what the web will be capable of even a decade from now, we still have to live in the circumscribed present.

This issue is our attempt to resolve the paradox in real-world terms. Terry Lee Stone's exploration of Aiwaworld.com on page 64 is, in a way, an answer to the question "With so many possibilities, where do we go?" Similarly, "www.MeMeMe.com" on page 56 is Alissa Walker's vision of where imagination and skill can take your online portfolio. "Building Traffic" on page 50 is Sheree Clark's take on the practical challenges of driving clicks to your site, and "Fresh Web Design" on page 44 allows Michelle Taute to survey how leading web designers create with ease of updating in mind, to keep their sites captivating.

Selecting and managing type is a practical reality in any medium; on page 40, type authority Allan Haley issues "9 Type Rules for Web." And because intranets are becoming critically important to many organizations, we are pleased to introduce Paul Chin to readers with a comprehensive look at how internet and intranet design differ, in "Seeing I to i" on page 34.

Potential vs. practicality in an online age is very much on our minds these days, not least because we're launching our own seriously enhanced website on Aug. 1. Visit us at www.dynamicgraphics.com; as always, we'll be interested in your appraisals.

Tom Biederbeck, *editor*





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WAYS TO MAKE LEARNING
FUN AND THIS PUZZLE
PROVIDES A DIFFERENT
FORMAT FOR STUDENTS.”**

Learning is fun

I am a subscriber to *DG*, and was so delighted to find “The Print Puzzle” in the April/May issue [V10N2]. I’m a full-time instructor in the Commercial Art Program at Des Moines Area Community College in Ankeny, Iowa. I will be using the puzzle for students to complete as a learning tool in a Production Art class I teach. The class focuses on printing methods, production, and desktop publishing. I’m always trying to find ways to make learning fun and this puzzle provides a different format for students. Thank you for creating a great publication!

Melissa Rarick
Ankeny, Iowa

The financial picture

I’m an in-house designer at a consulting firm and have subscribed to your magazine for years. I appreciate your pragmatic advice (e.g., the story on presentation graphics a few months back [Feb/Mar V10N1]) and would like to see articles regarding financially oriented design, as well as tips on PDF generation. At my firm, I deal continuously with content of a financial nature. Creating charts, graphs, and tables is thankless work—extremely time consuming but not interesting or particularly attractive! I’d be grateful for an article with guidelines on presenting clean, concise financial data, as well as coverage on data-friendly software. (I’m constantly recreating charts in Illustrator—given to me in Word, which cannot generate hi-res images. Learning a better system would be a huge help!) Furthermore, PDFs, which have become the standard in document portability, can be tricky. An article on fool-proofing PDFs would be really useful.

Abigail Dean
Chicago, Ill.



That’s just “geat!”

We received the latest issue of *DG* today and the three designers in our office eagerly took turns reading the articles. Then I came to Kathie Alexander’s article on Professional Anesthesiologists in the Makeovers section [June/July V10N3]. The article was great; however, the “After” logo appears to have a flaw. “Of Greater New York,” appears to be missing the *r* in the word *Greater*.

I am sure it was a mere overlook but it was continued onto the next page in the logos in the web layout. I bet you get a lot of feedback from designers since by profession we are taught to notice detail more closely than others. Still enjoying your magazine.

Steven Harriger
Wellsville, N.Y.

Where’s Alex?

Love your magazine but a recent article left me a little frustrated. Your article about the web makeover of StudioAlex Photography in the June/July issue [V10N3] showed what changes were made, but nowhere was I able to find the actual web address to visit the site. A search of the web for StudioAlex Photography also produced no results.

Jim McCauley
Sequim, Wash.

In your recent issue of *DG*, I wanted to view the website of StudioAlex Photography but could not locate a working URL—even when I used Google. What is the correct URL for the website redesign?

Charles McDonald
Sacramento, Calif.

**“I REALLY LIKE YOUR
ARTICLE ON THE REDESIGN
OF STUDIOALEX ... EXCEPT IT’S
NOWHERE
TO BE FOUND.”**

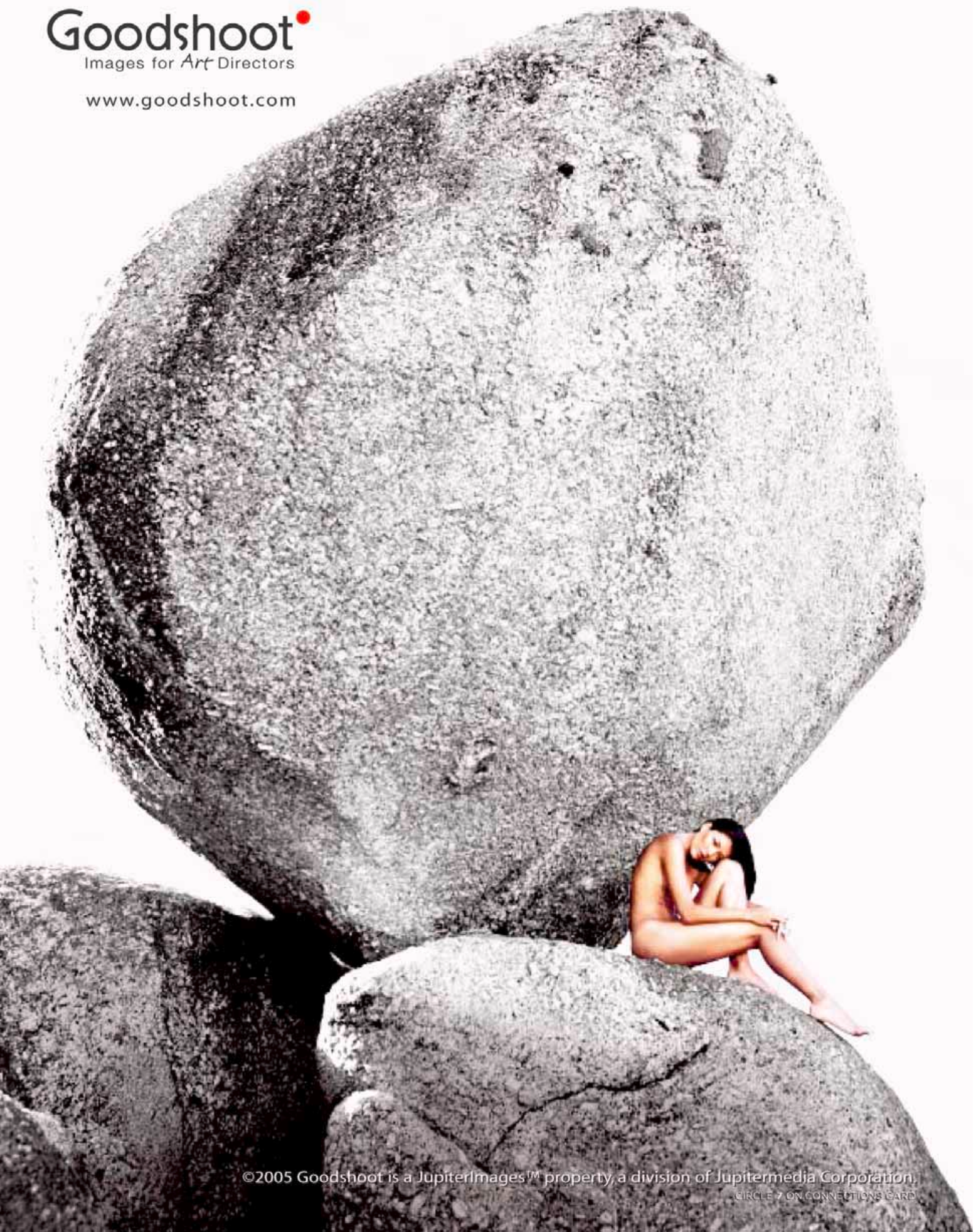
I really like your article on the redesign of StudioAlex ... except it’s nowhere to be found. The only studioalex.com is in Slovenia and it’s a film production company ... and StudioAlex firearms photography doesn’t show up in Google, either. So where do I go to look this great site over?

Norm Stevens
Des Moines, Iowa

Alex’s current, not-yet-updated website (a page of which you see in the magazine) can be found at www.periodictable.com/studioalex.

Catch a wave

I wanted to thank you all at *DG* for the wonderful redesign of our newsletter [FSU Dept. of Oceanography, June/July 2005, V10N3]. [*DG* designer Ronda Schierenbeck] did a beautiful job and we’re going to do our best to recreate it. I was so excited on receiving the magazine that I immediately started a new template in InDesign. I’ve



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already installed the two fonts she recommended, and I’ve found a wave that I’m going to try to use. Now our next newsletter this fall will have the exciting new look that Ronda recommended.

Rachel Smith
Tallahassee, Fla.

Unfortunately a file snafu caused inconsistency in color in the “After” version of this makeover. Our apologies.

“I AM SO **GLAD** THAT
HE MADE COMMENTS IN THE
ARTICLE ABOUT OUR CURRENT
IMAGERY AND FONTS BEING
INCONSISTENT.”

She didn’t do it—honest

I really like the makeover of our brochure [Doeren Mayhew, June/July 2005, V10N3]. [DG creative director Michael Ulrich] did a nice job of keeping the look professional and conservative, but fresh and updated. I am so glad that he made comments in the article about our current imagery and fonts being inconsistent. I’m especially happy he mentioned our logo should function as a signature, not as text—I couldn’t agree more. I only wish somewhere within the article (in big, bold print) we could have stated: “Caroleigh was not responsible for the original brochure, she just wants to fix it!” I’m anxious to get started on our new look and have ordered paper samples of the stock Michael recommended.
Caroleigh Zawacki-Fulcher
Troy, Mich.

Standards guides?

I am wondering if you have ever done an article or know of another resource about how to create a graphics standards guide and tips on what it should include. I am downloading guides that I find on the web and they are all quite different.

Heather Shelby
St. Joseph, Mich.

We did a branding issue in Feb/March 2004 [V9N1]; the article you’ll want to read is “Style Guides: Branding From the Inside Out” by Sheree Clark, pp. 32–35. In this issue, we show examples from a style guide in “Seeing I to i” by Paul Chin, pp. 34–39.

Smart readers agree

There is at least one more reader who would like to see information on a) Judaica design and b) working with photographers rather than (yawn) more stock photography. I like to work with photographers when I can. Not only am I supporting a fellow professional, it’s fun—and even more creative—to collaborate. On the subject of Judaica: I can’t tell you how many times I’ve needed to find resources and been stymied. It’s a beautiful tradition, rich with artistry and worth mention in an issue.

Elizabeth Williams
Bushey
Middletown, N.Y.

Billing advice?

A few questions come to mind after reading your Makeovers issue [June/July 2005, V10N3]. How many hours were involved in the logo and design makeovers, and how do you decide what they’re worth? I’m curious how to bill for projects like those. I’ve done small projects, and I know I haven’t billed correctly, and in some cases underbilled by a generous amount. Will you have an issue covering this subject?

Prince Howard
Cleveland, Ohio

We’re looking into ways we can cover these topics in future issues. Stay tuned.



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Keeping the Faith ... in Yourself

Mastering self-doubt is an essential step in the creative journey.



I'm an established graphic designer with a significant client base and a steady workload. Lately, though, it feels like pulling teeth to get a project completed. When I'm gung ho and really believe in a design, the client shoots it down. Or I spend endless hours at the drawing board and still don't like anything I come up with. Either way, I end up doubting myself and thinking my work isn't up to par with "good" designers.

What you're describing is a common phenomenon among those of us who make a living from being creative. Unfortunately, when your work is judged harshly—or when you don't like what you're producing—it's hard to not succumb to doubts about your worth as a talented professional.

The truth is that there probably are times when your work isn't as good as it could be. No matter the reason—lack of time, inadequate budget, physical illness—the point is it really might not be up to par. And there are clearly going to be times (thank goodness) when you think your solution to a project isn't any good, but you're wrong. Maybe you're just in a funk and nothing you do will appeal to you. Of course, there are instances where you think the work is good, but the client doesn't; sometimes the client is right, sometimes wrong. The more you think about it, the more befuddling it can become. A way to sort it out is to keep a few important things in mind:

Accept that "good" is subjective. "What is good design?" has been the basis of articles, books, theses, conferences ... and there is still no authoritative answer. Is it good design if a project wins awards but does nothing to achieve clients' goals? If a piece is created by a well-regarded master, does that automatically make it high quality? The definition of excellence is "the quality or state of being outstanding and superior." OK. But who determines that the criteria have been met? And to make the concept even more elusive, what is good also changes. Have you ever found yourself surprised when you look back at some of your past work, by how good (or bad) it appears in the context of the present? The

Recommended resources:

The Science of Self-Confidence (audio CD), by Brian Tracy, \$79.95, Brian Tracy International, www.briantracy.com

Effective Meditations for Overcoming Self-Doubt (audio cassette), by Deirdre Griswold, \$13.98, Effective Learning Systems, www.efflearn.com

Supplies: A Troubleshooting Guide for Creative Difficulties, by Julia Cameron, \$12.95, Jeremy P. Tarcher, www.amazon.com

The Sound of Paper: Starting from Scratch, by Julia Cameron, \$12.95, Jeremy P. Tarcher, www.penguinputnam.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.

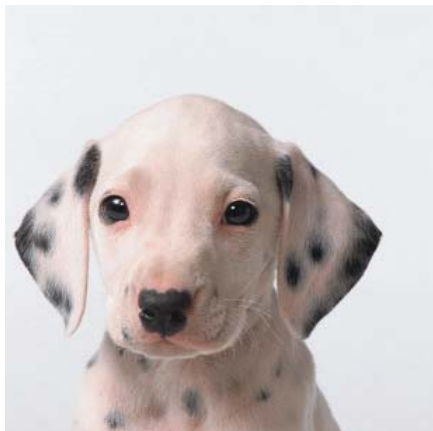
bottom line is there are no absolutes, and if you dwell too long with the question you'll get lost in a kind of Alice in Wonderland reasoning (which will do nothing to get you out of the mind-game pickle that prompted your self-doubts in the first place).

A second, and more important, consideration is to:

Realize that success—and your worth—comes from within. It is, quite simply, counterproductive to compare yourself and/or your work to others. Look at others' work, by all means. Admire it. Embrace and study it. But consider that what you're looking at is the past. It was created in a moment that is gone. You are here and this is now; you have different parameters, goals, perspectives, and opportunities. There are any number of apparent "failures" documented in history that turned out to be triumphs. Herman Melville, the author of *Moby Dick*, never knew his novel would be regarded as a classic. The artist Matisse began exhibiting in 1896, but it took him 13 years to achieve fame; one can only imagine the demons of doubt that plagued such a trailblazer at the time. Those who have become known as true masters endured, persevered, and most importantly believed. They trusted themselves even in the face of self-doubt.

And finally:

Bear in mind that this too shall pass. Every one of us has experienced a slump. Sometimes the down period is due to overwork, stress, or some physiological challenge we're facing. Other times there is no ready answer about what the problem is—we just don't "feel creative." Whatever is going on, it's important to keep a sense of perspective. Most situations—even seemingly desperate ones—are temporary. A good night's sleep, a vacation, or a talk with a professional counselor can help. And while there clearly are times and situations that require more of a fix than a "time out," the fact remains that beating up on yourself, faulting your work in comparison to others, and continuing to toil when the flow just isn't there, are counterproductive. Step back, take a deep breath, and keep the faith. ☺



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Symbolic supper bell

IconBuffet has teamed with Texas-based Firewheel Design to offer two new stock icon collections. The Scandinavian-inspired Helsinki collection includes 64 clean-lined icons in bold colors, while the Tower Grove CMS collection comprises 74 miniature icons designed specifically for web applications and content management systems. Each group sells for \$79. See the complete sets and other offerings at www.iconbuffet.com.



Iridescent add luster

FiberMark has introduced Iridescent by Corvon, a line of packaging materials that combines luster and reflectivity in an array of colors and finishes. Created by a proprietary process, the Iridescent line is available in 13 colors, but can be custom-matched for branded packaging and coordinated collateral items. The line is compatible with manufacturing and decorating processes such as diecutting, post-embossing, silkscreening, and foil stamping, and FiberMark accommodates short runs so clients can produce prototypes for test marketing and approvals. For further information, e-mail packaging@fibermark.com.



SVA takes a Webby

Teaching web professionals everywhere a few lessons, the website of the School of Visual Arts (SVA) in New York City has been named a winner in the ninth annual Webby Awards by the International Academy of Digital Arts and Sciences. SVA was recognized in the School/University category. It's the third major award for www.schoolofvisualarts.edu since the site was redesigned last year.

Credit for site design goes to creative director and SVA vice president Anthony P. Rhodes, and the web team of Toni-Ann Agay, Adam Behar, Abimbola Famuyiwa, Steve Osit, Ben Rhodes, and Celia Bullwinkel, in collaboration with media development firm Funny Garbage. One of the site's elements is a series of animations featuring Squidley (shown above), a mascot developed especially for the site by 2001 grad Bullwinkel, who based the character on her real-life experiences at SVA.

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Circle 10 on Connections Card

STEP
INSIDE DESIGN

continued from page 16



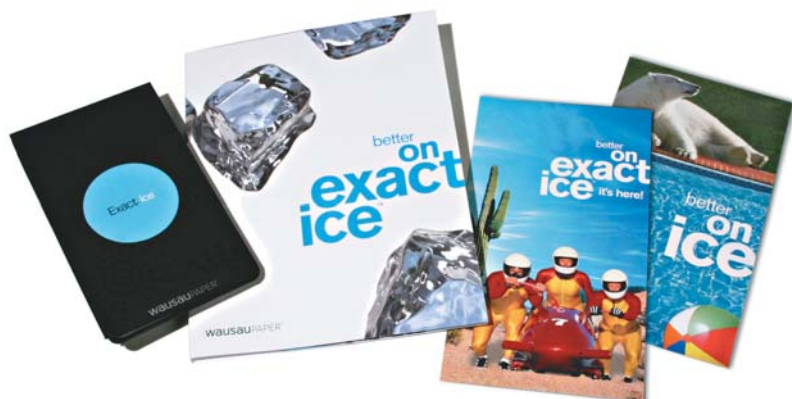
Data Diaries by Cory Arcangel, 2003

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Extraordinary internet art

Demonstrating that the internet is more than just a medium for commerce, Rhizome ArtBase 101 is a current exhibition at New York's New Museum of Contemporary Art that presents a striking array of innovative works conceived for the web. The exhibition is comprised of 40 selections from the archive of Rhizome.org, a nonprofit organization that provides an online platform for the global new media art community. For the duration of the exhibition (through Sept. 10), all 40 works will be available to the general online public at the Rhizome website. Go to www.rhizome.org/artbase101.



Envelopes de luxe

Two new lines of luxury envelopes from Thibierge & Comar have become available in the U.S. Cromática and Dentelle are being brought stateside in a partnership between the French parent company and Western States Envelope.

Cromática is a translucent line with great appeal for advertising, marketing, announcements, invitations, and retail; these envelopes are available in 13 colors. The Dentelle line owes its personality to a unique quilted texture and comes in six patterns. Both come in a variety of sizes and four styles, including the new baby #10. For information or samples, phone 800.558.0514 or visit www.westernstatesenvelope.com.

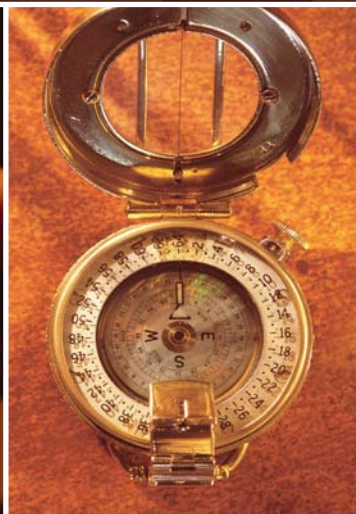




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CIRCLE 11 ON CONNECTIONS CARD

continued from page 18

Peace, love, and posters

Gary Burden, legendary designer of rock album covers, has teamed up with Canadian paper producer Domtar and environmentally conscious printer Insync Media to create an exhibition of oversized “re-imaginings” of 14 of his celebrated works.

Featuring classic designs developed for artists like The Doors, Joni Mitchell, Richard Pryor, The Eagles, and more, the 47 x 47-inch posters were unveiled at Los Angeles’ Whisky A Go-Go nightclub in May. Printed on Domtar’s EarthChoice papers, the posters will travel North America this year, complete with artists’ recollections and inside stories of the works’ creation. Domtar intends to present the exhibit in Denver, Chicago, San Francisco, Dallas, and Toronto.

While Burden acknowledges that times have changed since the artworks were created, he says, “The social and environmental ethics we advocated in the ’60s and ’70s are more relevant than ever. I was first drawn to Domtar and Insync Media when I created Neil Young’s *Greendale* book and was impressed by their commitments to environmental sustainability.” (The Neil Young project was documented in “Imagining Greendale,” *DG* magazine, April/May 2005, V10N2.)

To request information on Domtar EarthChoice papers and swatchbooks for individual products in the line, phone 888.324.6423 or e-mail samples@domtar.com. For more on Insync Media’s commitment to sustainable printing, visit www.insync-media.com.



Thoughts on men & machines

Man seems to be a rickety poor sort of a thing, any way you take him ... He is always undergoing repairs. A machine that was as unreliable as he is would have no market.

—Mark Twain

Any intelligent fool can make things bigger, more complex, and more violent. It takes a touch of genius—and a lot of courage—to move in the opposite direction.

—Albert Einstein

One machine can do the work of 50 ordinary men. No machine can do the work of one extraordinary man.

—Elbert Hubbard

One man that has a mind and knows it can always beat 10 men who haven’t and don’t.

—George Bernard Shaw

The real problem is not whether machines think but whether men do.

—B.F. Skinner

Human history becomes more and more a race between education and catastrophe.

—H.G. Wells

Back to the Lounge

Created by Bill Gardner in 2001, LogoLounge.com has become a virtual design franchise. New postings from the popular site are now offered by Rockport Publishers in a second volume, featuring nearly 2,000 logos organized by client type along with expanded profiles of 10 top designers and their latest campaigns. Learn more about LogoLounge.com in “Building Traffic,” in this issue on page 50. Get the book (\$50) at www.rockpub.com.



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Once you’ve taken the survey you may register for a drawing for a book that’s reviewed in this issue, *Branding: From Brief to Finished Solution*, from Rotovision (see page 79).

It takes just a minute or two to complete the survey. It’s more reliable than ESP. You get to sound off, and you might win a great book.



Q: Should you take the survey?

A: SIGNS POINT TO YES.

Mister Earl

Mister Earl, released by Bitstream in 1991, was designed by Jennifer Maestre. **Inspiration** came from a page in a how-to book published in the 1930s.

Iowan Old Style

Iowan Old Style was designed by noted type designer and sign painter John Downer. Iowan Old Style is a hardy **contemporary** text design modeled after earlier revivals.

Cataneo

*Cataneo was designed at Bitstream by Richard Lipton and Jaqueline Sakwa. Cataneo is an **elegant** chancery cursive typeface, inspired by the work of Bannardino Cataneo.*

Charter was designed at Bitstream by Matthew Carter. Created with the limitations of low-resolution output devices in mind, Charter is an **excellent** everyday typeface.

