ALDUS

MAGAZINE

VOLUME 2, NUMBER 5 JULY/AUGUST 1991

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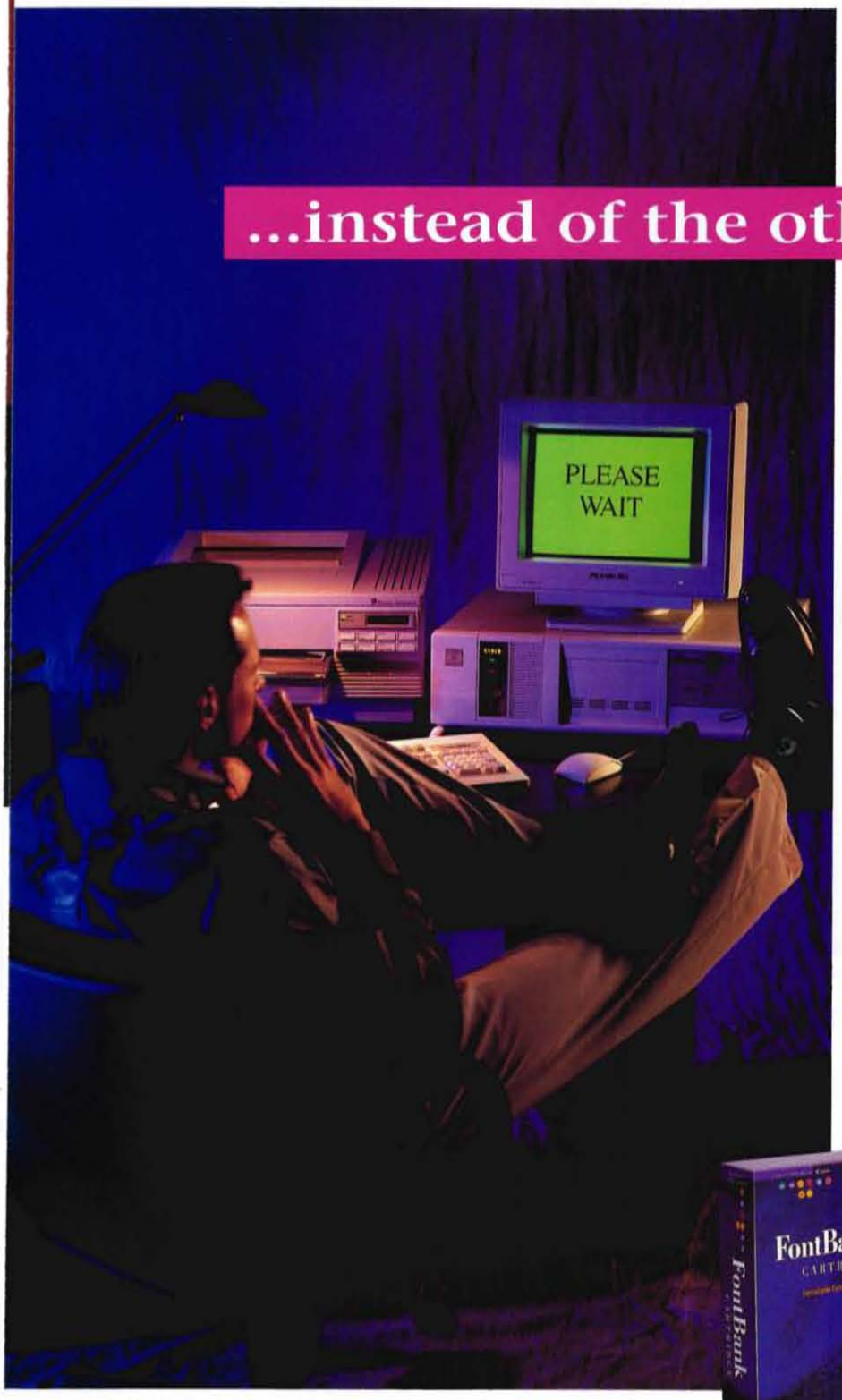

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From left to right: Lori Campbell, Tim Cole, Conrad Chavez, Sheridan Slater, Jim Cutler, Allen Wagner, John Clough, Phil Gaskill, Ellen Wixted, Michael Bunch, Jeff Rowley, Pam Trebon, Wendy Katz.

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Aldus Magazine (ISSN 1046-0616) is published bimonthly by Aldus Corporation, 411 First Avenue South, Seattle, Washington 98104-2871, telephone (206) 628-2321 (for Aldus customer service phone numbers, please see page 63). Send all inquiries, letters, and submissions to the address above. Contents ©1991 Aldus Corporation, all rights reserved. Printed in the United States of America. Subscription rate is $18.00 (U.S.) for six issues. For subscriptions outside the U.S., please call for rates. Second Class Postage pending at Seattle, WA, and additional mailing offices. POSTMASTER: Send address changes to *Aldus Magazine*, 411 First Avenue South, Seattle, WA 98104-2871.