Charter

Oranda

Oranda was designed by the noted Dutch designer Gerard Unger as a **custom** project for the European printer manufacturer Océ in 1986.

Oz Handicraft was created at Bitstream in 1990 by George Ryan. Oz was rendered from a showing of Oswald Cooper's **hand lettering** found in The Book of Oz Cooper published in 1949 by the Society of Typographic Arts in Chicago.

Oz Handicraft

Amerigo

Gerard Unger created a second typeface for Bitstream called Amerigo. His **intent** was to design a typeface with tapered strokes that would work well at all resolutions.

Chianti

Chianti was created at Bitstream by Dennis Pasternak.

Chianti is a humanist sans serif design with **high readability** at a wide range of sizes and weights.

Carmina

A personal **calligraphic** series commissioned by Bitstream from Gudrun Zapf von Hesse.

Designed at Bitstream by Richard Lipton, Arrus is based on Lipton's own hand-lettered alphabets that draw their influence from **classic** inscriptional forms.

Arrus



Find, try, & buy Bitstream fonts at www.myfonts.com/foundry/bitstream

Prepping Images for On-screen Viewing

Boost impact with these tips for getting more out of imagery in electronic environments.

Most of us have spent our careers focused on design and production for print. But we've reached a point where we're routinely asked to create or share artwork in media that might not be completely familiar. You may be asked to send design comps to a client by e-mail, to "throw the images on a CD," to create a quick slide show or PDF document to be viewed by clients on any platform. Or maybe you'd like to create an online portfolio of your best pieces to be e-mailed or posted to a website for potential clients or employers.

In each of these cases, you'll have to process your artwork in different ways than you would for prepress. In this article, I'll share some ideas on preparing and presenting your visuals in electronic form.

Familiar ... but different

When prepping files for digital media, you'll be performing some familiar production tasks such as cropping and resizing, contrast and color correction, sharpening, and choosing a file format—although the kind of correction and sharpening you'll do here is different from processing images for print.

You can perform these functions in any image-editing program such as Adobe Photoshop, Adobe Photoshop Elements, etc. I'll be showing these techniques using Adobe Photoshop CS2.

File size trade-offs

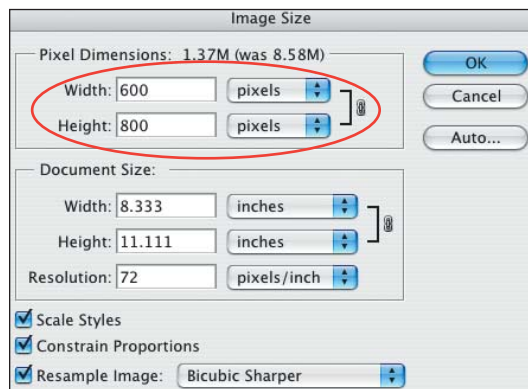
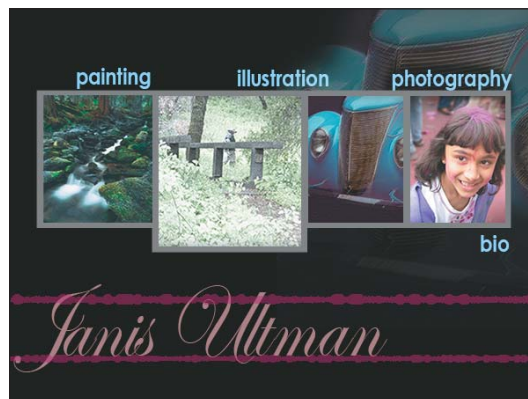
First, a few notes on file sizes: Digital media offers an unexpected bonus. When the viewing is to be done online, final file sizes are miniscule compared to what's required for high-quality printing. This is to match the resolution of monitors, which tend to be around 72 dpi, and to ensure that artwork can be speedily e-mailed and uploaded/downloaded from websites. Happily, this also translates to smaller archived projects.

On the flip side, you'll need to master the art of balancing image quality with file size. Improved quality inevitably means a larger file size, which can be a no-no. Unfortunately, there are no simple rules for determining optimal file size. Optimal size depends on the purpose, resolution, and dimension of the final piece. For example, a comp for a DVD menu

Sizing for digital

Preparing files that will be viewed in a digital environment requires balancing image quality with file size. A digital portfolio for online use will need smaller files than one for distribution on CD, for example. When sizing, consider if the images will be be printed on a color printer—a factor that will suggest larger files. Regardless of how much you'll be reducing file size, keep in mind that you will probably want to add sharpening to enhance image details. Photoshop CS2 offers a new Smart Sharpen filter to add lots of sharpening to images while minimizing sharpening artifacts and halos.

Tip: Apply sharpening to a duplicate layer for greater flexibility, and view the main subject at 100 percent zoom to ensure the image is not oversharpened.



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CIRCLE 13 ON CONNECTIONS CARD

continued from page 22

might feature a full-screen image at 72 dpi, with only a few selected colors. Or a rich-color photograph shot on location and e-mailed to a client might need to be proofed on a color printer, requiring a larger file. Each situation has unique requirements based on factors like the transfer medium, appearance of colors, final resolution, and storage.

Work on a duplicate

It's important that you edit a copy of your original artwork, which may have been created for a different purpose. You can either duplicate the file on the hard drive, or choose Duplicate from the Image menu in Photoshop and save it with another name.

Crop and resize

The goal for resizing an image is to end up with the "ideal" file size—that is, the smallest possible file size on disk and the best image quality at an appropriate viewing size. Unless the resulting image will be printed as well (or you're aiming to stay inside a standard printable size such as 8 x 10 inches), you should be thinking in terms of pixels. (Standard units such as inches and points aren't relevant to this medium, which uses pixels as building blocks).

Before resizing your image, try to anticipate how it will be viewed. If you plan to e-mail the image, it should fit into a standard browser window. In this case, make the image no wider than 600 pixels (the height does not matter here), and set the image resolution at 72 ppi, since this is the highest resolution a computer monitor will display. But if your client will need to print the art to, say, a desktop color printer, set the resolution to roughly 150 ppi.

Crop your image to keep the best parts, rotate creatively, straighten crooked lines, or simply set the final size. The Crop tool in Photoshop will do all of these tasks very effectively.

Alternatively, you can crop the image and then use the Image Size dialog (Image > Image Size) to specify final dimensions and resolution. Use the Bicubic Sharper option (available in Adobe Photoshop CS and higher) to keep the image looking sharp despite reduced size. Tip: Save yourself some time by creating an Action to replay these settings on every image that will be saved for this medium.

Size and slice

If you are prepping a high-resolution file for uploading online, learn how to slice an image. Slicing is a way to make a large image load as many smaller ones, making it appear to load faster. You can also use the slicing feature in these programs to optimize

Type on the web

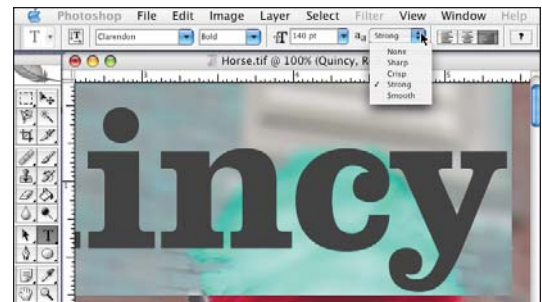
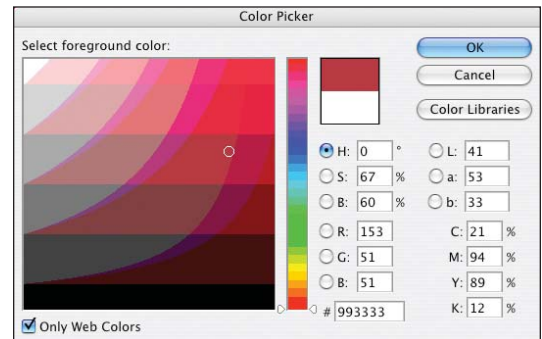
- Specify appropriate, legible typefaces. Sans serif for body type and sans or slab serifs for display type work best. For more on selecting type for the internet environment, see Allan Haley's article "9 Type Rules for Web" on page 40.

- When choosing a type color, check the Only Web Colors checkbox in the Color Picker. This keeps the type from dithering or shifting in a browser on an 8-bit display.

- Use anti-aliasing on display type to minimize the "jaggies" on low-resolution displays. Don't use anti-aliasing on type that's smaller than 10 pt., or on type on patterned or transparent/fuzzy backgrounds; this makes it hard to read.

- If your artwork is text-heavy, optimize using the GIF format with enough colors to represent anti-aliased edges smoothly.

- If you're creating a mockup of a web page, set the HTML text to be aliased so the viewer has a good idea of what the page will look like if a visitor's browser does not show font smoothing.





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Circle 14 on Connections Card

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some parts of the artwork differently from the rest. For example, a part of an image that contains photographic imagery might compress better as JPEG slices, while a text-heavy part of the image can be optimized as GIF slices. A slice can also contain hotspots and links.

Select a color standard

Images that are to be viewed on screen still need to be edited for contrast and color flaws. The first order of business is to set up some basic parameters for the display of colors in the image. This is because there isn't any "standard viewing environment" on the web, nor will e-mail applications and browsers color-manage your artwork to your satisfaction. A common approach is to convert the colors in the artwork into a smaller color space that will display colors in a somewhat muted, albeit consistent fashion to all viewers.

Choose Convert to Profile from the Edit menu in Photoshop CS2 (in previous versions, choose it from the Image > Mode menu), and choose the sRGB IEC61966-2.1 profile as the destination color space. This color model represents all the colors available on any standard monitor, which makes it a suitable one-size-fits-all choice for this purpose.

Correct tone and color

This is where you can let your artistic talents shine. Unlike in correcting print images, you need not set up highlight/shadow endpoints, as these images will not interact with ink and paper. Use your favorite tools to create pleasing exposure and color balance.

One of my favorite techniques for creating professional-looking art under a deadline is to use the automatic color correction options available in the Levels/Curves dialog in Photoshop. Click the Options button in either of these dialogs and experiment with each of the three settings in the dialog. I've found that most images are enhanced by one of the last two items (Enhance per Channel Contrast or Find Dark & Light Colors), especially when combined with the Snap Neutral Midtones setting.

Photoshop CS2 gives us a nifty feature called Exposure, which lets you make minute changes to the exposure and mid-tone scale of an image. Choose Exposure from the Image > Adjustments menu.

Sharpen

When reducing the size of an image, you need to add sharpening to enhance the details in the image. In Photoshop CS2, you can use the new Smart Sharpen Filter to add prodigious amounts of sharp-

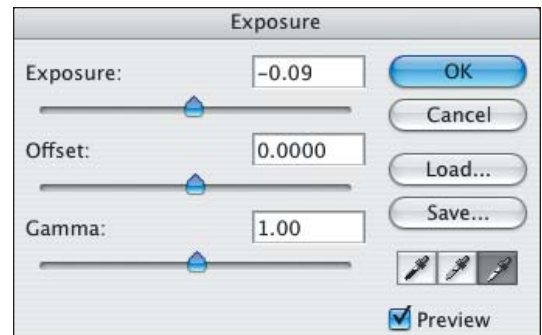
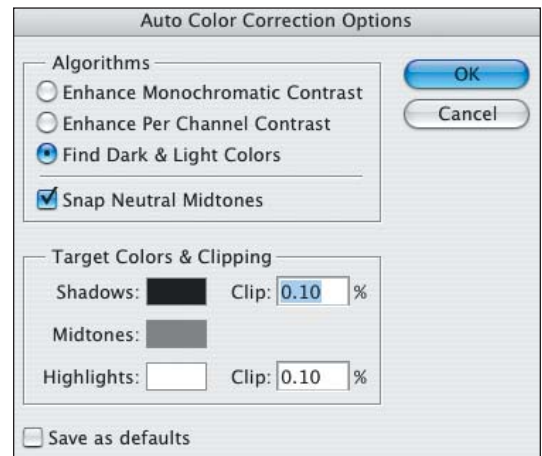
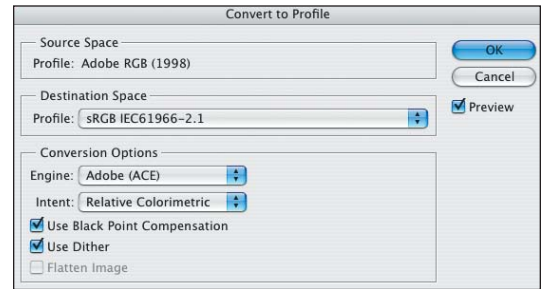
Show off on screen

It's important to display images professionally whether you're e-mailing one or sending a set of comps. Experiment with these techniques to wow viewers:

- Instead of sending artwork as a plain e-mail attachment, prep it first. Create a background so colors in the image pop. Many photographers set their images against a black background for this purpose.
- Frame your artwork for instant distinction. Add a simple black keyline, or use rules or white space to border artwork to create a "poster" appearance. Use creative edge effects to make art stand out.

- Create a PDF slide show from Photoshop or Adobe Bridge CS2. This sets up in a snap and can provide pizzazz (see page 68 for instructions).

- Quickly create a customized online portfolio with the Web Photo Gallery feature in Adobe Bridge or Photoshop CS2. Well-designed templates make the process easy. You can add background audio to the Flash-based templates by renaming any mp3 file "useraudio.mp3" and dropping it into the template folder. Avoid audio if you're creating a permanent professional portfolio—see "www.MeMeMe.com" on page 56 for why.





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CIRCLE 15 ON CONNECTIONS CARD

ening to images while minimizing sharpening artifacts and halos. As in earlier versions of Photoshop, you can use the Unsharp Mask filter to enhance contrast along color transitions in the image. Tip: Apply sharpening to a duplicate layer for greater flexibility, and view the main subject at a 100 percent zoom to verify that it is not over-sharpened.

Choose a file format

As a rule, JPEG is the best format for photographic images, whether for e-mail, websites, or PDFs. The GIF format handles solid color art, vector illustrations, and type-heavy artwork better than JPEG. I like to use the Save for Web dialog in the File menu for saving. This dialog lets you choose a file format by previewing and comparing the effect with large thumbnails. It may also be a good idea to make file format decisions by checking download times on a standard dial-up modem.

PDF is rapidly becoming the format of choice for sending comps and proofs via e-mail. The format allows you to present your artwork in a variety of professional ways while creating a file that can down-

Recommended resources

Web Design Essentials, by Maria Giudice and Anita Dennis, \$36, Adobe Press, www.adobepress.com

Designing Web Graphics.4, by Lynda Weinman, \$49.50, New Riders, www.newriders.com

Adobe Photoshop CS2 Classroom in a Book, \$44.99, Adobe Press, www.adobepress.com

Adobe Photoshop CS2 on Demand, by Andy Anderson and Steve Johnson, \$31.49, Que Publishing, www.quepublishing.com

load speedily. The viewer will need to use Acrobat Reader, available free on Adobe's website. Designers and photographers can present layouts and comps with sharp-looking type, single or multipage documents, even slide shows with transitions. In other words, you can make your art as fancy as you want.

With PDF you can also create documents with some security measures such as password protection and built-in print permissions. This is a good way to safeguard your artwork from being copied or printed.

If you follow this general workflow, you'll produce good-looking and professional images for on-screen viewing. You'll win your client's gratitude for creating art that travels well as an e-mail attachment, and is ready to post to a website with minimal download times on your client's web browser. ☺

Rita Amladi (ramladi@orionac.com) is owner of Orion Arts & Communications, which provides digital imaging training and consulting. She is a Certified Technical Trainer and an Adobe Certified Trainer for Photoshop, and teaches on a variety of digital design topics.

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Circle 17 on Connections Card

Generations of Faith

A nationwide religious program is given a friendly, local look.

Because his church was joining the nationwide Generations of Faith (GOF) movement, Edward Goett of the Holy Family Catholic Church in Mount Sterling, Ill., needed a new brochure to showcase its involvement. The GOF program's aim is to "involve all parishioners in the liturgical year celebrations of the Catholic church, regardless of age, social status, or gender," explains Goett. "GOF serves as a means of educating all members in their faith while bringing them together as a parish family." Each church designs its own GOF brochure to reflect its region and community.

The town of Mount Sterling is a small, close-knit community of about 6,500 people. Since the brochure has to reach all age groups but also appeal to this small town's sense of community, Goett and *DG* creative director Michael Ulrich decided that photography was not the best way to go. It would be too difficult to find images of such a wide age span that could all fit on an 8½ by 11-inch piece of trifold paper. Plus, examples from other Catholic churches' GOF marketing collateral included images that wouldn't reflect the small town's flavor or that of its parish. They all seemed too regional—some were too urban, others too Southwestern.

Ulrich chose a liquidlibrary illustration under the keywords "family reunion" and edited it to better fit the theme. He took a few people out of the illustration so he was able to zoom in to show the wide age span ("generations"), and of course he added a priest to tie in the Catholic theme.

"I chose the Rockwell font family because it has a light and fun air about it," notes Ulrich. "It appeals to both children and adults, and because it has a large x-height it's easy for both seniors and students to read." Another slab serif, ITC Lubalin Graph, would also work well.

"Our brochure targets every Catholic, from the newly initiated to lifelong Catholics, and Mike's design is right on the mark," says Goett. "The entire committee was very pleased. The design of our GOF brochure is a major step toward implementing this program, and Mike has given us a design that may be adapted to specific liturgical celebrations." 📌

1. Original illustration

DG's creative director Michael Ulrich searched for an illustration with a community theme and a large age span. Although this piece from liquidlibrary is keyworded under "family reunion," with a few changes it works perfectly. "Fortunately, almost every character in this piece was drawn separately, so edits were easy," Ulrich says. Image 019C9805DC, www.liquidlibrary.com (get it free at www.dynamicgraphics.com/downloads)

2. Typography

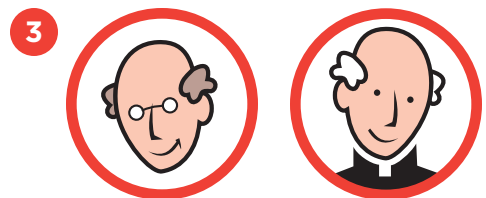
"Linotype's Rockwell is a slab serif geometric with a large x-height that is ideal for readability," says Ulrich. "It also works well for all ages and isn't too 'cartoony.'" ITC Lubalin Graph is another slab serif that would work. Both are available at www.myfonts.com.

3. New characters

The church committee requested that a priest be added to the illustration. Ulrich took the older man, flipped him horizontally, changed his hair, eyes, and smile, and added a Roman collar.



2 Rockwell Light
Rockwell Regular
Rockwell Bold



Gathering, Learning and Growing Together

Holy Family Parish Generations of Faith



How Generations of Faith works

We meet between four and eight times a year

1. Partaking

As Jesus broke bread with his disciples, we will gather for a meal. No cooking or cleaning up—just good food and good company.

Generations of Faith Topics:
Church Year Feasts and Seasons
Sacraments
Justice and Morality
Prayer and Spirituality
Creed
Service

2. Gathering

Next we will introduce the current topic to the group through music, prayer and a presentation.

3. Breaking

Then we break into age groups—children, adolescents, young adults and adults—so everyone can learn about the same topic through age-appropriate activities.

5. Celebrating

Reflect upon and apply the things we've learned to our everyday lives and work together to build God's Kingdom.

Preparing

Everyone will be sent home with a kit to assist in applying **Generations of Faith** at home, and help prepare for our next gathering.

Skin color

There are as many skin tones as there are people, and the human eye tends to be forgiving when it comes to skin color. You shouldn't be too extreme when illustrating traditional, realistic skin tones, but if the need arises, don't limit yourself. Here are three simple palettes for skin color, plus one very extreme skin color.



C0
M25
Y25
K0

C0
M20
Y50
K0

C20
M50
Y80
K0

C40
M30
Y0
K0

Insert

An insert inside the brochure will announce the upcoming GOF gathering's theme. A simple, pre-formatted flyer that is laser-printed on colored stock is an effective solution to starting from scratch every time.

JUSTICE and MORALITY

Caring for God's Creation

Feast of St. Francis of Assisi, Tuesday, October 4, 2005

4:00 Blessing of Pets
5:30 Partaking
6:15 Gathering
6:30 Breaking
7:00 Sharing
7:15 Celebrating
7:30 Preparing

Born in 1181 at Assisi, Umbria, Italy to a wealthy merchant, Francis Bernardone had a somewhat misspent youth, but during a year as a prisoner of war Francis had a conversion experience. After formally renouncing his wealth and inheritance, St. Francis spent the rest of his life ministering to the poor, working with his hands, and living in harmony with animals.

Hip-hop: urban, culture, style, rap music, inner city, youth

You've got to break out of the mold to attract a hip-hop crowd. Think free-styling, using colors and imagery found on the street and in the city, getting out of that corporate rut, and incorporating a more individualized theme. For this hip-hop color palette, we focused on a poster composited by artist D. Kiku Yamaguchi of the Hip-Hop Theater Festival, where it's all about the music.

The purpose of the festival, founded in 1999, is to invigorate hip-hop and theater by nurturing creative work in the field. It presents art relevant to a young, urban generation, and serves these communities by celebrating their language and culture. The organization fills a definite need for inner-city youth.

Kiku has been working with the Hip-Hop Theater Festival since its inception, and she and executive director Clyde Valentin wanted the poster campaign to highlight local artists. "It's keeping in theme with the flavor of what the festival is all about, combining an array of art mediums—dance, theater, spoken word," Kiku says.

The poster at top right was created for this year's festival by mixing Kiku's photography of the city with artist Chris Mendoza's urban-style illustrations, all in Photoshop layers. A notable feature in much of Kiku's work, the poster's colors reflect city life—evening-sky blue, rust, textures from the street, along with the stark contrast of black and white.

Kiku combined a silhouette of a featured artist and his equipment with images of the city, while Mendoza integrated turntables, microphones, and subway cars into his illustrations to round out the mixed-media piece. "It's a mix of street elements with a stage setting," Kiku explains. 🎧

Inner city culture

Fresh, mixed media gets noticed. The 2005 Hip-Hop Theater Festival poster combines gritty photography with intense, music-inspired illustration. www.hiphoptheaterfest.org

Urban youth

Imagery of youthful style, music, and city scenery brace a hip-hop theme. Image 22381776, Stockbyte, www.creatas.com



PANTONE
4625

C0
M60
Y100
K79

PANTONE
1375

C0
M40
Y90
K0

PANTONE
283

C35
M9
Y0
K0

PANTONE
1805

C0
M91
Y100
K23

PANTONE
425

C0
M0
Y0
K77

WACK CHILL STREET BLING! CITY CULTURE



Fonts/Slang

Try these great slants on typography to contribute to your overall hip-hop effect, yo. Get them at www.fontface.com: Comicate (*wack*); Jive (*chill*); Judas (*street*); Xtrusion (*bling*); XBand Rough (*city*); and Coker One (*culture*). We found the dope urban terminology at www.rapdict.org.