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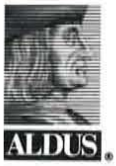


VBPA

WHAT MAKES *ALDUS MAGAZINE* TICK

It's the Q&A section that makes *Aldus Magazine* what it is. No other publication offers as much authoritative advice on the use of Aldus products. And the members of Aldus Technical Support that are pictured here and on the contents page have everything to do with making the Q&A section what it is.

Q&A starts in Technical Support with the 120 or so technicians who answer some 40,000 questions from customers every month. Next, the magazine liaisons—Wendy Katz, Allen Wagner, Paul Sorrick, Ellen Wixted, Conrad Chavez, Amy Jaeger, Janet Williams, and Abbo Peterson—compile a list of the most frequently asked questions. Then, with help from other colleagues in Technical Support, they put together the answers and send them to us. The folks you see in these two pictures have been contributors to Q&A for the nearly two years we've been publishing *Aldus Magazine*. We tip our hats to them. —*Harry C. Edwards*

The Q&A crowd, from left to right: Peggy Snyder, Andrea Shannon, Abbo Peterson, Domenick Dellino, Paul Sorrick, Wendi Dunlap, Tim Davenport, Cari Lembersky, Kirsten Moore, Paula Shore, Janet Williams, Jeff Harmon. See page 3 for more. Not pictured: Amy Jaeger, Cliff Warner, Dave Fogelsong, David Joslin, Joe Friend, Joel Marquez, Keith Zentner, Lynn Powers, Pam Treece, Patty White, Sam Lord Marx, Steve Smith.

CHEAPNESS BEGINS AT HOME

As with last year's Cheap Tricks issue, the design department used a few cheap tricks of its own. Last year, production costs were roughly one-third of the average for other issues, and we suspect the same will be true this year.

Some nuts and bolts

The first trick involved output. We laser-printed camera-ready art for the entire issue here in the office, except for photographs and color screen shots (which are a combination of conventional scanning/stripping and PageMaker Linotronic output). The center Cheap Tricks section was printed on a Printware LQ720, which outputs at 1,200 (horizontal) by 600 (vertical) dots per inch on plain paper; the rest of the pages were output on Hammermill Laser Plus paper to a VT-600, with a resolution of 600 by 600 dpi.

Overprinting a high-contrast black-and-white TIFF exactly over the same image as a low-contrast image (copy the TIFF, after cropping and sizing, then use snap-to guides to position) results in a duotone image like this.

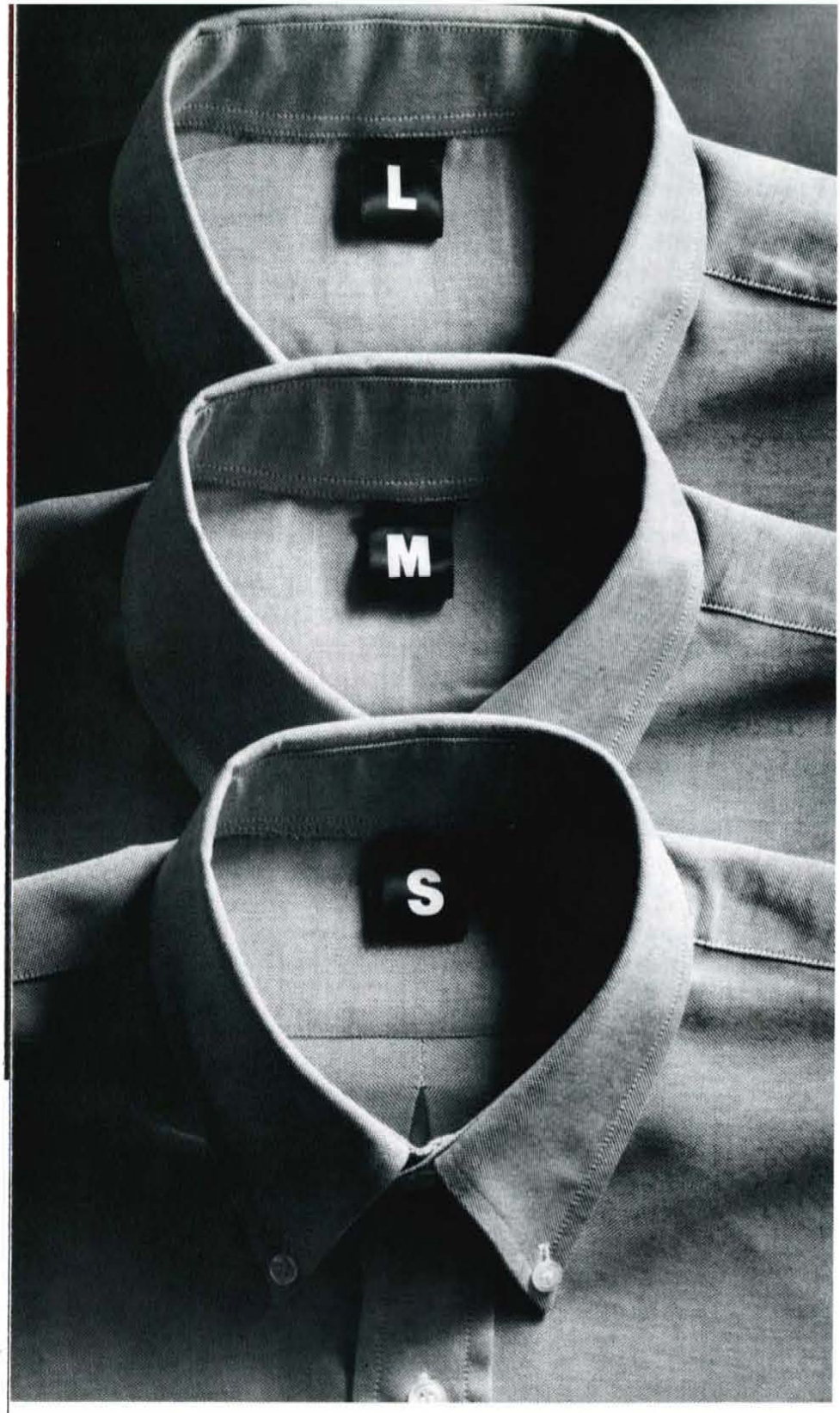
More cheapness comes from using only one spot color (PMS 145 mixed with matte varnish). Our hope is that the purity of a PMS color adds dimension without the expense of CMYK separations.