Images

Your best bets on search terms for hip-hop imagery: DJ, turntables, records, graffiti, brick walls, big and flashy gold jewelry (aka *bling*), streetwear, city skylines, city streets, skateboarding, and torn edges. Think attitude, city, youth, style, music, and rap lyrics—anything real or tough to get your message across. Image 22420502, Thinkstock, www.creatas.com

Musical influence

Get the low-down on hip-hop's history and its musical influence. There's a lot of info available at www.headbob.com/hiphop/hiphop-history.shtml. Image 22377946, Stockbyte, www.creatas.com



R62 G39 B7
HEX 3E2707



R187 G206 B235
HEX BBCEEB



R21 G23 B27
HEX 15171B



R158 G43 B30
HEX 9E2B1E



R80 G80 B80
HEX 505050



R208 G117 B39
HEX D07527



R157 G85 B65
HEX 9D5541



R225 G174 B58
HEX E1AE3A



R63 G140 B156
HEX 3F8C9C



R50 G42 B116
HEX 322A74

PANTONE
2748
C100
M88
Y0
K14

PANTONE
492
C0
M70
Y66
K30

PANTONE
7547
C35
M4
Y0
K94

PANTONE
1665
C0
M68
Y100
K0

PANTONE
7474
C90
M0
Y28
K22

Seeing I to i

by Paul Chin

Effective intranet design involves more than an in-house version of an external website.



Would you ever consider going to a formal event in your workout clothes? Whether this hypothetical faux pas is triggered by indifference to your surroundings or an experiment in stretching the fabric of social etiquette, there would be no mistaking the fact that you'd look completely out of place. And to drive the point home, you'd be met by the whispers of bewildered onlookers as you part the mass of black ties and evening gowns in your sprayed-on Spandex. There's a lesson to be learned here: You need the right look for the right occasion.

For CPP, the publisher of the Myers-Briggs personality assessment and other tools for development, Mortensen Design (www.mortensendesign.com) developed an intranet identity guide. The guide was one component in a major overhaul of the client's corporate identity, to which Mortensen contrib-

uted new logos, a new collateral system, and an updated company catalog. The intranet guide aided the process of implementing the comprehensive overhaul by providing those with password-controlled right of entry one-click access to logos, graphics, and type in formats developed for print, web, and presentations.

Paul Chin (post@paulchinonline.com) is an IT consultant and freelance writer. A professional in the IT field since 1994, he previously worked in the aerospace and competitive intelligence industries. Paul currently writes on a wide range of topics including intranet development and content management. He is a regular contributor to IntranetJournal.com.

Big “I” versus little “i”

The differences between Internet and intranet design aren't quite as obvious as wearing sweats to the Oscars. In fact, you might not be able to tell one from the other just by looking at them. But for all their similarities, they have some very subtle, yet fundamental idiosyncrasies that don't translate well from one to the other.

Unfortunately, many web designers—most of whom started their careers building Internet sites—have a tendency to apply Internet design principles to building intranet sites. These designers need to adjust their mindset and design approach when they apply their expertise to an organization's internal website. Why? Because intranets serve a much different purpose than their external counterparts.

A firm distinction must be made between commercial Internet sites and content-laden intranet sites. Otherwise the resulting intranet will seem overdressed for the productivity-oriented environment around it.

Commercial Internet sites are used as vehicles to market, promote, and sell a product or service. They need to be dressed up with high entertainment value—rich, high-resolution graphics; Flash or Shockwave animations; and watercooler content—to keep users interested and maximize public exposure.

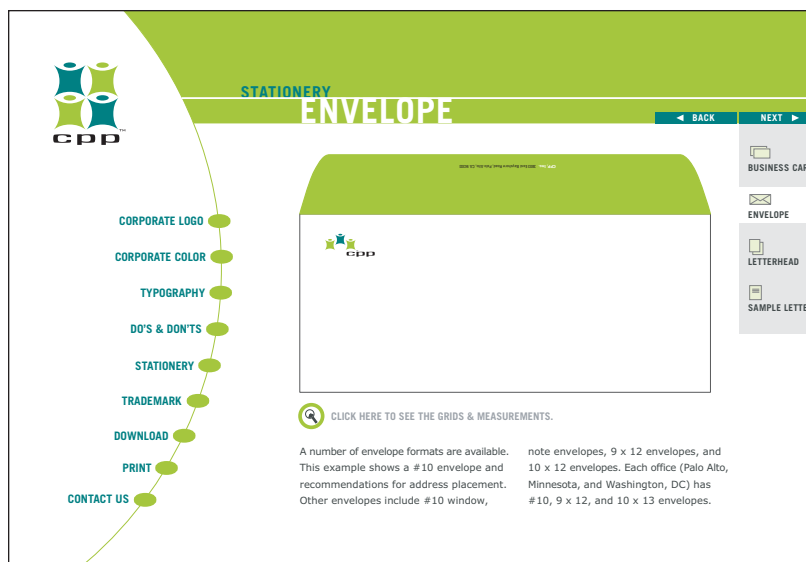
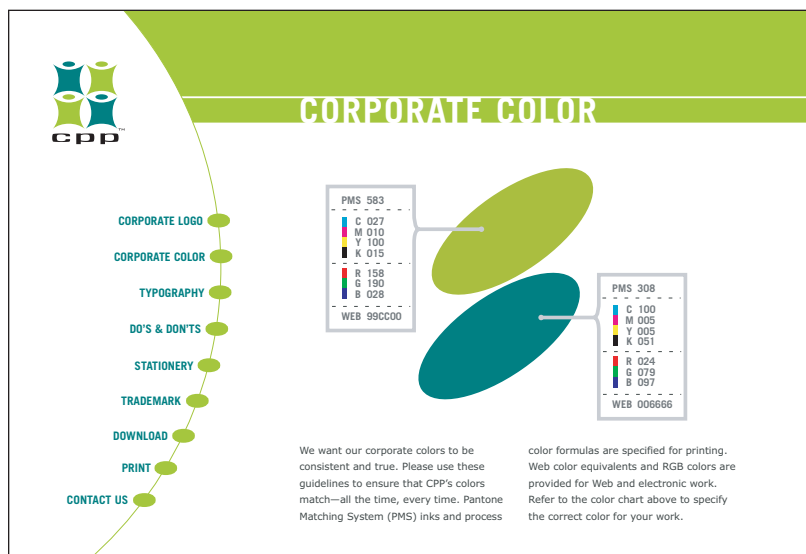
An intranet isn't used to market or sell a product—it *is* the product. Intranet sites aren't based so much on entertainment value, but rather on a utilitarian need to manage and publish large volumes of content to an organization's user community. If Internet design is formal wear for a high-class function, then intranet design is the aerodynamic skinsuit worn by cycling time trialists—built for no-nonsense speed and efficiency.

This doesn't mean intranets have to be devoid of pizzazz—you still want users to have an enjoyable experience—but it's important that design be used to complement a site's content, not overshadow it.

Anatomy of intranet design

Intranets are used primarily as content management systems. They store and disseminate everything from human resources information to engineering schematics to large graphic libraries. Yet just as for the Internet, designers—though not primary content providers—play a vital role in the presentation of content.

Contrary to what some of the more process-minded intranet managers may think, design isn't a frivolous cosmetic tool used to dress up content. In addition to contributing to overall user satisfaction, proper intranet design accomplishes three very important things:



The use of Flash in intranets is a controversial topic that Gordon Mortensen, principal of the firm that created CPP's site, has strong feelings about. While Flash inhibits updating sites where content management is widely distributed across an organization, there are instances like this one when it's essential, he says. "Because of the restrictions of HTML,

it's difficult to create an online identity manual that's both graphically appealing and useful. If an HTML-based identity guide is graphically consistent with the richness of your identity, the files are generally too large and take too long to download." Yet an HTML-based intranet guide that's quick to download can't accurately reflect the corporate identity.



1. Design creates a recognizable brand.

An easily recognizable system brand can be used by intranet owners for internal marketing. It can be the basis for the creation of promotional material such as posters and banners, mouse pads, brochures, and letterheads. This increases system visibility and will help promote usage.

An effective brand also helps to distinguish the officially sanctioned intranet from other unofficial subsites that may be floating around the company. Because of the ease with which websites can be built, it's possible for an organization's network to become flooded with less-than-serious, non-work-related subsites. An intranet brand helps maintain the credibility of the official system.

2. Design creates navigational structure and user interface.

Navigational structure and user interface are perhaps the most crucial aspects of intranet design. They not only provide an effective means to get from point A to point B, they also create a logical relationship among the contents stored within an intranet (as opposed to the physical relationship of files and folders within a web or application server).

Intranet sites are goal-oriented: Users mostly want to quickly find what they're looking for and leave. Navigation must cater to this need. The type of navigation and interface you choose will depend largely on the purpose of the intranet and its content categories. Most intranets have a combination of standard website navigation and interface types:

- Hierarchical—Traditional parent-child structure classifies content categories by top- and sublevels, resembling a family tree.

The guide Mortensen Design created for CPP makes life easier for users within the client company as well as key suppliers who have access. Roll-over and pull-down menus take both Mac and Windows users directly to information on how to handle the company logos, type, and more. "For instance," says Mortensen, "somebody needs a logo for the web. Click on the menu, and immediately the most desirable version comes up along with a menu of acceptable options. You just click the version you want to automatically download it. Or let's say you need the two-color logo for the web, and you want the embossed version. This way, you never get the wrong logo. You don't have to worry about users getting a JPEG file when they need a TIFF or EPS." PDF versions of the guide are also provided for portability.

- Sequential—Sibling, or peer-to-peer, structure creates a sequential ordering of pages. Sequential navigation is often used for presentations or instructions where page order is important.

- Site maps—Site maps provide users with a bird's-eye view of the entire site without having to manually navigate the structure.

- Query-based—Some intranets have no fixed menus and are built entirely around a database. Rather than using a series of static HTML pages, content is built dynamically by scripts based on user input instead of navigating a menu.

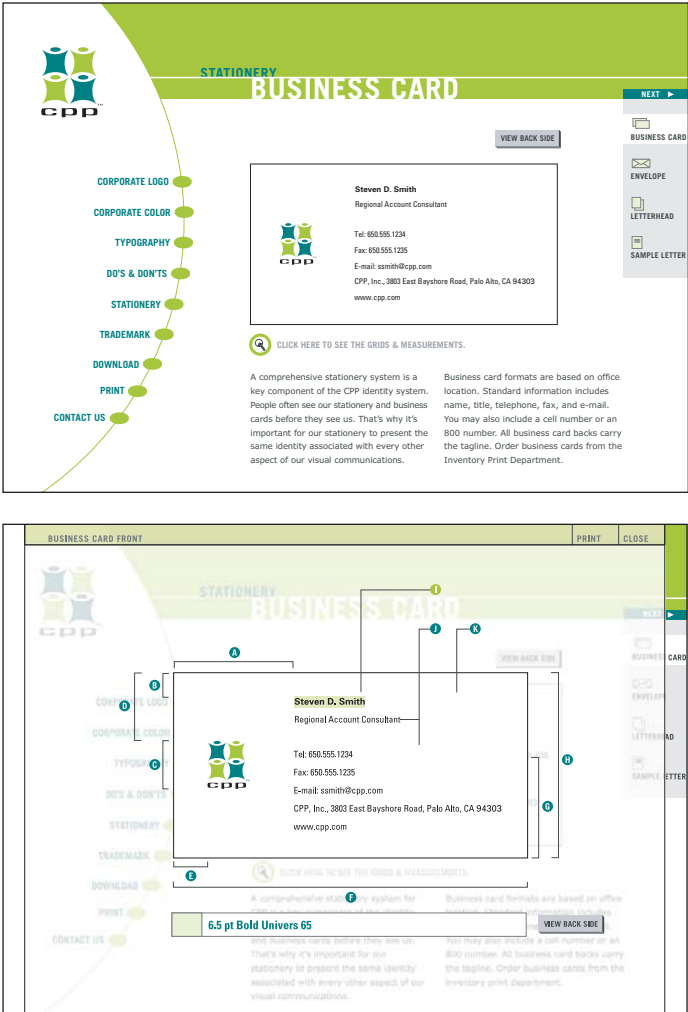
3. Design establishes standards for presentation and layout.

Intranet designers must know their audience, keeping in mind two key groups: those using the intranet, and those managing it.

The visual style of an intranet should depend, at least in part, on the organization's culture. A more conservative environment accustomed to dealing with paper-based documents will probably prefer simpler, cleaner, no-frills content presentation. End-users in a relaxed and creative environment will be more receptive to elaborate presentation—but again, it must never overshadow the content.

Design choices, however, play a major role in the lives of content providers who will be handling the content on a daily basis. Intranets must be manageable by nontechnical content providers, so don't allow your design to become an impediment to them. If they have to jump through hoops simply to add a menu item, they're likely to either make mistakes or ignore the rules ... or both.

A comprehensive stationery system is a key component in any identity system. These pages illustrate why Flash programming contributed so much to usability of the CPP guide. On this page, users click to view an extra-large version of the business card, complete with call-out letters for production details. To see the details, simply mouse over the letter and specifications appear in the box below the card. Data for logos, colors, and other elements is provided in a similar manner. For example, to determine how much space to provide around a logo, roll over it and minimum space allowances are shown.



Static vs. Dynamic Menus

The issue of whether to use static or dynamic menus boils down to the complexity and volume of the content that is to be stored in an intranet.

Simpler intranets with only a few top-level categories and a handful of sublevels can get away with using static, permanently visible menus. This yields a quick overview of content sublevels without requiring interaction with the user.

Complex, high-volume sites with numerous successive sublevels should use dynamic drop-down or pop-up menus to avoid clutter. This enables users to jump from top to sublevels without needing to traverse the entire tree structure.

Site Design Approaches	
Internet	intranet
• Curiosity oriented	• Goal oriented
• Used to market and sell a product or service	• Used to manage and publish high volumes of structured content
• Requires a high “wow factor” to capture attention	• Usability and clarity are preferred over flashiness
• Designed to maximize users’ contact with site	• Designed to allow quick retrieval of content
• Must be conducive to casual surfing and exploration	• Always available for reference: “Find it and forget it”

Time To Go X? HTML and XHTML

Many tags in the HTML 4.01 specification are being phased out in favor of the newer, cleaner, and stricter XHTML (eXtensible HTML) 1.0 specification.

XHTML, an official W3C recommendation as of Jan. 26, 2000, takes a giant leap in separating structure from presentation—something that HTML doesn't do a very good job of. Structure refers to the pieces of an author's document (headings, bulleted or numbered lists, and paragraphs) while presentation refers to the manner in which these parts are displayed (size and typeface of headings, style of bullets in lists, paragraph indentation). This separation allows authors to focus on writing their documents and designers to focus on presenting them.

It's a good idea to plan for the future by using either XHTML 1.0 Strict or XHTML 1.0 Transitional, along with CSS, rather than HTML 4.01.

HTML, XHTML, and CSS can be validated at: www.w3schools.com/site/site_validate.asp

The screenshot shows a web page titled "DO'S & DON'TS" with a sub-header "DO'S". On the left, a vertical navigation menu lists: CORPORATE LOGO, CORPORATE COLOR, TYPOGRAPHY, DO'S & DON'TS (highlighted), STATIONERY, TRADEMARK, DOWNLOAD, PRINT, and CONTACT US. The main content area features a table with the following items:

SINGLE-COLOR LOGO	▶
BLACK LOGO + COLOR BACKGROUND	▶
WHITE LOGO + COLOR BACKGROUND	▶
MINIMUM SIZE	▶
ICONS AS A PATTERN	▶

To the right of the table is a large graphic showing the corporate logo repeated in a grid pattern. Below the table, two columns of text provide instructions: "The corporate logo is our visual brand. Whether it appears on a product or e-mail, T-shirt or legal prospectus, make sure it is used correctly. Our logos are trademarked. All logos have a TM symbol and should be accompanied by a trademark legend." and "The logo works best in the three-color form. Black is the preferred one-color option. The logo can also be reversed out (appear in all white) on a wide variety of colors. The key is to make sure there is adequate contrast between the logo and the background."

The screenshot shows a web page titled "DO'S & DON'TS" with a sub-header "DON'TS". The navigation menu is identical to the previous page. The main content area features a table with the following items:

ADD OR SUBTRACT ICONS	▶
ROTATE THE ICON	▶
STRETCH OR SKEW THE ICON	▶
SEPARATE HEAD FROM BODY	▶
ALTER THE CORPORATE COLOR	▶

To the right of the table is a large graphic showing a distorted version of the corporate logo. Below the table, two columns of text provide instructions: "The incorrect examples illustrate some common errors. Misuse undermines our effort to present a strong and unified image and could jeopardize our logo's status as part of a registered identity." and "Never alter or repropotion the logo by stretching or condensing any part of it, changing the figures, angling the logo, or altering the color. Avoid using the logo on a busy background or in a phrase. The logotype should not be moved or changed."

The screenshot shows a web page titled "DO'S & DON'TS" with a sub-header "DON'TS". The navigation menu is identical to the previous pages. The main content area features a table with the following items:

ADD OR SUBTRACT ICONS	▶
ROTATE THE ICON	▶
STRETCH OR SKEW THE ICON	▶
SEPARATE HEAD FROM BODY	▶
ALTER THE CORPORATE COLOR	▶

To the right of the table is a large graphic showing the corporate logo with a different color scheme (yellow, pink, blue). Below the table, two columns of text provide instructions: "The incorrect examples illustrate some common errors. Misuse undermines our effort to present a strong and unified image and could jeopardize our logo's status as part of a registered identity." and "Never alter or repropotion the logo by stretching or condensing any part of it, changing the figures, angling the logo, or altering the color. Avoid using the logo on a busy background or in a phrase. The logotype should not be moved or changed."

A "do's and don'ts" section not only makes a useful contribution to an identity guide, it's also interesting to users. This section shows how far one can go without breaking the rules. Like all elements in the site, it's updatable without requiring reproduction and redistribution of physical manuals—a key advantage of putting reference materials on your intranet.

Maintaining design standards

Unlike many other IT implementations, intranets require the participation of large multidisciplinary groups of content managers, all of whom are responsible for their own little corner of the intranet. With so many people involved, you risk losing system cohesion—especially as time goes by. There are two essential ways to maintain design consistency:

1. *Cascading Style Sheets (CSS)*

CSS remains the quickest and simplest way to separate content structure from content presentation. CSS allows intranet designers to define the look of various document components—typeface, headings, font sizes—independent of content provided by authors.

CSS can be used to apply site-wide styles that put few demands on content providers. And future changes in layout or presentation will require only modification to the style sheets rather than having to manually change every page. This is essential for high-volume intranets.

2. *“Black box” content input applications*

A black box application—aptly named because those using it don’t need to know its inner workings—allows content providers to input content into an intranet by way of an online, web-based form.

Once the content is submitted, a black box application processes the input and applies all style and layout rules. The entire process is shielded from content providers, allowing them to concentrate on their content rather than presentation.

Black box applications—usually built in-house by web programmers—can become quite complex depending on what you need them to do. They can take the place of, or be used in conjunction with, commercially available web authoring software like Macromedia Dreamweaver or Microsoft FrontPage.

Purpose-driven design

Intranet design is more than mere eye candy. It’s a way to communicate information—and do it in style. Content and design are not mutually exclusive intranet elements; you don’t need to forgo one for the sake of the other.

While driven by content, intranets can employ design to create interesting and positive user experiences. Remember: It’s important for an intranet’s design to reflect the qualities of its content. You should never allow good content to be polluted by poor design. When you’re on the podium at that all-star gala giving the speech of your life, you don’t want the only comment from the audience to be, “Is she wearing sweat pants?” 📢

Recommended resources: online

Digital Web Magazine—www.digital-web.com
Created by a network of volunteers. Intended for professional web designers, web developers, and information architects.

CSS Zen Garden—www.csszengarden.com
Collaborative effort of designers who contribute original site designs using only CSS and images, while the HTML, restricted from modification, remains identical.

IBM Ease of Use—www-3.ibm.com/ibm/easy/eou_ext.nsf/publish/572
Guide for web interfaces.

Intranet Journal—www.intranetjournal.com
Resources from experts in intranet design, development, and content management.

Intranet Roadmap—www.intranetroadmap.com
Guide, portal, and tutorial source for creating or improving an intranet.

Step Two Designs—www.steptwo.com.au/papers/index.php
Free intranet and content management papers and case studies.

Usability and Web Design—www.useit.com
Website of usability expert Jakob Nielsen.

W3 Schools—www.w3schools.com
Free do-it-yourself web building tutorials.

(For books on intranet design, see page 78.)

Intranet presentation and layout tips:

1 Keep it clean. The design must be simple and intuitive, focusing on usability rather than glitz.

2 Intranets don’t need splash screens. The only time splash screens are acceptable in intranets is for user login or in multilingual companies for language selection.

3 Avoid designing purely Flash-based sites; they’re not right for most intranet applications. In order for them to work, all content providers would have to be familiar with, and have the tools for, Flash development—highly unlikely. Some intranets, however, can benefit from sections with Flash content—where Flash contributes to usability.

4 Avoid the use of “floating” page designs. The empty borders surrounding them will eat up valuable screen real estate.

5 Minimize the use of animation. Moving objects on the screen have a tendency to draw users’ attention away from what they’re reading.

6 For the sake of users who do lengthy intranet research, steer clear of opposing high-contrast colors—white text on a black background or yellow text on blue background—that cause edge shimmering and color aftereffect.

7 Always offer clean, printable versions of intranet content for portability (when users work from home or are traveling, in meetings, etc.).

9Type Rules for Web

by Allan Haley

While some print purists still think web typography is an oxymoron, you can create effective graphic communication by following a few simple rules.

The first and most important rule of good web typography is to plan for change. Michael McPherson, principal of Boston-based branding and design firm Corey McPherson Nash (www.cmndesign.com), has clear ideas about web design. When asked what are the most important typographic aspects to consider, his first answer is, “Realize that your type can—and will—be resized, cut, and generally mutilated by browsers, poor monitors, and search engines. Half of the visitors to your site will read and navigate using search engines that completely strip your design and layout from the content. Plan for it.”

How do you plan for catastrophic typographic changes? By following the other golden rule of web typography: Keep things simple.

1. Avoid fancy type.

Fancy typefaces are generally not at home on the web. This is because decorative typefaces can detract

Recommended resources

Web Site Graphics: Typography, by Jeff Carlson et al, \$20, Rockport Publishers, www.rockpub.com

Great Web Typography, by Wendy Peck, \$34.99, John Wiley & Sons, www.wiley.com

Type in Use: Effective Typography for Electronic Publishing, by Alex White, \$26.95, W.W. Norton, www.wwnorton.com

from the communication process. And, unless fancy typefaces are used very large, the fancy bits are lost because of the low resolution of computer monitors.

There are, however, typefaces that have been specifically designed to perform well in a resolution-challenged environment. These are straightforward designs that were drawn to take the best advantage of limited pixels. McPherson has his favorites: “The best typefaces are styles that were developed with low-resolution output in mind. We like Verdana, Georgia, Arial, DIN, Base, and Matrix.” Of those favorites, Verdana and Georgia were expressly designed for on-screen viewing. Other designs to consider would be Trebuchet, Lucida, or ITC Charter. All have great track records online.

Scripts generally do not translate well to web pages. If you really want to use a script, choose one that is bold and not too fancy. Try a face like Brophy Script or Nadianne.

While bold designs are usually the best for headlines and subheads, a typeface that is too bold—or that has very narrow counters—can be difficult to read on the web. If you're not sure which weight of the font to use, choose the lighter one.

2. Don't use too many fonts.

Limit web pages to one or two typefaces. It's all right to use one or two variations (like bold or italic) from each family, but three or more different typefaces do nothing but clutter the page and confuse the message. Web pages are not the place to show off the size and diversity of your type library.

3. Set type big.

Setting type big also makes it easier for visitors to read the content. The simple fact is, with modest screen resolutions, the bigger the type, the more pixels you have to define the letters ... and the better your electronic pages will look. Text type as big as 16 point won't look ungainly and will be significantly easier to read than the smaller stuff.

4. Lose the decoration.

A reader should never have to plow through a forest of buttons and fancy graphics to get simple information. If it doesn't aid in the communication process, remove it.

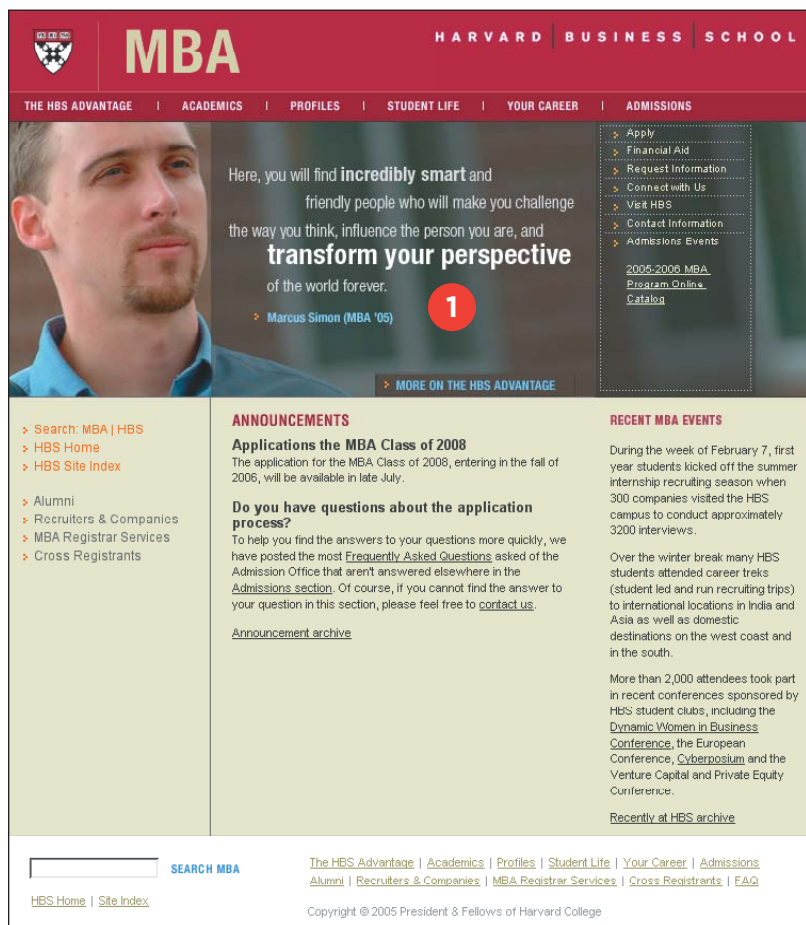
5. Use HTML copy.

Another McPherson guideline is to set most of the copy in HTML using a basic "system font" like Verdana. "In most cases designers should use HTML type rather than graphic type for the non-branded parts of the page," says McPherson. "Type converted to an image is not searchable, requires longer download time, and is more difficult to change or maintain." Setting the type in a system font will also go a long way in ensuring that your copy will look the way you intend. McPherson also advises, "When using HTML copy, Cascading Style Sheets are valuable tools for controlling the appearance of the pages on a range of browsers."

For those places where text is preserved as an image, try adding a little "plus-tracking." This can help to keep letters from blending together—fonts straight from the box almost always space too tight for web graphics.

6. Don't rely too much on color.

Color is not as strong a tool on the web as it is in print. "One of the most common mistakes is relying on color to achieve legibility," warns McPherson. "Web designers—and clients—must remember that a website can appear very different on different monitors and browsers. The robust structure of the



Harvard Business School's MBA site (www.hbs.edu/mba) was redesigned by Corey McPherson Nash (CMN) with Helvetica and Arial selected as HTML typefaces for "clarity, legibility, and authority," according to CMN principal Michael McPherson. He adds, "Typographically, the challenge was having so much navigation on the page," citing as an example the Admissions info block (upper right), present on every page due to its importance to visitors. "So we used color in the type to help distinguish between navigation options," he notes.



1. "We wanted to use Helvetica in an expressive way, like in the reverses," says McPherson. "It was part of our effort to inject more emotion into the redesign."

2. Another reason for choosing Arial for text was that virtually every browser will display it. "You can lose control with HTML type" otherwise, he says.

The 9 Rules of Web Typography

Remember: When it comes to choosing type for web applications, keeping things simple is half the battle. Use this checklist as a reminder.

☐ **Choose simple fonts.**
Decorative typefaces can get lost online.

☐ **Don't use a lot of fonts.**
Typographic clutter will impede communication.

☐ **Set type big.**
With bigger type, you have more pixels.

☐ **Minimize decorative elements.**
If it doesn't aid communication, lose it.

☐ **Use HTML copy.**
Type converted to an image has drawbacks.

☐ **Don't depend on color.**
Monitor variations mean you can't predict how colors will look.

☐ **Design for scanning.**
Long copy blocks aren't right for the web.

☐ **Make text bite-size.**
Break up web text for easier reading.

☐ **Keep line lengths short.**
Narrow columns aid the reading process online.

The screenshot shows the Oxfam America homepage with a green header and a grid layout. The navigation tabs are: Who We Are, What We Do, What You Can Do, and News & Publications. The main content area is divided into four columns. The first column contains a large image of a woman, the Oxfam America logo, and a headline: "Oxfam America is committed to creating lasting solutions to global poverty, hunger, and social injustice." Below this are links to "Donate now" and "Join our eCommunity". The second column contains a "LATEST NEWS" section with three articles: "27 May, 2005 Update: Anthrax Vaccinations Begin in Guinea Bissau", "19 May, 2005 Bipartisan Briefing Addresses US Role in International Coffee Crisis", and "12 May, 2005 Presidents' Support for DR-CAFTA Fails to Stem Opposition". Below the news is a "LATEST PUBLICATIONS" section with "Annual Report 2004" and "The Coffee Crisis Continues". The third column contains a "Tsunami Report Documents Oxfam's Biggest Aid Effort" with a photo of a child and a link to "Read more". The fourth column contains a "Relief work helps more than 1 million tsunami victims" section with a link to "Read more". Below this is a "Oxfam launches Spanish-language site" section with a photo of a woman and a link to "Read more". The bottom of the page features a "control arms" logo and a "dirty gold" logo.

The screenshot shows the Oxfam America homepage with a green header and a grid layout. The navigation tabs are: Who We Are, What We Do, What You Can Do, and News & Publications. The main content area is divided into four columns. The first column contains a large image of a woman, the Oxfam America logo, and a headline: "Oxfam America is committed to creating lasting solutions to global poverty, hunger, and social injustice." Below this are links to "Donate now" and "Join our eCommunity". The second column contains a "LATEST NEWS" section with three articles: "27 May, 2005 Update: Anthrax Vaccinations Begin in Guinea Bissau", "19 May, 2005 Bipartisan Briefing Addresses US Role in International Coffee Crisis", and "12 May, 2005 Presidents' Support for DR-CAFTA Fails to Stem Opposition". Below the news is a "LATEST PUBLICATIONS" section with "Annual Report 2004" and "The Coffee Crisis Continues". The third column contains a "Tsunami Report Documents Oxfam's Biggest Aid Effort" with a photo of a child and a link to "Read more". The fourth column contains a "Relief work helps more than 1 million tsunami victims" section with a link to "Read more". Below this is a "Oxfam launches Spanish-language site" section with a photo of a woman and a link to "Read more". The bottom of the page features a "control arms" logo and a "dirty gold" logo.

For the relief organization Oxfam America (www.oxfamamerica.org), Ryan Evans, Sarah Smith Lukachko, and Paddy McCobb of CMN created a site that features straight-ahead typography (Helvetica) and navigation. "We had to keep in mind that the site appeals to two different audiences: financial supporters and potential volunteers," says Michael McPherson. This explains the prominence of news about development issues (1) and numerous options for "What You Can Do" to help (2).

typographic layout is far more important than subtle nuances of color.”

7. Design for scanning (online readers don’t read).

The only person that will read every word of what you’ve written is your mother. Everybody else is too busy. Readers skim, peruse, scan, and generally bounce around. This is true for the world of print—and doubly so for the web. Large blocks of copy also tend to be somewhat daunting. Unless they are devoted fans of McSweeney’s (www.mcsweeneys.net), most online readers will not take the plunge into a large vat of text, especially at the top levels of a site.

8. Make text bite-size.

McPherson recommends “breaking the text into smaller chunks and providing informative sub-heads to help readers skim for information. Jump links for long columns are helpful, and sometimes it is advisable to divide the copy and place it on separate pages with links.” Other sage advice from McPherson: “Web page visitors tend to be more tolerant of larger amounts of text at deeper levels within the site. They have self-selected at the upper levels and are looking for more content as they travel more deeply.”

9. Keep line lengths short.

Keeping line lengths short is also a smart idea. A good rule of thumb is to keep column width to a maximum of 12 words. Narrow columns aid the reading process—especially in web pages. They allow the eye to quickly scan a line and drop down to the next. If very long lines are used, the reader may have to scroll horizontally to read the text. When this happens, you can count on about one line being read. ☹

Allan Haley (allan.haley@monotypeimaging.com) is director of Words & Letters at Monotype Imaging, Inc. He is chairperson of AIGA Typography and a past president of the New York Type Directors Club.

Type Picks: 14 fonts selected by Allan Haley for online legibility

ABCDEFGH
abcdefgh

Belizio

ABCDEFGH
abcdefgh

Bureau Grotesque

ABCDEFGH
abcdefgh

Century Old Style

ABCDEFGH
abcdefgh

ITC Charter

ABCDEFGH
abcdefgh

ITC Franklin Gothic

ABCDEFGH
abcdefgh

Frutiger

ABCDEFGH
abcdefgh

Georgia

ABCDEFGH
abcdefgh

Giza

ABCDEFGH
abcdefgh

Lucida

ABCDEFGH
abcdefgh

ITC Officina Sans

ABCDEFGH
abcdefgh

ITC Officina Serif

ABCDEFGH
abcdefgh

Rockwell

ABCDEFGH
abcdefgh

Trebuchet

ABCDEFGH
abcdefgh

Verdana

Fresh web Design

by Michelle Taute

Forget quickly dated sites. Here's how to increase shelf life online.

The web is a little bit like the dairy section at the grocery store—you want to reach into the back of the cooler for the site design with the best expiration date. While many clients request websites built for longevity, it can be tough to capture a timeless quality in such an ever-changing medium. Tough, but not impossible. It takes commitment and creativity, but you can create an online presence that will look and feel fresh for years to come.

Advance planning

The first step is to plan for the site's evolution from the get-go. A completely Flash site, for example, might be difficult to freshen up, but a Flash banner or homepage movie on a largely HTML site would be fairly easy to switch out. Another good tactic, says Todd Edmonds, creative director at Iron Design (www.irondesign.com), is building in rotating imagery. A header with a photo that changes daily gives the illusion of newness to site visitors.



Austin Bale

Created by design studio Also, www.anabelcentral.com is the online home of musician Austin Bale. He uses the site to distribute his music for free, and the site stays fresh because it was designed to evolve and change.

Using Macromedia Contribute, Bale can update it as he incorporates new music. He adds a piece of a building for each song, essentially creating a city of his own music. Bale describes it as a “destination that comes to you.”

It's also important to think about how the client can maintain the site. "Look for a way you can help encourage constant updating," says Wil Arndt, a principal at Mod7 (www.mod7.com). For the digital-festival site www.vidfest.com, the firm created a blog that makes it easy to add informal news and notes. Edmonds also takes a long-term view by encouraging clients to budget for yearly site maintenance. "Once they have the budgets, updates become something for them to participate in and think about," he says.

Bucking the trends

When certain design elements or fonts make a trendy splash, they can become inextricably linked with the time period when they were popular. Arndt recommends that creatives arm themselves with a good understanding of design history and note the rise and fall of trends. "If you can identify persistent trends, resist the urge to build them into your design," he says. Instead, study projects from the past 10 to 20 years for timeless design elements.

Jenny Volvovski, a designer for Also (www.also-online.com), thinks the easiest way to create a long-living design is by limiting your choices. She recommends a simple typeface paired with one or two colors and a simple layout. "Use a structure that has worked before and repeat it in a different context," she says. Edmonds seconds the call for simplicity and thinks it's good to avoid navigation in unusual places. Most users look for navigation elements along the top or left side of a site.

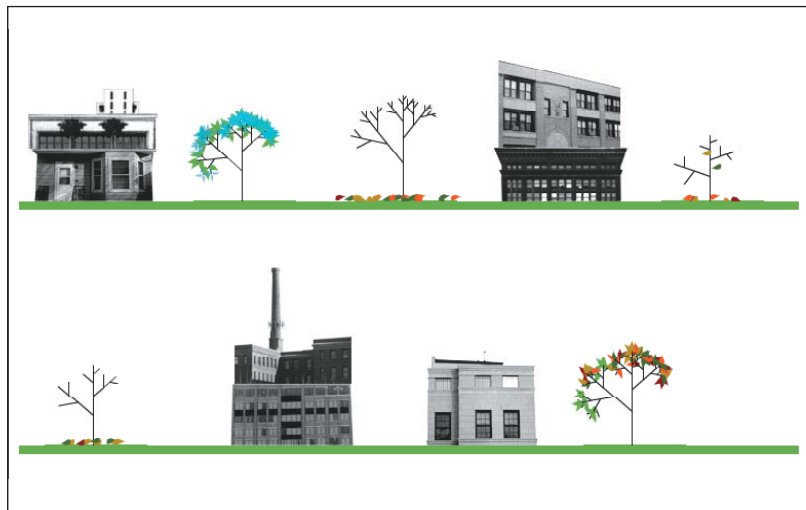
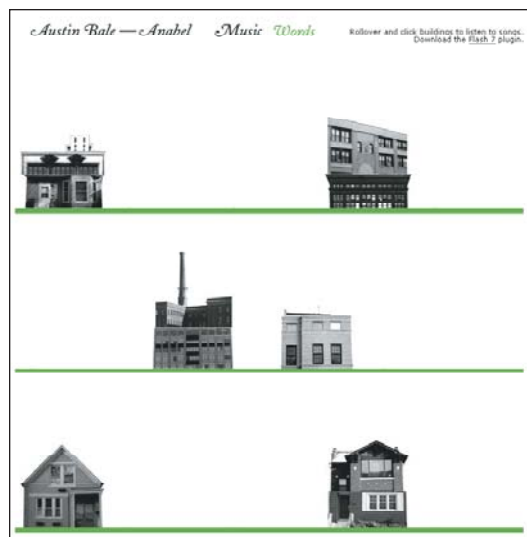
Tech savvy

Ultimately, content is still king, and regular updates go a long way toward making a site feel fresh. Mod7 creates content management systems (CMS) that make it easy for clients to swap out information—and even photos—on their own. While not every designer has the programming chops to create a CMS, it's still a good tool to keep in mind. Consider partnering with a company that can build these systems for you, or get your feet wet with open-source CMS from such sites as www.opensourcems.com.

Thomas Romer, a senior designer at The Chopping Block (www.choppingblock.com), recommends that every designer bone up on programming—whether it's familiarizing yourself with basic HTML or getting to know ActionScript. "Even if you don't end up doing it, it will affect your concepts," he says. "You'll come up with solutions you didn't know were possible." It will also improve your ability to communicate with programmers and increase your value as a designer.

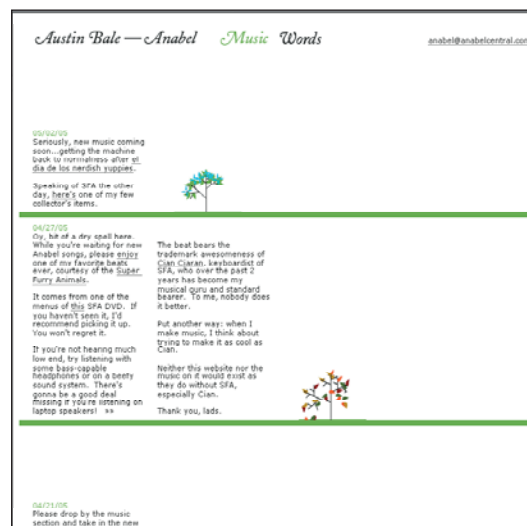
Modular design

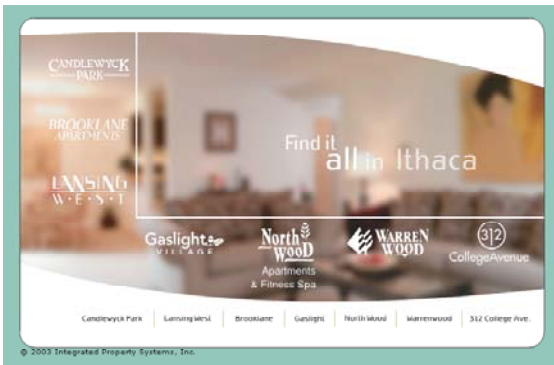
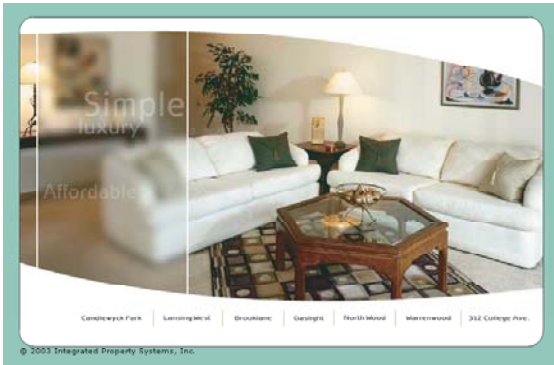
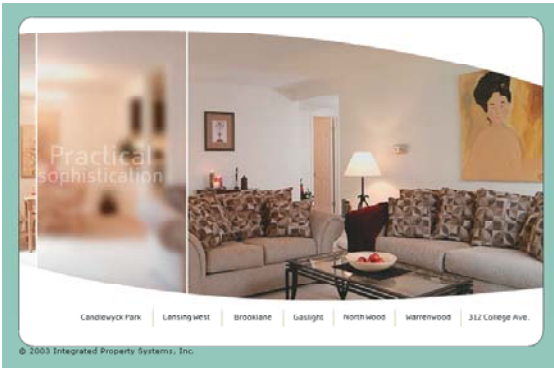
Also created a library of building parts for Bale to choose from. He can mix and match the images to configure structures that are as tall or as short as he wants. "Everything is modular," says designer Jenny Volvovski. "He can place anything anywhere, but he can't build buildings on trees."



Bale's blog

Under "Words," users can access Bale's blog, a spot where he regularly posts news and musical commentaries. The green accent color and super-minimal design echo the black-and-white, urban landscape of the main site. Acknowledging the site's resemblance to his home city of Chicago, Bale says that "Anabelcentral will never be a finished work."





Updatable spaces

Iron Design created this site, www.ithaca-apartments.com, to showcase a property management company's residential offerings. A Flash presentation on the home page makes a splash, but since the site is largely HTML, key elements are easy to update without disrupting the rest.



Testimonials

Animated testimonials in the upper-right corner can easily be changed out with new quotes to freshen up the site.



Type

Iron Design selected a classic web typeface, Verdana, for body text and the lesser-known Plastizid for headlines and display applications. Because of their dissimilarity, the two sans serifs work well together. Plastizid is available at www.t26.com.

ABCDEFGH
abcdefgh

Plastizid

ABCDEFGH
abcdefgh

Verdana

B8D2C8

66A7BE

D6BE46

Colors

The site's web-safe colors are warm and inviting, as might be found in interior design. They reflect the concept of spacious living.

D78C55

A46C42

D75B5A

7172BC



One wayfinding
Within the site are seven subsites, each for a different apartment location. Color shifts in the left-hand navigation bar signal that the visitor has entered a subsite for a new location. But consistent navigation on every page makes the various locations easy to explore. "Our primary goal is simple, clean functionality," says Iron Design's creative director Todd Edmonds.



Photo galleries

A photo gallery for each apartment location gives potential residents a virtual tour of the property. Clicking on any of

the photos opens a pop-up window with a slide show function. Photo size formats vary, making the galleries easier to update.



Invest to update

Designers at Mod7 spent much of the budget for the Baptist Union Development Foundation's site, www.budf.ca, on a content management system. The system allows the client to refresh site content without external assistance. (The client does a significant content update about once a quarter.) Most of the site's pages are built on a single template, which helped keep costs low and enabled a unified look. To avoid creating a site that would look dated quickly, Mod7 kept design elements fairly simple and conservative. Trendy typefaces, for example, were avoided.



People building

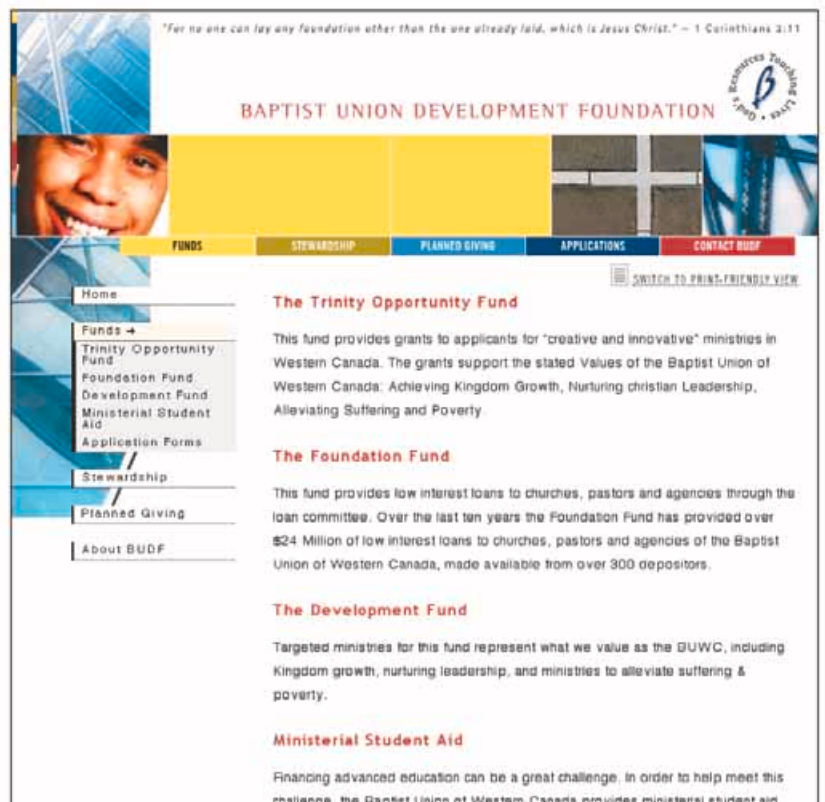
Visuals on the site are driven by a simple concept: people building a foundation for the future. "It's always tempting to want to try out the latest trend," says Mod7's Wil Arndt. "Our philosophy is that if it works for the client and the audience, it's a success."