Pages with artwork created in Aldus FreeHand were spot-color separated, using PrePrint, to the paper printer.

The second trick involves scanned photographs. Some of the photos (like the one above) and all the illustrations were separated using spot-color separations from inside PageMaker. It's actually quite simple to create a duotone—or, for that matter, a tritone—using "Image control..." (see sidebar).

Finally, all the color screen shots and spot-color duotones were ganged together on three pages and sent out to the Linotronic for separation, costing roughly $100.

The font Boy, used in the "Publishing with Conviction" head (page 17), and the font Upright, in the Cheap Tricks headline (page 29), are from Diehl.Volk Typographics in Los Angeles (213-851-3111). They have a nice selection of modern fonts that they have custom-designed for their clients, and now offer to the public. —*J. Scott Campbell*



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KEEPING IN TOUCH

Letters from our readers.

Have a question about *Aldus Magazine*? A gripe? A compliment, correction, or tip? Please let us know. You can reach us in any of the following ways:

- By letter. Write to Editor, *Aldus Magazine*, 411 First Avenue South, Seattle, WA 98104-2871.
- By phone. Leave us a message at (206) 343-3275.
- Via CompuServe. In the Aldus Forum, leave us a message in the *Aldus Magazine* section.
- By fax. Call (206) 343-3273.

Please note that we'll treat all the above communications as letters to the editor unless otherwise instructed, and we reserve the right to edit for length or clarity.

Platform, please

My main complaint about the advertisements in your magazine is that they often fail to highlight when they're applicable only to Macintosh users. Since I have never used and don't plan to use a Macintosh, it's a waste of my time to wade through an interesting advertisement only to find in the fine print at the end that the product offered isn't applicable to the MS-DOS platform. (This oversight occasionally occurs in your editorial matter as well.)

Jack A. Hunt, Ocean Springs, Miss.

You're not alone in your sentiments. We now advise advertisers of that fact—though of course they control what's in their ads—and as of this issue we are breaking out our advertiser index by platform (see the bind-in card facing page 56). As for editorial matter, our apologies for those times our vigilance flags. —Ed.

Not such a good form

I read with mixed feelings Jerry Whiting's article in the March/April 1991 issue ("Forms and Function," page 39). I can comfortably say I speak not only for a staff of forms analysts here in the Missouri state government but for much of the business-forms profession when I say that the "good form" design shown on page 41 is not necessarily an efficiently designed document.

The traditional open captions with lines following are what forms professionals constantly try to convince customers not to use. The boxed method, with captions in the corners, provides maximum line space for filling in. Studies consistently show that more data can be requested and filled in on a box design than on an open-caption-line design. And we have found that with the design method used at the bottom of the form on page 41, people are sometimes confused as to whether they are to add data above or below the lines.