Managing content

Mod7 finds creative ways to encourage clients to regularly update web content. "If they have a print newsletter, they could do newsletter

and web updates at the same time," says principal Wil Arndt. "The more structure built into the updating process, the more it's likely to happen."





CosmoGirl

The Chopping Block designed the skins for the *CosmoGirl* website (www.cosmogirl.com). A content management system was already in place, as well as a wire frame with slots for all the content. The Chopping Block's job was to create a look and feel that connects with the magazine's youthful audience. Fun touches—like content slots that look like post-it notes—keep things interesting.



Concept-free

Depth and breadth of content, along with frequent updates, keep the site interesting. "There's no overarching concept here," says senior designer

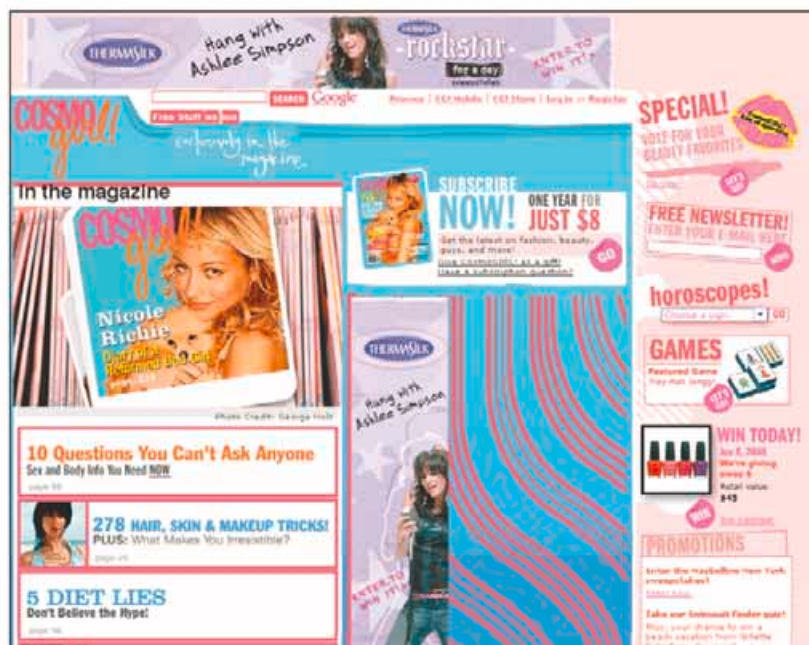
Thomas Romer of The Chopping Block. "We could take the layout and functionality and re-skin it with different shapes, changing a few graphics."

Michelle Taute (michelle@michelle-taute.com) is a freelance writer and editor in Cincinnati who specializes in design topics.



Freshening up

Site colors change each month to match the color scheme on the current cover of the magazine. This creates a strong branding tie and provides the site with a mini-makeover.



Building Traffic

by Sheree Clark

It's not a party until the guests arrive: These strategies will drive visitors to your website and keep them coming back for more.



Jason McArtor

Graphic Authority, a distributor of design training software, gives away “freebie” samples of tutorials in CD format. Graphics by Jason McArtor

(www.mcartordesign.com) allow the company to use the printable surface of the CDs to drive recipients to their website for more information.

You’ve heard the age-old riddle: “If a tree falls in the woods and no one is around to hear it, does it make a sound?” A variation of the same question might be “If you have the best website in the world and no one ever visits it ...?” You get the point.

Websites are essential to business vitality in today’s marketplace. And the most successful businesses are the ones who really know how to leverage internet marketing strategies. Savvy web marketers know that a good website can give a company—even a start-up—almost instant credibility.

Of course the web allows 24-hour access and potential sales in a territory that has no geographic boundaries. But it also has one disadvantage that conventional marketing tools do not: It requires active participation by the person being marketed to. Unlike print, direct mail, television, radio, and outdoor advertising—which allow the recipient to be a passive observer—the web demands that the visitor be committed enough to locate a site and then navigate around it. The upside is that the opportunity then exists to convey an unlimited amount of information ... for as long as the visitor’s attention holds.

SAVVY WEB MARKETERS KNOW THAT A
GOOD WEBSITE CAN GIVE A COMPANY—EVEN A START-UP—
ALMOST INSTANT **CREDIBILITY.**



There are two distinct phases of internet marketing: first, creating awareness and then, keeping the dialogue going.

Creating awareness

Making people aware of a site's existence is a critical step. Because of the changing dynamic of the worldwide marketplace, it's not something that can be done once and then abandoned in order to move to phase two. Some ideas to create awareness include:

It's all in the name. Come up with a great URL, perhaps one that is humorous or so descriptive of the business that it is hard to forget. Although short names are usually preferable, a long name—if it is catchy—can also be an asset.

Mix media. Support or drive traffic with traditional marketing vehicles. Direct mail can be particularly effective, as well as advertising on specialty items, since these things tend to be saved by the consumer for future reference.



Todd Edmonds/ Iron Design

To announce a new site, Iron Design took the matchbook concept to new lengths—a six-panel foldout opens to reveal a mini-portfolio of the firm's work. Text on the reverse reveals a limited-time offer: a free T-shirt in exchange for a visit to www.irondesign.com.

Swap links. Exchange links with other companies. A link from another site can be effective because it has the implied credibility that comes from being “endorsed” by that site.

Ask them to come. Send e-mail invitations to visit a new or updated site. Craft your invitation to sound compelling, or give a reason to visit such as a freebie or a chance to win something.

Get on the list. Get listed in the major search engines. Periodically check to ensure your URL comes up when key words are used. Also, register in topic-specific industry directories.

Grow your list. Create a referral program, where a guest to a website receives something in return for putting a colleague on an e-mail list.

Don't crash. Make sure your web-hosting company is reliable. A nonfunctioning website is like that tree in the woods.

NEWSLETTER FROM

FEBRUARY 2005

Happy Valentine's Day and President's Day!
Hopefully everyone has recovered from the craziness of the holidays

In this month's edition of Sweettalk, I am starting a new trivia contest. The answers to each trivia question can be found on Imperial Sugar's website. To play, email me at Sweettalk@imperialsugar.com. All answers must be received by the last day of that month to be eligible. All correct answers will be put in a drawing for the monthly prize, which will consist of a sugar package, including our new Cinnamon Sugar and Powdered Sugar Shakers, Brown Sugar Cups and a bag of sugar.

Besides it being Valentine's Day, it is also a time to celebrate all the men who have served as president of the United States. In 1958, legislation was enacted that affected several federal holidays. One of these was Washington's Birthday (it became a national holiday in early 19th century), the observance of which was shifted to the third Monday in February each year. While Lincoln's Birthday did not become a federal holiday like George Washington's, it did become a legal holiday in several states. While the holiday in February is still officially known as Washington's Birthday, it has become popularly known as President's Day.

In this month's newsletter, you will find a great recipe to make that special someone on Valentine's Day, as well as a great beverage that is good on these long cold days of winter. There is also a special Valentine's arts and crafts project and at long last, information on Family Bake Night.

Talk to you next month!

Angela Hatfield
Angela Hatfield, Imperial Sugar Company

Valentine's Day is for celebrating love. Although no one is quite sure how Valentine's Day and its traditions started, most of us enjoy sharing cards, sweets, hugs and kisses with those they love.

Robin Tooms/Savage Design Group

To increase traffic to its website, Imperial Sugar launched a monthly e-newsletter, *Sweettalk*, which aims to build a more direct relationship with consumers and reinforce the company's brand image. Created by Savage Design Group (www.savagedesign.com), the newsletter is designed to be inviting, fun to read, and easy to update. Each issue features a trivia contest, recipes, a family project idea, and content related to the season.

NEWSLETTER FROM

MAY 2001

Happy Mother's Day!

It's hard to believe that it's already May and summer is almost upon us. Baseball season is in full swing, kids are going to be out of school soon and the heat has arrived here in the south. It is also the month for two important holidays.

In 1914 President Woodrow Wilson proclaimed the second Sunday of May National Mother's Day. I would like to take this opportunity to wish all the Moms reading this newsletter a very happy Mother's Day! Now that I am a mom to two children, I realize that raising children is the hardest job out there. Click here for a special Mother's Day poem.

In addition to honoring our Moms this month, it is also very important to remember Memorial Day, which is observed on May 30 this year. Memorial Day was officially proclaimed on May 5, 1898 by General John Logan, National Commander of the Grand Army of the Republic and was observed on May 30, 1908 when flowers were placed on the graves of Union and Confederate soldiers at Arlington National Cemetery.

If you live in Louisiana, Mississippi or Alabama, please look for our coupons in your Sunday newspaper on May 22. You will find coupons for granulated sugar and brown sugar cups. Just in time for baking and making sweet tea for Memorial Day picnic!

In this month's edition of Sweettalk, I have selected a couple of summer recipes, as well as a special cookie gift mix for moms or teachers. With school ending soon, I thought this would be a special gift for the teachers.

Talk to you next month!

Angela Hatfield
Angela Hatfield, Imperial Sugar Company

Trivia Question
Congratulations to CH Young who is the April winner of the Trivia Contest. The answer was Dr Pepper (made in Dublin, TX). Saint Arnold's Rindchen and Spiced Old Springs Lemonade.

This month's trivia question is: How many size packages can you purchase Dixie Crystals Granulated Sugar in?

Hint: Look in "Our Brands"

For Trivia contest rules, click here.

Tangy Orange Barbecue Sauce

3/4 cup (6 oz can) frozen orange juice concentrate, thawed
3/4 cup chili sauce
1/2 cup Imperial Sugar Dark Brown Sugar or Dixie Crystal Dark Brown Sugar
3 Tbsp. soy sauce
1 Tbsp. brown mustard
1 clove garlic, minced
2 Tbsp. fresh lemon juice
1/2 cup chicken stock
1 tsp. Tabasco sauce
1 tsp. salt
2 tsp. Worcestershire sauce

Combine all ingredients in medium bowl and mix well. Place in a medium saucepan, cover and simmer gently for 20 minutes. Stir occasionally. Be careful not to scorch. Cool, cover and refrigerate.

From the Kitchen of D. Fleming, Richmond, TX

Arts & Craft Idea

Click here for a special cookie craft idea for mom or teachers.

Add your own gift tags!

Dirt Pudding

More recipe information

View recipe shopping list

For additional recipes, please go to imperialsugar.com. We have over 575 recipes on the web and are continuing to add more each month. If you have a recipe that you think would be great on the Imperial Sugar website, please click here and if our staff approves on the web, as well as appearing in future editions of Sweettalk. In addition, if you are having trouble finding a recipe, click here and you can do much information on your own and we will try to find the recipe for you.

NEWSLETTER FROM

OCTOBER 2004

Happy Halloween!

Welcome to the first edition of Imperial Sugar's on-line newsletter. Imperial Sugar is the proud maker of Imperial Sugar and Dixie Crystals Sugar. Our goal is to bring you an informative monthly newsletter that contains recipes, ideas for family fun, product highlights, as well as other fun and entertaining information.

Our first newsletter is themed for Halloween. We've included two great recipes for the family, as well as an arts and crafts activity that involves the entire family.

I selected Halloween because it is the start of the holiday season. Halloween - the eve of All Saints' Day, celebrated especially by children. That's Webster's definition of Halloween, but we all know that Halloween is about costumes, trick-or-treating and candy! Of course, sugar and candy go hand-in-hand, so it was a perfect way to launch *Sweettalk*.

In the last few months, we have been working very hard to make our website as user-friendly as possible. We have added some new features that we feel will give you added benefits to using our site. Try a recipe you really like? Share your find with the world with our new recipe-rating feature. It is very easy to use, just click on the recipe you want to rate and pick how many stars you would give the recipe - 1 being low and 5 being high.

Now it is just one click to email a recipe to a friend. This feature will enable you to share all the great recipes found on imperialsugar.com with your friends. [Try the new recipe section now](#)

We look forward to your comments and suggestions on our first newsletter, as well as items you would like to see in future correspondence.

Enjoy and happy baking!

Angela Hatfield
Angela Hatfield, Imperial Sugar Company

Special on-package promotion
Beginning in October, when you make two purchases of a 4 pound, 5 pound, 10 pound or carton of Imperial Sugar/Dixie Crystals, you can send in your proof of purchases, along with two dollars and receive a free Imperial Sugar "My First Cookbook". This cookbook was first published in 1959 and was updated and revised in 1963, 1967, 1991 and the newest edition in early 2004.

This cookbook is a great way to introduce kids to cooking. The recipes selected for the cookbook are easy classics that have been updated with convenience in mind.

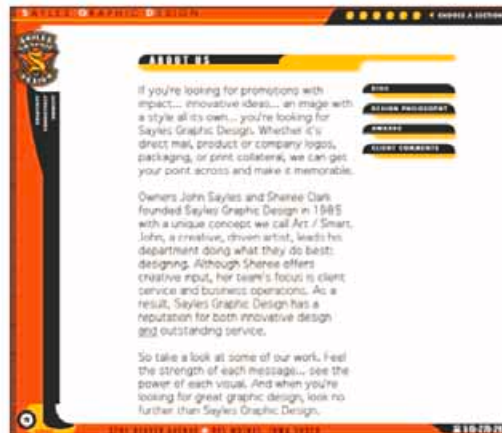
More information online

A Special Thanks
Thanks for signing up for the first edition of *Sweettalk*! As a bonus, please [click here](#) to receive a Handy Kitchen Measurement Magnet

Recipients are encouraged to send material for publication—an effective tool for engaging the audience and encouraging website visits, says Robin Tooms, design director and principal at Savage Design.

Web reporting tools have confirmed that the links and recipes featured in the newsletters experience heavy viewing, indicating that subscribers are entering the website directly from the newsletter.

John Sayles/Sayles Graphic Design
 Demonstrating that simple solutions can be effective, Sayles Graphic Design periodically sends a basic 5 1/2 x 7 1/2-inch postcard to prospective clients and friends. Brief but direct text on the card explains that the firm "could send you a brochure ... a video portfolio of our work ... or set up a meeting. But one



thing's for sure: If you want to see Sayles Graphic Design's hottest, newest, freshest work—you've got to check the web." The graphics are consistent with the firm's identity and reflect the look visitors find at the site. The URL is displayed prominently on both sides of the card, ensuring a clear call to action.



Keeping the relationship going

Once visitors come to your website, what is the motivation for them to return? With thousands of new sites being added every day, it is important to keep reselling the value of yours.

Keep it simple. Don't cause viewers to be overwhelmed. The "basics" like ease of navigation, complementary graphics, and easy-to-understand buttons are important to keep visitors on the page and at your site.

Identify yourself. Consider placing a logo on all pages, as well as including a way to return to the home page. (Some search engines send users to a subsidiary page, and they may have no idea where they are or how to get to the home page.)

Make a splash. Use the home page to capture the surfer's attention and to spotlight major portions of the site. Keep structure simple and straightforward.

Something for nothing. A site freebie can be effective, especially if it changes often. A free tip, a special deal—anything to make them come back again.

Collect names. Allow visitors to sign up for a newsletter, e-zine, or notification of special offers. Ask for a mailing address as well as e-mail information to allow you flexibility in future communication.

Start a dialogue. Create a section within your site for feedback that allows guests to contact you with questions, concerns, suggestions, etc. Then be sure to respond quickly.

Put it out there. Take advantage of the freedom the web offers for you to become a publisher. Publish material—whether images, audio, or text—that your visitors will find useful, and that positions you and your business as an industry expert.

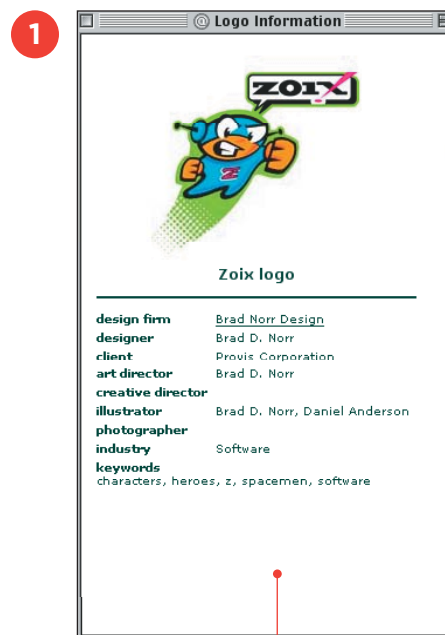
Take a poll. Conduct an online survey and offer to send the results to anyone who participates. Or ask people to submit ideas or input on a particular topic. People like to be heard.

One of the easiest ways to establish and maintain an effective website is to be aware of what works for others. Pay attention to ads or mailings that draw you in to new sites and take note of features you like or dislike. Think ahead about how you will drive people to your site and what interactive elements you will use to make them return. And be sure to build periodic website updates, promotions, mailings, and offers into your marketing plan. ☺

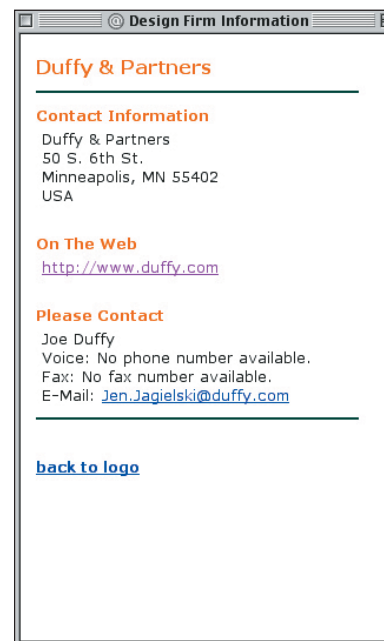
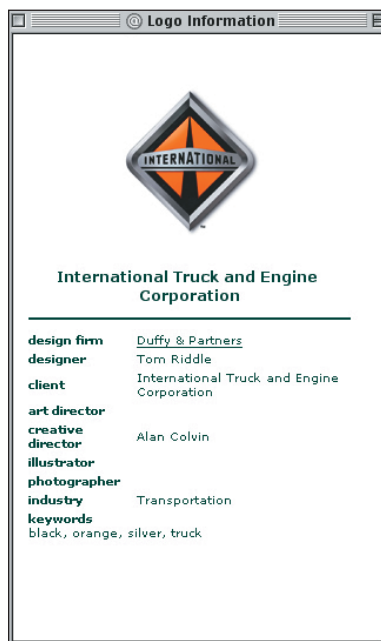
Gardner Design/ LogoLounge

1. At www.logolounge.com, members post logos daily, with the latest submissions shown atop the home page. Clicking on one (or, for that matter, any of the thousands of logos categorized in the site) launches a pop-up window with an expanded view of the logo, information about its source, and keywords under which it's listed in the index.

2. Clicking on the design firm brings up a contact sheet (below, at right).



2



Few websites work harder than the widely acclaimed LogoLounge to ensure there's always something new for visitors to see. That's partly due to the nature of the site, an always-evolving showcase for the latest in logo work. Yet the site's freshness is also a result of strategic decisions that yield fresh content by design. LogoLounge was created in 2001 by Bill Gardner, principal of Gardner Design (www.gardnerdesign.com), as a way of keeping up with the fast pace of change in the logo landscape. For an annual fee of \$100, members can browse the site at will to keep up with the work of their peers. Perhaps an even more valuable benefit is that members are also able to upload as much of their logo work as they're willing to share with the design community. The enormous volume of logo work available onsite is managed via an SQL Server database, the search function is written in ASP, and visitors see it all in HTML. Inputting editorial content (guest editorial, featured designer, news, etc.) is eased with a content management system. Coming soon to the site: forums where members can share logo lore.



signup now!

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GUEST EDITORIAL

FEATURED DESIGNER

FEATURED MEMBER

TODAY'S NEWS

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TRENDS

IDENTITY NEWS

log-in

username

password

SUBMIT

forgot password? sign up!

Image Count

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logolounge | vol.II



logolounge | vol.II IS NOW AVAILABLE!



Sneak peeks from our newest book are being previewed above, and you can order the newest installment in this best-selling line by clicking on either [Book II](#) in the sidebar at left. ([Book I](#) is also still available.) What's next? Book III, of course. All members are eligible to be featured: Enter your newest work right away.

guesteditorial

Brand Discipline Redux: Beyond Brand Identity

By Rob Camper

It's clearly time to delve much deeper into the components of branding. Why?

Because designers need to:
1) Understand what makes up true brand discipline consulting so that we know whether or not to lay claim to it; and
2) at least be on the same page with each other concerning our terminology so that we don't communicate poorly with those who need it most—the organization and business leaders who should be hiring us.

[more...](#)

featureddesigner



Miles Newlyn
Miles Newlyn has designed some of the most conversation-provoking logos in the public eye today, including Unilever's remarkable Pangaea-like "U" logo. But Unilever is not Newlyn's client. Nor are Honda, Sky and Suez, although the 36-year-old London-based designer has created outstanding logos for them as well.
[more...](#)

featuredmember



PARADOX

Christopher Simmons
In 2003, Christopher C.H. Simmons designed one of those logos that almost immediately captivated the attention of not only his client, Paradox, but of publication editors, competition judges, and designer peers across the United States. The mark was no more than a perplexed, silhouetted chicken studying a nonchalant egg—but it tickled the imagination, nonetheless.
[more...](#)

today's news

The city of Edinburgh, Scotland has unveiled its new logo and slogan: "The Inspiring Capital."
news.scotsman.com
www.interbrand.com
www.edinburghbrand.com
[more...](#)

identitynews



vancouver 2010

Vancouver Olympic Games Identity
If there are two words that when used together make professional identity designers wince or worse, those words would have to be "logo" and "contest." Announcements of such competitions appear by the dozens every week on the internet; no doubt there are many more that go unpublicized. Such contests are fraught with spec work, unprofessional and ineffective results, and hard feelings from designers and the public alike. Perhaps one of the highest profile incident thus far occurred earlier in early May 2005 when the logo for the 2010 Olympic Games, to be held in Vancouver, BC, was released.
[more...](#)

A few designers whose work you will find within LogoLounge
Works - Willoughby Design Group - Trickett & Webb Ltd. - Vanderbyl Design

© 2001 LogoLounge, Inc.

RECOMMENDED RESOURCES:

Designing Web Usability: The Practice of Simplicity, by Jakob Nielsen, \$45, New Riders Publishing, www.newriders.com

Designing Web Sites That Sell, by Shayne Bowman and Chris Willis, \$40, Peachpit Press, www.peachpit.com

101 Ways to Promote Your Web Site: Filled with Proven Internet Marketing Tips, Tools, Techniques, and Resources to Increase Your Web Site Traffic, by Susan Sweeney, \$29.95, Maximum Press, www.maxpress.com

Max Hits: Building and Promoting Successful Websites, by Mike Slocombe, \$30, RotoVision, www.rotovision.com

Yes, an online portfolio is all about you, but it's really about what you can offer clients and employers.

www. MeMeMe .com

by Alissa Walker

Whether you're into interactive action or stick strictly to print, promoting your services online is an absolute must for designers. More than just a virtual portfolio, a website creates instant credibility and additional marketing opportunities. Recent graduates, freelancers, and design studios large and small have all found great success—and new work—using the web to sell themselves.

But even more important than presenting fabulous visuals on your site is understanding how to communicate with those using it, says Ilise Benun, author of the book *Self Promotion Online*. “Self promotion is not about you,” says Benun. “It’s about what clients need to see in your work. You have to help them understand how you can solve their problems.” Keeping your site simple, personal, and useful to those visiting it will help potential clients or employers keep you in mind.

Easy does it

Although it may be difficult for designers to hold back, an online portfolio is not the place for visual gymnastics. “You have to always be thinking and asking, ‘What would be easier?’” says Benun. “‘Don’t make me think’ is the key to anything online.” Also consider the mindset of visitors, says Louise Fletcher, president and co-founder of Blue Sky Resumes, a company specializing in online

Recommended resources: books
Designing Websites for Every Audience, by Ilise Benun, \$27.99, North Light Books, www.howdesign.com

Self Promotion Online, by Ilise Benun, \$10, North Light Books, contact ilise@marketingmentor.com

(For online resources, see page 63.)

Alissa Walker (alissamarie@mac.com) comes up with story ideas while wandering the hills near her Hollywood home. She writes about design and culture and is a regular contributor to our sister publication, *STEP inside design*.

portfolio development. “Busy hiring managers, recruiters, or design directors just want to know if you’re the answer to their problems. This means they want to easily get to your site and quickly see what you can do for them.”

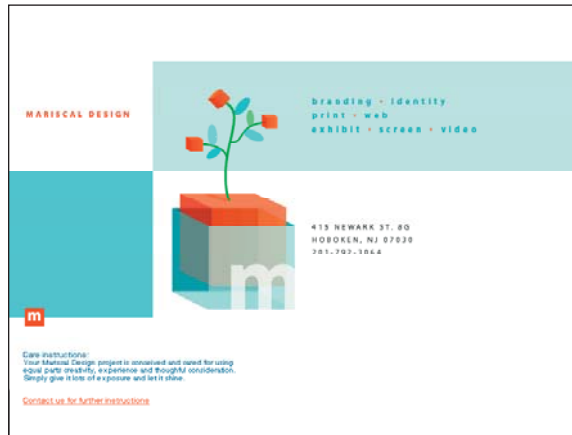
A few layout guidelines will help visitors stay focused. Keep the navigation bar present and in the same location on every page, ideally in the upper left-hand corner. Leave lots of white space. Don’t be afraid to use color, but make sure to give it purpose—for example, highlighting the icons that are clickable. And don’t get clever with excessive graphics or animation. It may turn people off.

Speak up

Don’t be afraid of words. “A lot of designers don’t use enough text,” says Benun. “It would be fine if they were marketing to a strictly visually oriented market of other artists, but many of their prospects are literally oriented marketing people.” For this reason, it’s a good idea to hire a copywriter to get an outsider’s perspective on what to say about what you have to offer.

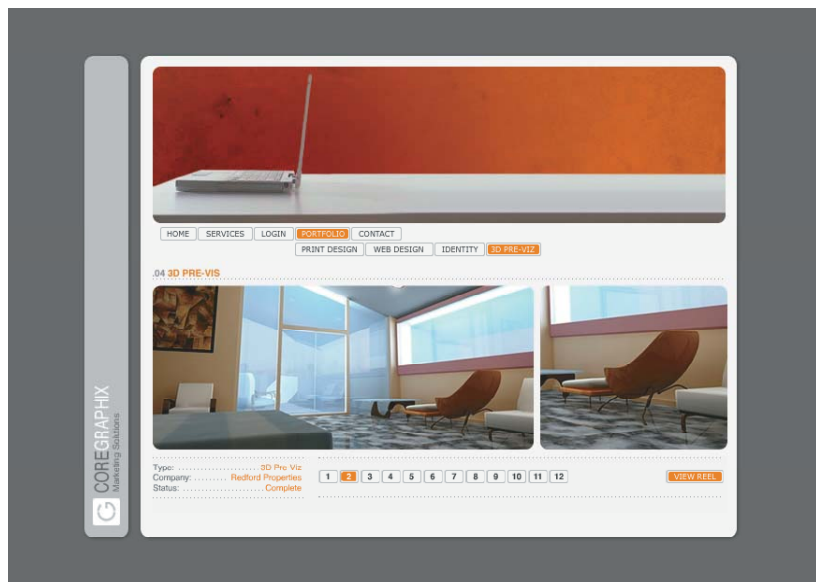
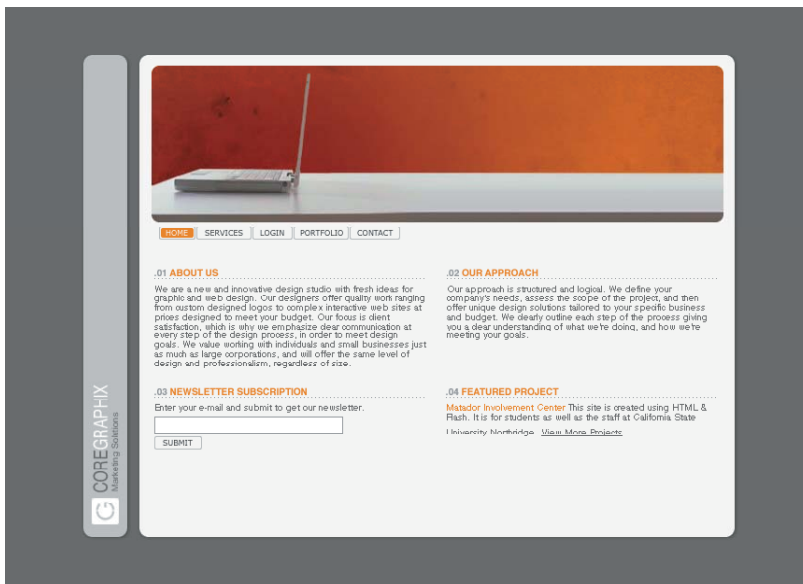
Additional design, marketing, or programming input will also help you clarify your message. Either enlist another professional to assist or show a rough design around to see how your site is perceived. The overall look should reflect your style, but when it

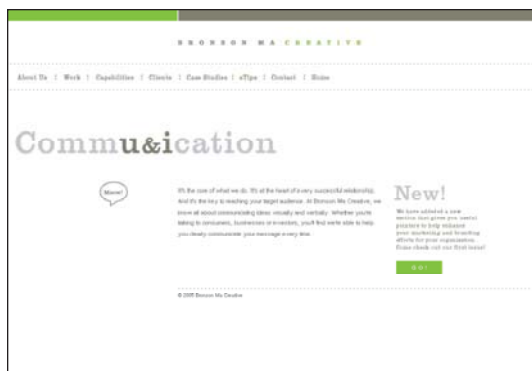
Lia Mariscal of Mariscal Design (www.mariscaldesign.com) says the ongoing business at her firm has kept her from creating a full site. This single-page site provides contact and company information. "It's a virtual business card," she says. The online presence has created interest from potential clients nonetheless.



For recent grad Manaf Al-Naqeeb, creating a website (www.coregraphix.com) for his new company was the key to credibility. "It helps me present myself more as a professional than just as a student," he says. "It makes the client feel like I'm a company or corporation rather than just a fresh graduate." Within the site, navigation and main page elements never move, allowing users to flip through examples of his work

while minimizing the amount of static information that has to load between screens—the emphasis stays on his work samples. Al-Naqeeb has received feedback from clients and prospective employers praising the simple navigation at his site. "People feel like they can find what they want easily and quickly," he says. Yet the site also features sophisticated portfolio content like the 3D visualization technique at the screen below.





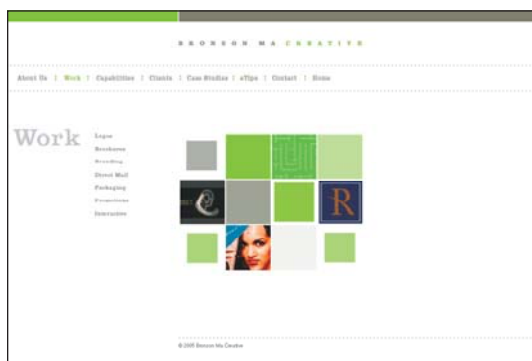
The website of Bronson Ma Creative (www.bronsonma.com) combines white space with smart use of accent colors. Vivid green leads the eye to the most important feature on each page. On the home page, the newsletter button (GO!) beckons at the right of the screen.

comes to the content, it's important to be objective, says Fletcher. "You have to step outside yourself and view your portfolio as an advertisement for a product," she says. "Then make the product desirable and easy to buy."

Make it scream "you"

A website sells your unique approach for solving a client's problem. So include a mission statement explaining exactly what you do. This can be up to two paragraphs that Benun describes as "What you do, what you specialize in, what are the challenges, and what are the solutions that you offer your clients." This will help visitors realize immediately if you're right for them.

Brag about your clients. A lot of people will want to see a complete list to understand where they would fit in. If your clients can be categorized into several industries, divide them that way. You can use the same approach for your work samples, dividing them by industry, client, or project type. If a certain project needs an explanation, include your strategy or brief along with your work. This is a great option for more complex projects.

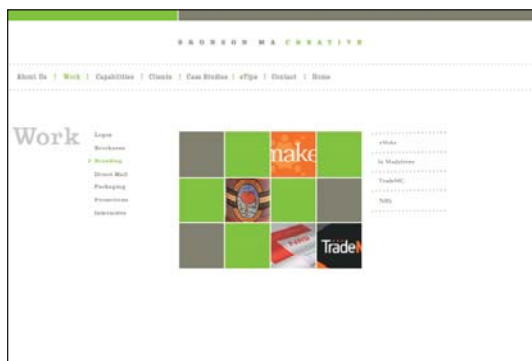


Although Ma categorizes his work by project type, he offers a visual sampling of a little of everything with an introduction that employs a lively Flash technique (Flash is among the services he offers clients).

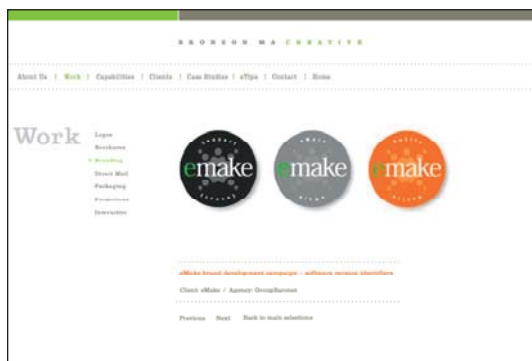
Be selective

Choosing samples of your work is probably the most difficult decision for designers due to the usual overwhelming urge to show everything. Resist it, says Benun, who suggests displaying a few images for a few clients, which, by clicking on a piece, will show additional work for that specific client. "Each level should show a little more," says Benun. "Don't give them too many options. This should be just a taste of your work."

The purpose of an online portfolio is to stimulate conversations that can be continued in person, agrees Peleg Top of Top Design in L.A. (www.topdesign.com), who looks at designers' websites first to decide if he'll bring a freelancer in for an interview. "Its main purpose is to help get you in the door for a face-to-face meeting where you can show original printed pieces," he says.



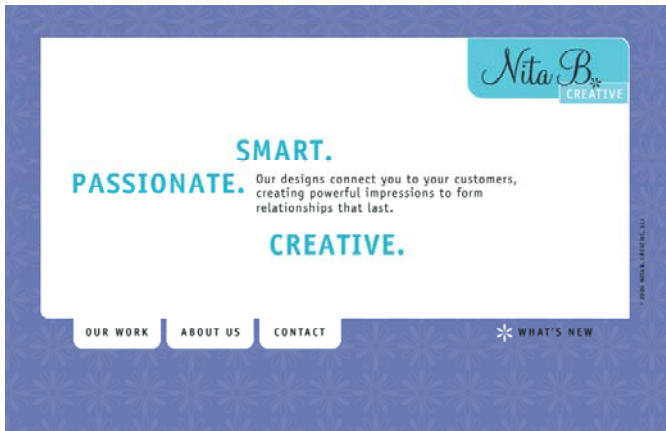
"I think since we are in the business of visual communication, the work really needs to stand out," Ma says. "By putting the work in categories, the user can quickly identify where it is. And the interactivity makes it interesting to browse."



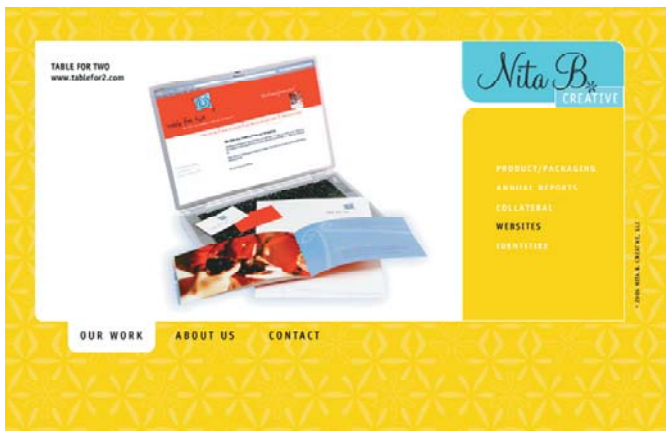
Ma carefully manages accent colors within his portfolio pages and employs white space with artistry so the colors stand out to maximum effect throughout the site.

Go ahead: Have fun

Don't forget to have a little fun with your presentation. There should be no doubt about the personality (or personalities) behind the site. Add whimsical touches if they fit your perspective. Use images of your staff or work environment. Choose language and a visual tone that's appropriate for the projects or job you want to find. Finally, be memorable. Anything you can do to make your work stand out from the other websites a potential client or employer sees in a day gives you tremendous equity.



At www.nitabcreative.com, Renita Breitenbucher created a slide show for each project category. The slide shows feature each piece one at a time. “I’m most proud of the portfolio section, as I think this is a great way to show the depth and breadth of our work without it looking tired or becoming too clichéd,” she says.



Within each project category’s slide show, subtle wipes separate individual project pieces, maintaining a placid pace and signaling “This is a taste of what we do. To learn more about our work, contact us.”



Up and Running?

Ask yourself these five key usability questions from Ilise Benun:

1 Is it intuitive?

- Does your site take advantage of visitors’ mental models?
- Does it behave consistently throughout?
- How easy is it to use with only partial knowledge of how it works?
- Is it easy to learn?

2 Is it consistent?

- Does it follow conventions that your users are familiar with?
- Is it obvious from one page to another that you’re on the same site?
- How quickly can novice users perform real-world tasks on the site?

3 Is it efficient?

- Does it download fast enough for your users?
- Does it take three clicks or less for users to find the content they’re looking for?
- Does the site reflect a clear understanding of how visitors will use it?
- Can tasks be performed with keyboard strokes?
- How easy is it for users to perform more complex tasks?
- Can common tasks be completed quickly and accurately?

4 Is it both supportable and supportive?

- Does it allow mistakes to be easily undone?
- Does it provide guidance? Advice? Tools? Reference materials? Access to live help?

5 Is it engaging?

- Do users feel in control?
- Will users enjoy their experience?



By clicking on a set of arrows, visitors to Panorama Design's website (www.panaramadesign.com) can choose to view work arranged alphabetically by client, project type, or industry. An alternate entry point to the portfolio is provided at the arrow titled "You'll Love the View." The comprehensive selection of work samples and a links page has made the site a high-traffic destination, according to Panorama principal Lauri Baram. "Our site is linked to seven other sites," she says.

Draw a crowd

For a larger company, it might be most beneficial to list your site with a search engine or on a design directory to drive traffic to your site. Top notes that getting listed turned his firm's site into its most important business development tool. "Our URL is everywhere," says Top. "It's listed on many search engines as well as in a few specialized industry directories so we get 'random' viewers who often turn into clients."

If you're a smaller company and just want to be listed in a Google search, make sure to design with that in mind. "Most or all of the Flash sites are not going to be picked up by the search engines," cautions Benun. "Create a site that's HTML and has Flash elements or create a Flash site that's a mirror of one that has all the codes."

Love the blog

Another way to make your site more visible is to make it a resource. Louise Fletcher recommends increasing traffic and credibility by starting a blog. "Search engines love blogs and people will find your site that way—plus you can link to other blogs and get traffic coming to you," she says. However, Fletcher notes that designers must stay focused on business issues. Another option is a links page that includes organizations, vendors, interests, and inspirations. If your links page provides this service, other designers and sites will link to you.

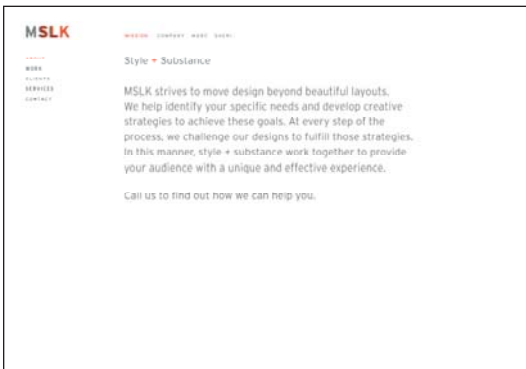
Even more effective is creating an e-mail newsletter you can send to a list of contacts and potential clients. This is a designer's chance to shine. Content for these e-mails can run the gamut, from business tips garnered from years of experience, to new work you want to show off, to industry topics that merit discussion. Whatever you choose to do, it should provide useful information to your mailing list and make you look authoritative.

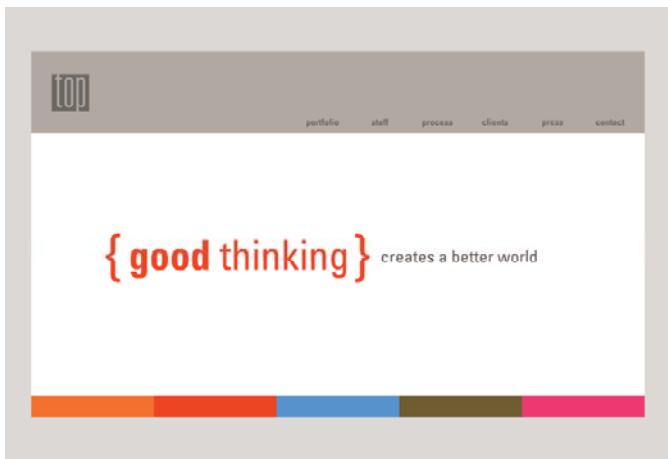
Extend yourself

A well-conceived and well-received website serves as an extension of yourself. When potential clients call, you can direct them to the site for visuals to accompany your conversation. In an interview, leave your URL for additional examples you might not carry in your portfolio. By performing the all-important marketing tasks, a website becomes a designer's most valuable tool—leaving you plenty of time to work on projects from your slew of new clients. ☺

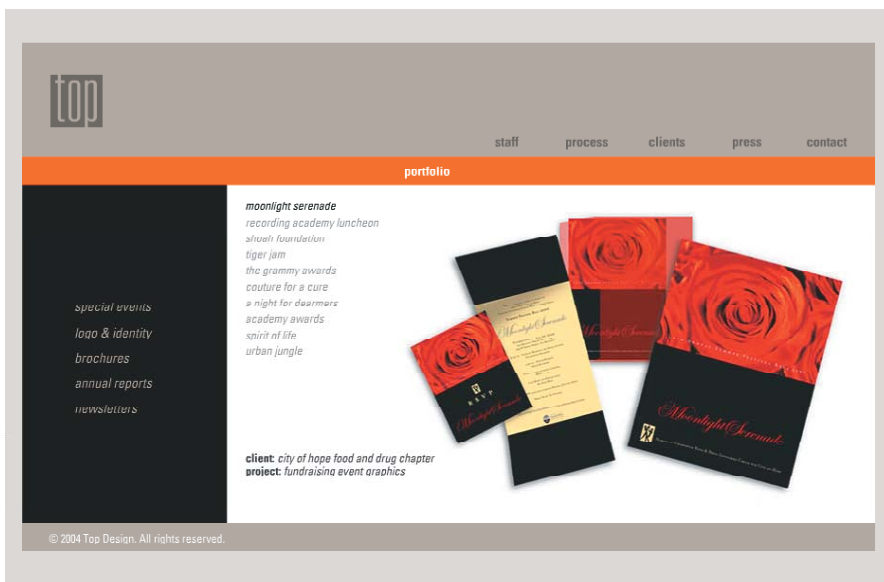


Long Island-based design studio MSLK focuses on showing detailed work from a variety of clients and provides clearly written briefs behind the work at www.mslk.com. "When clients look at our site they should see work for companies just like them—from corporate to silly," says co-founder and principal Sheri L. Koetting. "We don't impose a singular style on our clients—we help them achieve their individual goals."





Top Design's site (www.topdesign.com) opens with a brief Flash introduction explaining the firm's philosophy. Personal touches like quotes and detailed bios with photos of the staff contribute to the site's compassionate and humane tone, an appropriate voice for a firm with an extensive nonprofit and pro bono portfolio.



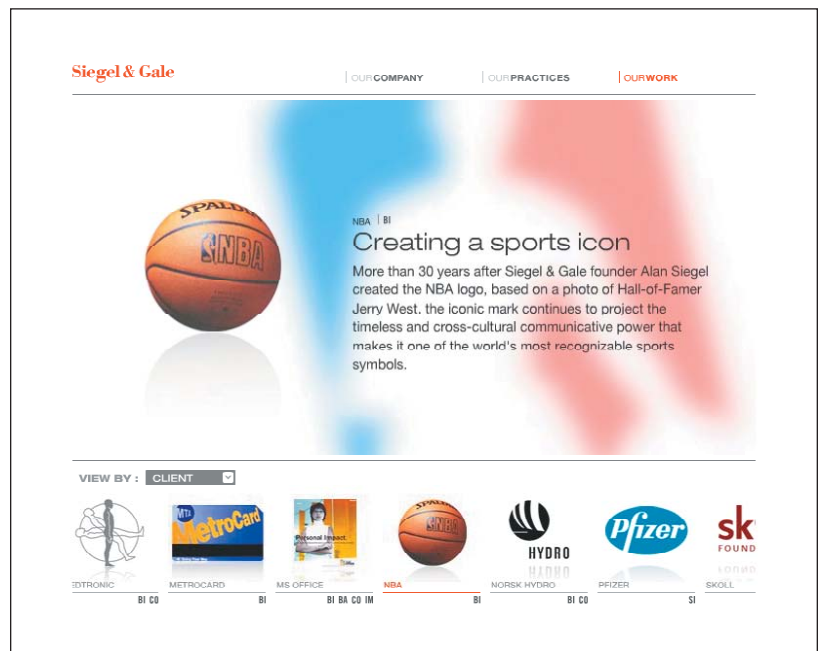
Top Design's eTopic e-newsletter (above) highlights industry trends, but principal Peleg Top also uses the forum to discuss projects and issues important to him, resulting in intimate and compelling content. "We work with a writer, and every issue we send out gets an amazing response," Top says. The newsletters generate referrals and new business.

For bicoastal firm Siegel & Gale, using photos of firm members on the website (www.siegelgale.com) creates a personal element as well as a competitive advantage, says senior vice president of business development Michellene DeBonis. "The fact that Alan Siegel is an active part of our company as the founder and original visionary is important. We wanted to leverage that," she says.



How do you show work done for dozens of big-name clients without overwhelming the user? Siegel & Gale created an animated panel of logos to make browsing brands easy, and a pull-down menu further categorizes the work. "The scrolling idea was a way to try to demonstrate sheer breadth, but it allows someone to click in and get greater details. The

user comes away with a snapshot of what we're about," says DeBonis. Instead of briefs, the copy accompanying each portfolio piece explains how Siegel & Gale accomplished remarkable results for the client. For a company with 35 years of experience working with thousands of brands, it's the perfect way to position themselves as experts in their field.



Recommended resources: online

- www.marketing-mentor.com
- www.artofselfpromotion.com/links.html

Check out these sites by Ilise Benun for more tips on marketing yourself.

www.blueskyresumes.com

Louise Fletcher's site has a blog discussing employment issues for creatives.

www.webpages thatsuck.com

A hilarious but true critique of the mistakes web designers often make.

www.register.com
Search for and register a new domain name here.

www.gag.org
Members can list themselves for free on this directory.

www.linkpopularitycheck.com
Find out if your site is linked to others.

www.edezines.com
Find a web designer, get web design help, or list your web design services.

www.davepappas.com/links
Freelance designer Dave Pappas has spent years collecting over a hundred design resources to include on this links page.

What not to include in your site: 14 things that *really* annoy Blue Sky Resumes' Louise Fletcher.

1 Unidentified icons

(Also known as "mystery meat") "I want to shake designers sometimes. Why is it a good idea to create navigation buttons that no one can understand?"

2 Music

"I'm listening to iTunes and I don't appreciate your clashing with my music."

3 Flash intros

"Use Flash if it helps sell your work—if, for example, you're a web designer and you want to show that you can use Flash. But don't use it just because it seems like a cool thing to do. I'm busy and I want to get to the portfolio—a Flash intro only slows me down."

4 Entry pages

"Why would I come to your site if I don't want to enter?"

5 Too complicated

"Clean, simple designs are the best. Make it easy for me."

6 No contact information

"Make sure your name and profession are on every page. Wherever I am in the site I should know who you are, what you do, and how to get in touch with you." Include a mailing address in contact info.

7 Bad copy

"I recently saw two examples of this from 3D artists. One said, 'Don't mind the typos—I'm fixing them when I move my site to a new server.' The other said, 'Welcome to my site. I threw it up one day when I was bored, so don't expect too much, but you'll find some examples of my work here.'"

8 Trying to include everything

"Be very selective and show only the best of the best. Choose only the work of which you're most proud."

9 Including unrelated stuff

"If you're a short-story writer or photographer, your design portfolio is not the place to showcase your work—unless you're somehow marketing your writing or photography skills as part of the design package."

10 Bad structure

"Lay out the portfolio in a way that makes sense to your visitors, not you. How will your target customer or employer navigate your site? What will they be looking for? If you don't know, find out before you lay out the site."

11 Can't download resumé or bio

"Do you exist only in cyberspace?"

12 No personality

"You must use your portfolio to communicate what makes you special—not just to showcase disparate pieces of work. Decide on your marketing message and then design a site that works with that."

13 Getting lost

"The navigation bar must be visible at all times and you must be able to find your way back from wherever you are."

14 Monster files

"I won't wait for three minutes for that great animation to load onto my machine! And what's more, I'll leave because I get irritated easily."

Brave New Brand World

by Terry Lee Stone

Aiworld, an innovative online brand experience for a major electronics manufacturer, features its own audiovisual language.

When Aiwa became a subsidiary of Sony Corporation, the consumer electronics brand repositioned itself to create stylish and innovative audiovisual products specifically targeted to youth consumer markets. To express that vision, a website was created as an online channel filled with content based on the theme of “hybrid music.” It was designed to be a portal for a highly exploratory interactive experience to draw in young visitors and allow them to absorb—and, in a sense, create for themselves—the Aiwa brand personality.

Aiwa, and its advertising agency Weiden+Kennedy (www.wk.com), decided that an effective way to market the repositioned company was to create a buzz by developing Aiworld and later, Aiwa TV. Under the creative direction of Eric Cruz, both London and Tokyo offices of Weiden+Kennedy worked together on the project, collaborating first with the design collective The_Groop (www.thegroop.net) and animation studio Ocean Monsters (www.oceanmonsters.com) for Phase 1: Aiworld. Then, for Phase 2: Aiwa TV, they collaborated with the interactive agency

Experience Aiworld for yourself at:

- www.hellodesign.com/aiwa, or
- http://dev.amautatech.com/aiwa_4_24/flash.html (select “play in aiworld”)

A truly international collaboration, Aiworld is a micro-site, a self-contained entertainment experience created for the global youth market. Like an ad campaign, Aiworld existed as a brand promotion for a short usage duration. Aiworld now survives only at its creators' websites.

Hello Design. The three latter design firms took on the project with a creative brief that requested they build a unique online environment that offers a “new topsy-turvy experience.”

Creating the unexpected

As a result of this effective collaboration, several creative teams were successful in creating a wacky animated world as visually rich as it is surprising. Jose Caballer, creative director of The_Groop, proclaims that Aiworld is “a place where rules don’t apply, from gravity on.” Hello Design’s creative director David Lai adds, “We focused on creating the unexpected. There are a lot of hidden elements waiting to be discovered.”

Because Aiwa is a global company making products that cross cultures, the site needed to do so as well. Very little text is used. Instead, colorful graphics of sky, trees, houses, people, and creatures—inspired by Japanese pop culture—are coupled with sound snippets from a variety of musical genres. Sounds and sights can be mixed and morphed in an interactive world that demonstrates the idea of creating hybrids.



The site's main page (above) sets the stage for a topsy-turvy experience. All art elements float by continuously, allowing visitors to click on various graphics to launch adventures. Rolling over an element brings it forward, and selecting it often leads to an entirely different part of the site, as is seen in the two screens at right. Inside the flying anteater (lower screen) is a Jimi Hula animation in which a giant wave and a skateboarder collide, producing music that's both House and Hawaiian, demonstrating the site's theme of

hybrid music. Flashing around the swimming blue hippo in the screen above are bubbles containing "Aiwamals." These creatures can help guide visitors or are simply there to play with. Each Aiwamal has its own unique sound bite. A winged globe leads to Aiwa corporate websites worldwide. While the Aiwa logo always appears in the lower left of each screen, it doesn't scream "Logo!", illustrating the concept of "fun branding"—the logo is present, and although it's not prominent, it remains an integral part of the experience.



Color on the web: It's an interesting art form ... but an inexact science.

An appealing aspect of Aiwworld is the colorful nature of the graphics. The bright palettes were carefully selected by the creative team. As with all websites, understanding how graphics live in the colorspace of the internet is key.

Computer monitors produce a mix of red, green, and blue light (RGB) that simulates colors in the visible spectrum. RGB colors are referred to as additive color primaries, matching the human eye's color receptors. This allows colors on the web to be experienced in a wider range than can be reproduced in printing. In the latter case, the subtractive color primaries—cyan, magenta, and yellow (plus K or black, giving us the CMYK of four-color lithography) are transparent, reflective inks on paper.

On the web, designers can't be sure colors they specify will actually be experienced by users. The calibration (or lack thereof) of every computer monitor can't be controlled. Also, viewing websites on different computer platforms, such as Macintosh or PC, can result in color variation. This means that managing color on the web can be tricky. Here are some tips:

Choose colors for impact

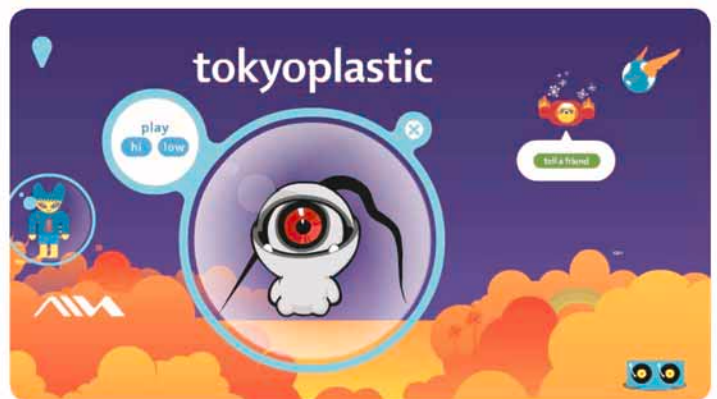
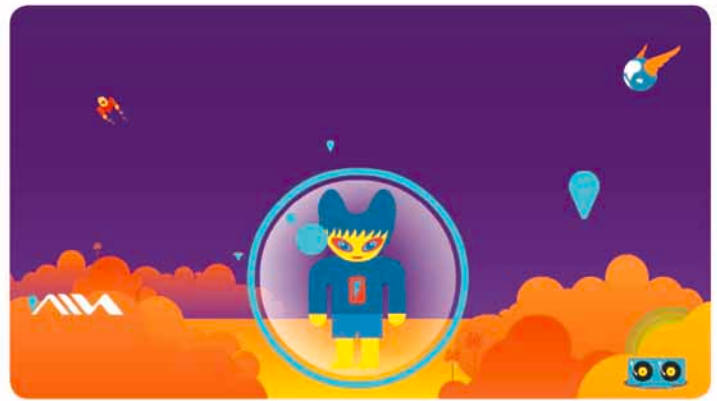
Extreme colors can be trouble. White can cause vibration, while subtle patterns of darker hues tend to lose contrast and appear as solid colors. PCs tend to display colors darker and more saturated than Macs do. It's especially important to select any HTML typography colors so they don't get lost.

Print versus screen

Some projects live in both print and screen form, so it's important to test color choices in both media. Build files so adjustments can be made for each type of application. Also, don't show clients color printouts of websites; instead, view them on a computer screen for color accuracy.

Platform shifts

There are often shifts in color due to the computer platform on which a job is viewed. Designers may want to view their Photoshop files in both Mac and PC gamma using the presets in the View Menus to check this issue.



These screens show the transitions from parts of Aiwworld to Aiwa TV using a depth engine created in Flash. Mousing over the blue figure in the bubble created by Mumbleboy brings it forward. Clicking on it brings the user to a strange house where things behave rather

oddly. Floating by is the eyeball figure, created by Tokyoplastic (www.tokyoplastic.com); this graphic can be activated to feature operatic music. "Our brief was to soften the action within the metaphor of the world, and avoid an overtly techy feel," says The_Groop's Jose Caballer.

The_Groop and animators Ocean Monsters (led by creative director Jack Peng) created Aiwa-world's look and feel. Ocean Monsters developed the "Aiwamals" and "Sonics"—the unique creatures that populate the world. Hello Design then worked to seamlessly flow the content from Aiwa-world into the second phase, Aiwa TV, a world within a world developed to create a space for additional content. Weiden+Kennedy commissioned two illustrators, Mumbleboy and Tokyoplastic, to create the work that exists in Aiwa TV.

Pushing Flash technology

There is complex technology and programming behind this enchanting world. The site is all Flash based, and contains an e-mail application and parallax engine, both designed by Hello Design specifically for Aiwa. The parallax or depth engine allows for 3D animation on more than one level. It lets users roll over an item that then zooms forward. Objects like floating bubbles seem to come from nowhere in the horizon-less space, drawing users into the online world to play. This unique interface is also nonhierarchical, so users themselves choose what to explore by simply clicking around until some adventure takes hold of their imagination.

Blurring boundaries

Aiwa-world and Aiwa TV provide immersive interactive experiences that are different each time a user visits. David Lai says that for a "living system" such as Aiwa-world to be created, a client must be a "risk taker who embraces the nontraditional and unexpected." He continues, "Good design is a given these days. What really works in communicating a unique brand voice is extra thinking, blurring boundaries, and creating experiences uniquely appropriate to each audience."

Caballer echoes Lai's focus on user experience. "I've been a designer in the interactive space for some time, and the promise of what was possible in the early '90s is now coming true," he says. "There is less restriction. The results speak for themselves." ☺

Terry Lee Stone (terry@terryleestone.com) is a design management consultant and writer/educator in Los Angeles. She is co-author of *Logo Design Workbook* with Sean Adams and Noreen Morioka. The second AdamsMorioka book in this Rockport Publishers series, *Color Workbook*, will be published in fall 2005.

The "tree" contains a variety of "Sonics," icons that represent different types of music. Selecting a face opens it and brings it forward, activating the music—as seen in the pink bubble below, where the girls sing *Aiwa* with little logo mouths.



Mumbleboy's version of Aiwa TV lets users explore House music with a main navigation page that is literally a house (right). Selecting a room—the bathroom, for example—and randomly clicking on objects starts kooky animations and an electronic musical beat box. There's even a little figure that dances upside-down on the rim of the toilet seat. Visitors can compose and then save their musical creations using the pink control bar seen in the bottom center of the bathroom screen.



Tips From Current and Past Issues

How to create a PDF slide show with Acrobat, plus nifty blurs, borders, TV-like effects, and image alterations.



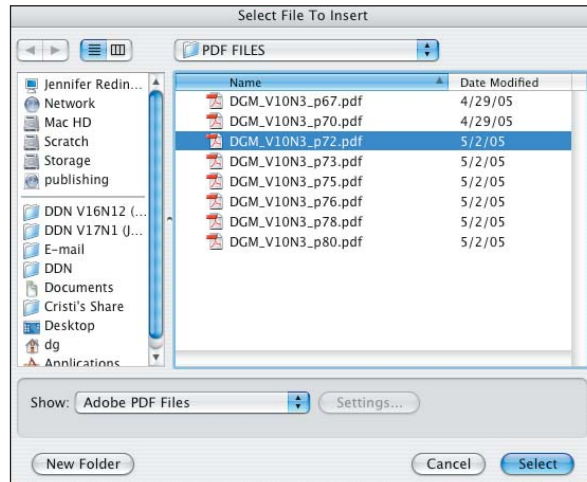
"Tech Matters: Prepping Images for On-Screen Viewing," V10N4 (page 22)

PDF slide show Part 1: Create a PDF with multiple pages.

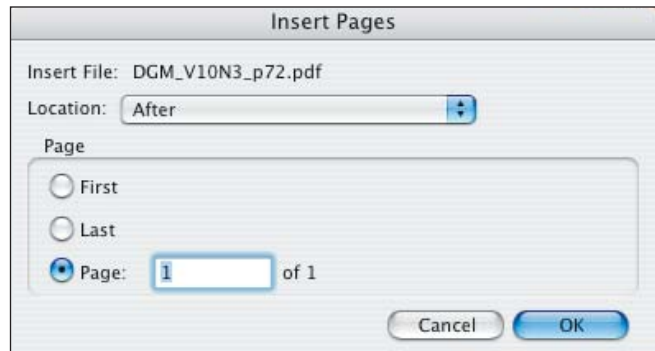
If you already have a multiple-page PDF document, then you can skip to Part 2 (opposite page).

1. Choose the documents you want to display, and convert them to PDFs or other file formats Acrobat can import (BMP, GIF, JPEG, PCX, PICT, PNG, and TIFF). Open the first PDF file in Acrobat. Select Insert Pages from the Document menu.
2. In the resulting Select File to Insert dialog box, choose the next graphic file, and click Select. In the resulting Insert Pages dialog box, choose the location of the new page to be inserted, and click OK.
3. Repeat the above steps until all the pages are in one document. Choose File > Save As, and enter a name for the gallery file in the resulting dialog box. Click Save.

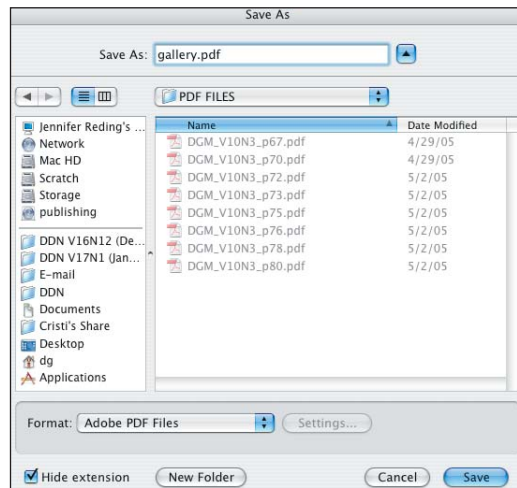
1



2

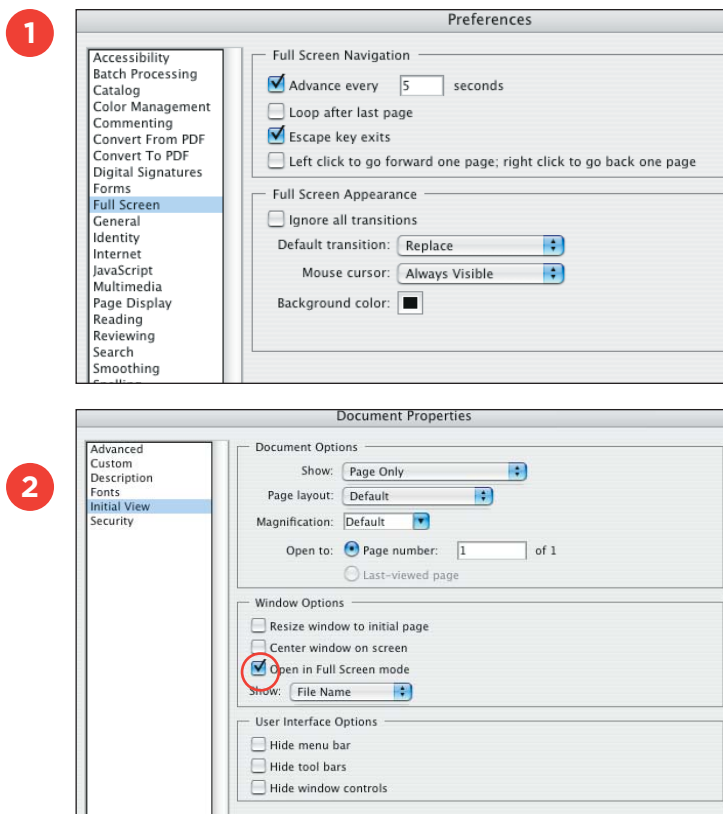


3



PDF slide show Part 2: Present the portfolio with style.

1. Open the multiple-page PDF document you want to display in the slide show. Choose **Edit > Preferences > General**. In the resulting Preferences dialog box, check **Advance every x seconds** under **Full Screen Navigation**, and type in a value. You can also select how to advance the slides and what happens when the presentation ends. Under **Full Screen Appearance**, choose a transition style from the **Default transition** menu. Specify how you want the mouse cursor to appear from that menu. Select a **Background color** and click **OK**.



2. Choose **File > Document Properties > Open Options**. Under **Window Options** in the resulting dialog box, check **Open in Full Screen Mode**, and click **OK**. Save and close the document. The next time you open the file, it will automatically go to full-screen slide-show mode. Show off your portfolio with this well thought-out plan—you will look polished, professional, and tech-savvy.



N.J. Casino Control
Commission brochure
makeover, V10N3
(page 44)

Motion blur

1. Open file in Photoshop. Drag the background layer to the **Create New Layer** icon to duplicate the layer.
2. Choose **Filter > Blur > Motion Blur**. Select the options shown, and click **OK**.
3. Click the **Add Layer Mask** icon in the **Layers** palette. Select the **Brush** tool, choosing a large, soft brush (65 px is good).
4. Select black as your **Foreground** color. Paint over the parts you don't want blurred (like the boy's face and his shirt), keeping the edges fuzzy to frame them within the blur. Image 22133069, Creatas, www.creatas.com (free at www.dynamicgraphics.com/downloads)





"Art of the Makeover,"
Amcom identity system
redesign, V10N3
(page 69)

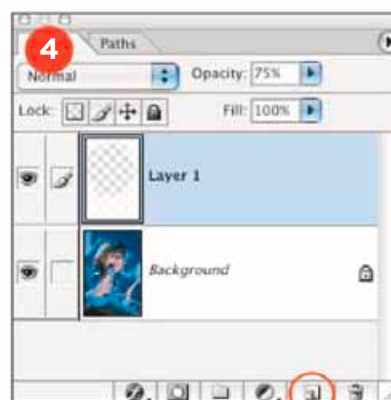
Circular border

1. Launch Photoshop and open your image file. Select the Lasso tool. On the Lasso options bar set to Feather at 20 px. Draw a free-form shape around the girl similar to the one shown here.

2. Press *q* to enter Quick Mask mode. Choose Filter > Sketch > Halftone Pattern. Use the options shown and click OK; then press *q* to exit Quick Mask mode.

3. Next, choose Select > Inverse.

4. In the Layers palette, click the Create New Layer icon. Press *d* to set Default colors, then press Command+Delete to fill the section with white. Choose Select > Deselect. Set the opacity to 75%, and your snazzy, circular border is complete. Image 22860045, Comstock, www.creatas.com





"5 Rules of Type for Branding," Jerde redesign by Elixir, V9N1 (pages 38-39)

TV static lines

1. Launch Photoshop, choose File > New, and in the resulting New dialog box, enter the options shown.

2. Choose View > Fit on Screen. Using the Rectangular Marquee tool, draw a box on the top half of the shape as shown and fill it with black.

3. Choose Select All, then Edit > Define Pattern. In the resulting dialog box, rename the pattern "Line Screen" and click OK. Choose File > Close. Don't save.

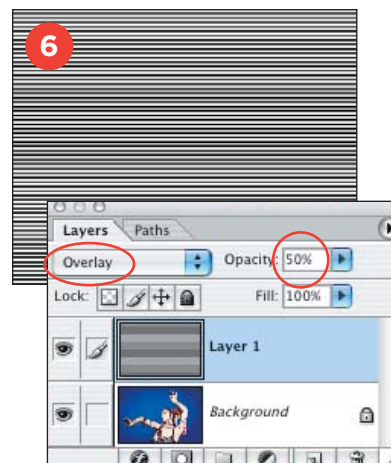
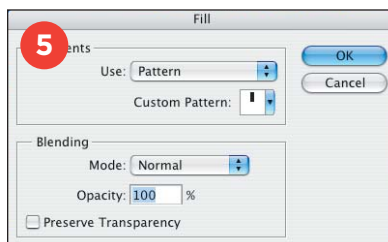
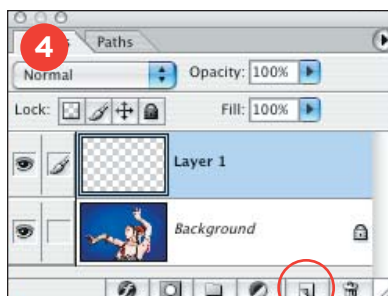
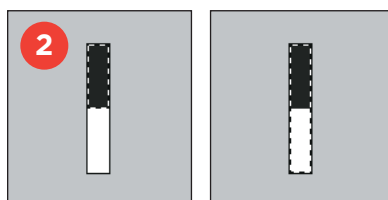
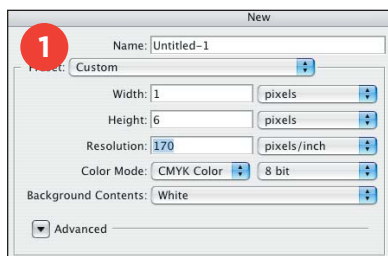
4. Return to your file. In the Layers palette, click the Create New Layer icon.

5. Choose Edit > Fill. Use the options shown and click the Custom Pattern button. In the Pattern picker, select the Line Screen pattern you just created. Click the Custom Pattern button again to close the picker. Click OK to exit the Fill dialog box.

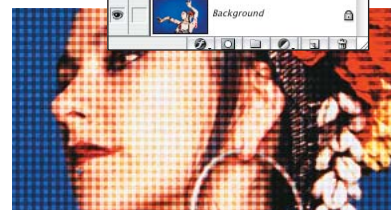
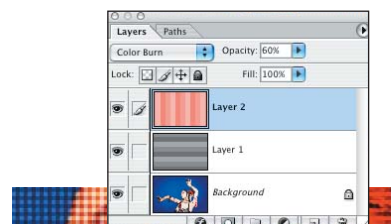
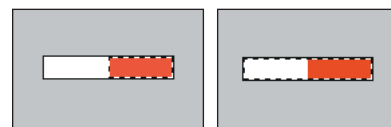
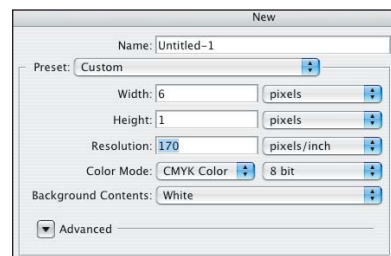
6. Set the Layer mode to Overlay and the Opacity to 50%.

Extra tip:

Take it a step further by adding vertical lines. Follow the same steps as above, but when you create a new pattern use the options shown in the dialog box. Everything else stays the same. Image 22178642, Brand X Pictures, www.creatas.com



Extra tip:



continued on page 74

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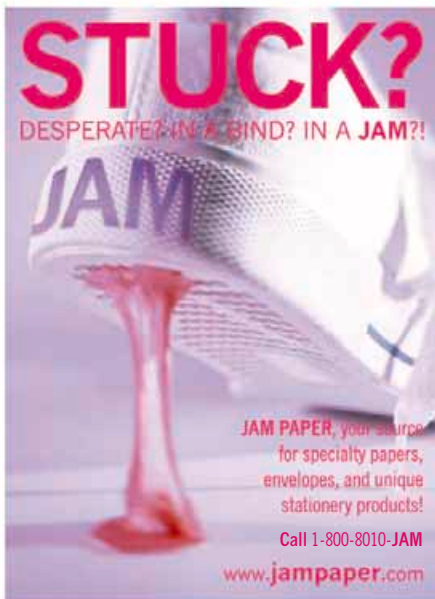
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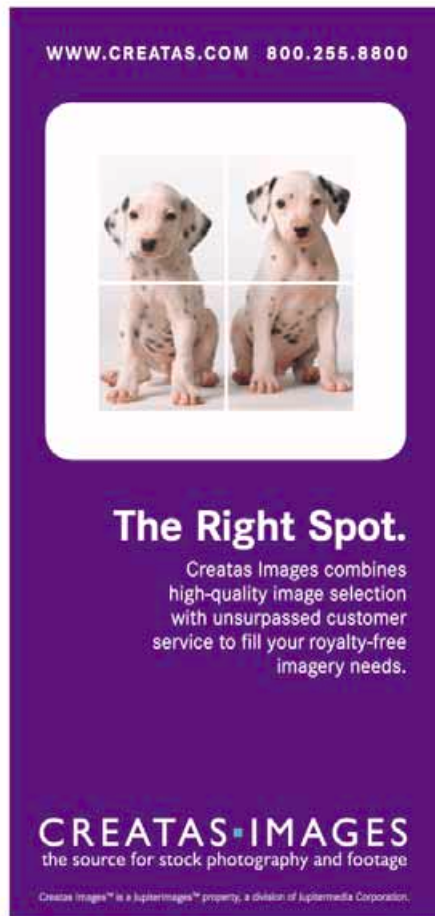
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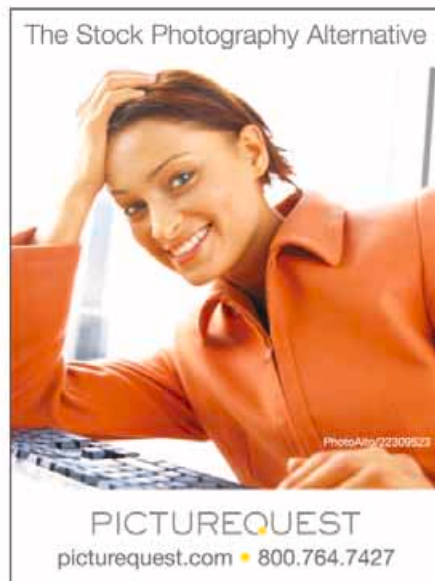
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Front cover image
Aug/Sept 2005, V10N4

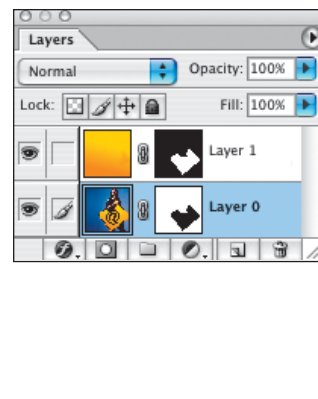
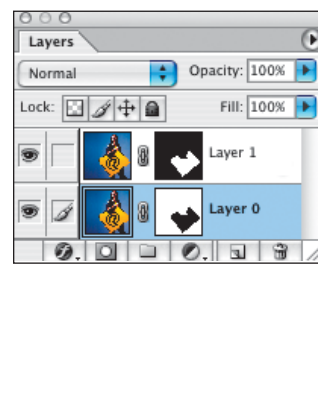
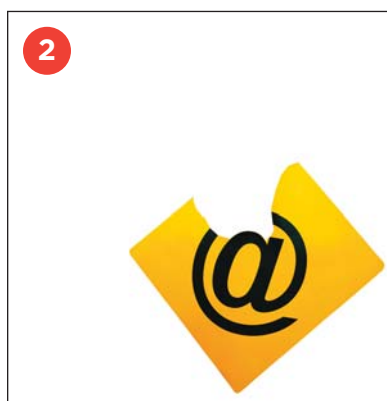
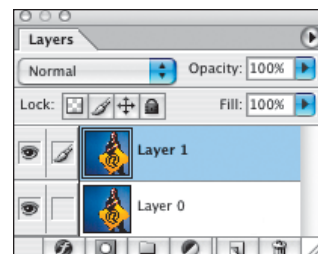
Rewording signage

1. Open the image in Photoshop. Make a copy of the background layer, and name it Layer 1. Rename the original background layer Layer 0.

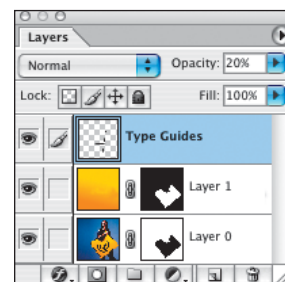
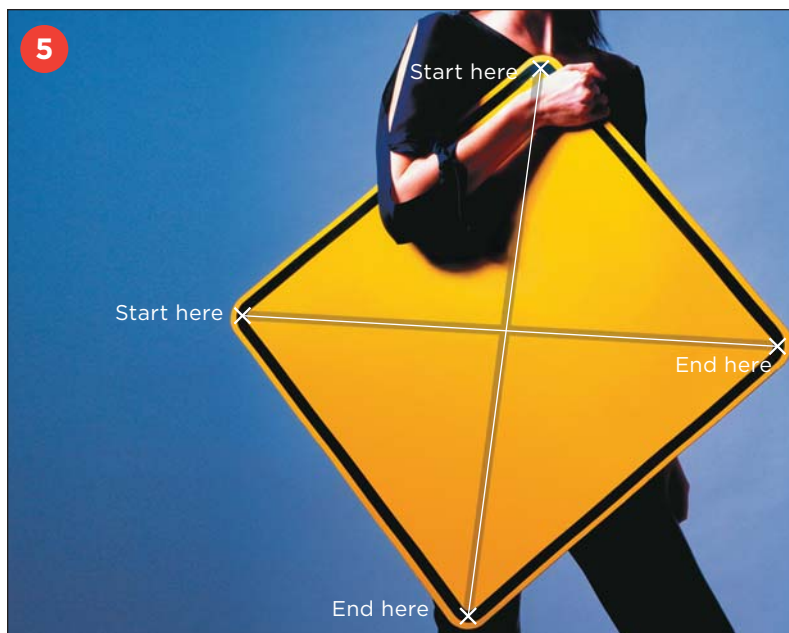
2. On Layer 1, make a selection of the yellow inside the sign's black border and outside of the shadow coming from the arm, using the Polygon Lasso tool. Choose Select > Save Selection, and name the new alpha channel "Sign Mask." With the selection still active, choose Layer > Add Layer Mask > Reveal Selection.

3. Select Layer 0, and in the Channels palette, Command-click the Sign Mask channel. Choose Select > Modify > Contract and change the Contract By amount field to 1 pixel. Select Layer > Add Layer Mask > Hide Selection.

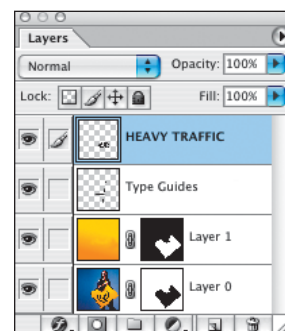
4. On Layer 1, use the Eyedropper tool to select the yellow from the sign's top and bottom as the foreground and background colors. Using the Gradient tool, drag from the top of the sign to the bottom. Select the yellow from both sides (outside the black border) and paint with a 300-pixel Airbrush at 5% Opacity so the yellow inside and outside the border matches. Using the Clone Stamp tool, retouch the two areas where the @ sign runs into the shadow. Apply a 1% Noise Filter so the grain of the sign matches the rest of the photo.



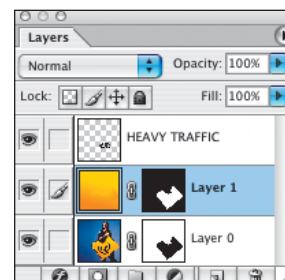
5. To make type perspective guides, click on the Create a new layer icon, and rename the new layer “Type Guides.” Using the Line tool, click-drag from the very top point of the sign to the bottom. Repeat this step from the left corner of the sign to the right corner to make a horizontal line. In the Layers palette, drop the Opacity of the Type Guides layer to 20%.



6. Create a new type layer and type the words *HEAVY TRAFFIC*, set in 48 point Futura Bold. With the HEAVY TRAFFIC layer selected, choose Edit > Transform > Rotate to align the type with the horizontal guide. Select Layer > Rasterize > Type. Choose Edit > Transform > Distort to align the type to the vertical guide.



7. Finally, apply a 10% Noise Filter to the HEAVY TRAFFIC layer, and delete the Type Guides layer.



Toolworthy

Travelin' light

You get a “two-fer” with the new Tube Flashlight Clock from the Museum of Modern Art collection. As the name implies, this handy tool packs two items in one: an alarm clock with LCD display and a flashlight rolled into one sleek, easily transportable tube. Makes a great gift for practical pals. \$28, *MoMA Design Store*, www.momastore.org



iRAC attack

Keep your cool with the new iRac support system. This practical device props your computer up, allowing cooling fans to run less and prolonging the overall life of your machine. Soft rubber feet save on surface wear, too. Designed for G4 iMac desktops and all laptops. \$9.95, www.theiRac.com



Homeland security

Here's a guardian for your garden that you won't have to feed or water. Place this presidential gnome in the back 40, play “Hail to the Chief,” and watch the neighbors try to guess your political allegiance—his crossed fingers in the back can be interpreted as a sign of good luck or insincerity. The choice is yours ... or your neighbors'. \$29.95, www.bushgnome.com

Dumb dares

Come on, admit it—you've had a day or two of complete office boredom. Instead of zinging rubber bands at your coworkers' heads, why not try coaxing your colleagues to play Dumb Dares for the Workplace? Even if it might end you up in the doghouse, it's a hilarious way to ignore that clock ticking. But use caution—UncommonGoods ever-so-politically states that it's “not recommended for career advancement.” \$15, *UncommonGoods*, www.uncommongoods.com

It's in the bag

Made out of recycled bags from everyday commodities, these unique bags are not only environmentally friendly, their 100-percent cotton lining makes them durable, sturdy, and practical. These one-of-a-kind, useful messenger bags are hand-dyed and handcrafted by Cambodian women, who included lots of pockets so you can carry books, a change of clothes, extra diapers, you name it. Choose from light green or light blue, with indigenous designs and language. \$45, *UncommonGoods*, www.uncommongoods.com





Sleep on it

Need a place for unexpected or impromptu guests to crash? Design Within Reach has the perfect small-space solution for you: the Bingo Pouf with Tray Table. When it's closed, it functions as a cozy stool or sturdy side table (with the bent maple tray). Open it up to reveal a full-length sleep surface that's soft, firm, and durable. The high-density foam keeps it from collapsing, and the upholstery is a comfy weave of wool and synthetic fibers. Red pouf/natural tray; charcoal pouf/wenge tray. Made in Denmark. \$348, *Design Within Reach*, www.dwr.com



Waste not

Think trash with a trace of irony: This wastebasket is made entirely of discarded wrappers from candy bars and chip bags. Give a shout-out to environmental awareness by displaying this colorful basket at home or in the office, and perpetuate the recycling by filling it with your own (dry) refuse. \$52, *Uncommon Goods*, www.uncommongoods.com

Durable decor

Cork isn't just for preserving wine—it's also ideal for fashionable furniture. Trendy tables and savvy stools feature earth tones and look great in modern home or office settings. This renewable resource is environmentally friendly, too. \$298 each, *Design Within Reach*, www.dwr.com



Measuring up

In yet another non-traditional take on clock-watching and calculation, the Tape Timer from Chia'sso tracks both time and space with a tape measurer. Pull the ring up to your desired time limit, and the tape retracts as the seconds tick along. A loud ring notifies you when time's up. Made of aluminum and plastic; no batteries necessary. \$18, *Chia'sso*, www.chiasso.com

Boastworthy bottles

If you've searched the world over for a top-quality water bottle that never needs replaced, only to find those boring camping-gear-looking doohickeys, don't despair. The new Swiss Sigg Water Bottles from Flax will last you a lifetime, even if you're not an adventurous, outdoorsy type. Available in six fresh designs (Pattern, Logic, Harmonie, Take Part, Bubbles, and Summertime), the Sigg bottles come in lightweight, seamless aluminum and are manufactured with an FDA-approved, noncorroding lining that's resistant to acidic and isotonic drinks, and they won't flake even if you dent the metal. And if you think that sounds tough, Sigg bottles are also guaranteed never to leak, even if under pressure (carbonation, that is); the screw tops come with dirt-proof cap so you won't get a muddy mouthful. Selected patterns (all are solvent-free) available in either 1 liter or .6 liter sizes. \$22.95–\$24.95, *Flax Art & Design*, www.flaxart.com



Textworthy



Web help here

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Standard choice

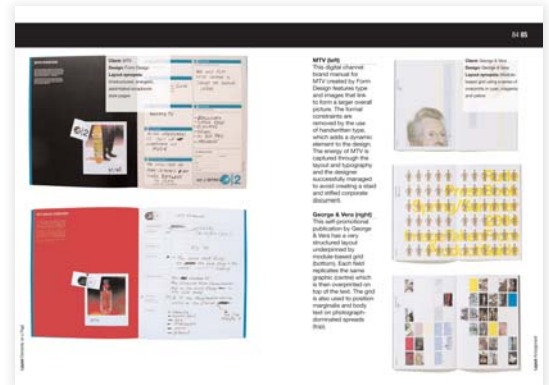
Learn to write standards-compliant code with *Web Standards Design Guide* by your side. You'll gain an understanding of XML, CSS, xForms, and xLink. Prepare for the future by learning more about where the web is headed. Screen shots and step-by-step instructions help break up text, and a CD-ROM with tutorial files is included to get you started. \$41.95, Charles River Media, www.charlesriver.com

Step and repeat

Create patterns for any purpose with *The Complete Pattern Library* book/CD combo. Choose from 100 adaptable patterns or design your own. The opportunities are endless—design and print your own stationery, gift wrap, quilt patterns, and more. Great for on-the-job designs or personal use. \$19.95, Harry N. Abrams, www.abramsbooks.com

Smart art

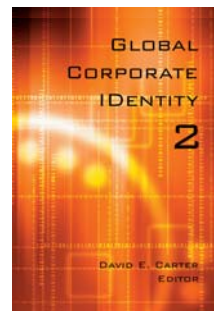
Get your art on with tips from *Digital Photo Art* by Theresa Airey. This book covers how to combine technology with art in the digital realm. In addition to an introduction to the tools and techniques traditional artists use, you'll learn to hand-color photos and add amazing effects with Color Efex Pro! and Photoshop. Before and after images are guaranteed to get you excited about the digital enhancement process. \$29.95, Lark Books, www.larkbooks.com



Design Basics: Layout

Lucrative layouts

Key areas of design are revisited in this second book in the Design Basics series, *Layout*. Review real-world projects and peruse practical solutions for creating innovative publications. Zero in on time-tested and contemporary layout considerations, including grids, alignment, page settings, hierarchy, and more. This book is a great primer for students—or anyone wanting to focus on basic principles of design. \$24.95, AVA Publishing, www.avabooks.ch



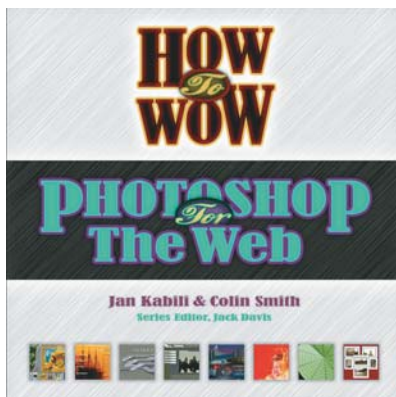
Twice as global

It appears readers couldn't get enough of David E. Carter's *Global Corporate Identity*, so a follow-up book was a no-brainer. Enter *Global Corporate Identity 2*, which showcases the best designs in corporate logos and letterheads, brochures and business cards, packaging, signs, and more. Study over 300 pages of international corporate identities to glean ideas for future designs (or find out how to submit your own work for consideration for the next volume). \$45, Harper Collins, www.harpercollins.com



Blog away

Blogs are rapidly becoming a preferred means of communicating with friends, family, and business associates. *Publishing a Weblog With Blogger*, a new Visual QuickProject guide from Peachpit, shows you how to create your own online journal in no time. Add content, pictures, and links as you learn to use Blogger—a popular blogging tool that works with any browser—to create a site for personal or professional use. \$12.99, Peachpit Press, www.peachpit.com



Got graphics?

By the time you finish *How to Wow: Photoshop for the Web* you'll be primed to design online. Try your hand at a number of projects using the finer points of Photoshop and ImageReady, and learn to create cool page layouts, functional navigation systems, clever animations, and more. A companion CD-ROM contains files to work the projects, plus Photoshop presets. \$39.99, Peachpit Press, www.peachpit.com

American art

Lee Greenwood isn't the only one who's proud to be an American. Take a look at 35 of the most influential graphic designers and firms in the U.S. today in Jenny Sullivan's *Graphic Design America* and see how each has contributed to every aspect of business, education, entertainment, and packaging imaginable. Meet the designers and get a glimpse of their creative processes as you view striking, colorful visuals paired with descriptions about how each project was developed. \$50, Rockport Publishers, www.rockpub.com

Card shark

Brand your business with that small but effective billboard: the business card. David E. Carter's *The Little Book of Business Cards: Successful Designs and How to Create Them* offers design tips for cards of all types. View examples with and without logos, designs that push the boundaries of type and color usage, and more. Let your identity linger long after you've met a prospective client—or even a potential date—with a card that's certain to leave a lasting impression. \$24.95, Harper Collins, www.harpercollins.com

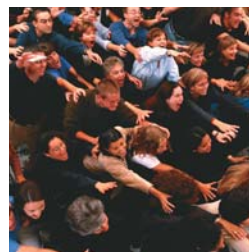


Above spreads from *Branding: From Brief to Finished Solution*



Brand X

What's in an identity? The answer is revealed as innovative designers from around the world share behind-the-scenes solutions to selected projects. *Branding: From Brief to Finished Solution* reviews the design process—from initial sketches and research notes to completed work—of an assortment of major branding projects. Introductory essays for each project describe client goals and designer challenges, and descriptive captions explain ideas behind each step. This is a great resource for anyone looking for tips on how to develop an effective identity. \$40, Rockport Publishers, www.rockpub.com



Clockwise from upper left: Brand X Pictures 22160413, Brand X Pictures 22649137, Comstock Images 22861951, Photodisc 22348001; all from www.creatas.com

Cover options

As this was our first issue focusing on the internet, we were in new territory when it came to selecting a cover image. The metaphors we pursued, though, were familiar: driving traffic to your site (the top two), webs (awfully

obvious and awfully empty ... on the other hand, who'd want to see a web full of yucky bugs?), and an onrushing throng (too crowded for readable coverlines). The judicious application of Photoshop made our first choice the best.

The concept of traffic is one that's undergone an effortless trip from road signage to the web. But this issue's cover took a few detours before arriving at its destination in your hands. We liked the photo's impact in its original state, but the @ symbol that was originally front and center on the sign (shown above, at right) seemed anomalous—it called up associations with e-mail, not the internet, the core subject of this issue. *DG* creative director Michael Ulrich performed some Photoshop engineering to reroute the text to a more suitable message; his process is explained in "How'd They Do That?" on page 74. 📧

Cover photo from *Creatas*, www.creatas.com; Brand X Pictures 22160413

Coming Up

In any medium, type is an essential catalyst in the process of communication. Our next issue explores typography in substance, style, and process:

- How to spec, size, and manipulate type in large formats for dramatic results
- Tips for managing your type library for maximum availability and efficiency
- Type crimes and misdemeanors and how to avoid them
- Why hand-lettering can still be your best choice and when to use it

And you'll find plenty of insights from the experts, along with software tips to keep your type shining.

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