One other point and I will get off my soapbox. Creating forms in PageMaker is not its strong point or what it's most noted for. There are many software packages, designed specifically for creating forms, that are much more effective than PageMaker. I hope you'll take this in the spirit in which it is intended, and see where we are coming from in convincing "born again" computer form designers what the best software packages and design practices are for the forms industry.

John E. Downs, Jefferson City, Mo.

A great service

May/June 1991 was a great issue—you have outdone yourselves. We use PageMaker and Persuasion, and your issues help us make better use of our programs as well as our abilities.

I also enjoyed the interview with Edward Tufte (page 26). Besides trying to master the technical side of communication, it's a lift to read about the philosophical side.

It's hard to measure in dollars, but you provide your users with a great service with this publication. Keep up the good work.

Jean Thomas, Tampa, Fla.

Deplasticized

Thanks for using the paper cover instead of plastic!

Tom Ludovise, Occidental, Calif.

You're welcome. We remind our readers that paper wrappers make environmental sense only if they're recycled; in landfills they may be worse than plastic, since they take up far more space. —Ed.

Archaic suggestion?

Just when I feel comfortable with my ability level on the Mac, another issue of your magazine arrives

(Continued on page 15)

How to design cool stuff.

From the pages of *Before & After:* How to draw glistening surface reflections! See back.

Fresh points of view help you think like a pro!

Subscribe to *Before & After*, John McWade's magazine of design and page layout—it has critics raving and readers saying, "Wow, I can design cool stuff, too!"

"A glittering jewel!"—Ezra Shapiro, *MacWeek*

Ever make a brochure with peekaboo panels? Design stationery that could pass muster at IBM? Wrap text and graphics around a 3-D box?

Do you know how?

If you were reading *Before & After* you would.

Fine embossing costs hundreds of dollars; do you know how to simulate it—free?

Can you design a newsletter in a few hours that your boss will be *pleased* to take credit for?

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Desktop publishing came with a promise: that we could design beautiful pages—*ourselves.*

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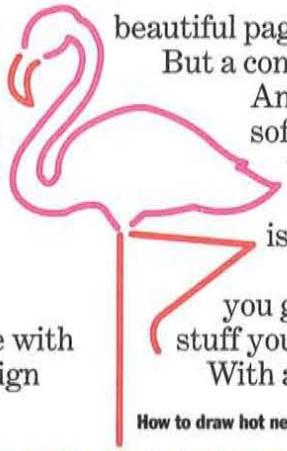

How to draw hot neon in three easy steps!

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EXCERPT

From: *How to design a low-budget flyer that sells a product*

BEFORE What's for sale here?

AFTER Focused on the product

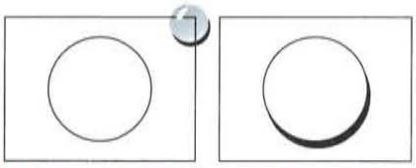
LOOK FAMILIAR? What's for sale here? A gazebo? A *more*? Furniture? A rental? It's hard to tell, isn't it? The problem with this flyer isn't that it's ugly (ugly ads can be very effective salesmen, which drives designers nuts) but that the product—the item actually for sale—is lost in the visual chatter. The retailer scrupulously avoided hype and carefully provided his store's location, phone number and even a map, but forgot that *the product must come first!* Makeover focuses all eyes on the product—a shopper who cannot clearly see your product *will not buy it.*

DRAWING TECHNIQUES!

FREEHAND STEP-BY-STEP:

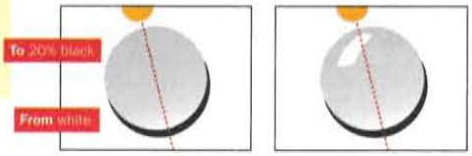
How to draw glistening surface reflections

Translucent water droplets are a combination of smooth blends and bright highlights:



1. DRAW A DROPLET
Small water droplets are usually round; big ones are blobby. For now, draw a circle.

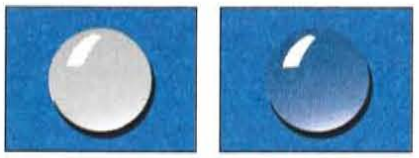
2. ADD A SHADOW
Clone the droplet; offset the clone about *this* much and *send to back*. Fill with black.



3. GRADUATED FILL
Droplet gleams where light *exits*. Fill *toward the light* **from** white **to** 20% black; Taper type: Logarithmic (it concentrates the white at one end); Taper angle: (in this case) 104°.

4. ADD THE HIGHLIGHT
Droplet sparkles as light *enters*. Draw a shape like a curving square. Fill with white and place near the light source. Delete any lines you may have and you're done!

Against a background:



5. OOPS!
A light gray droplet obscures a colored (or shaded) background. To appear translucent, the droplet (or any object) must be filled with its own color **plus** the background color:

6. MAKE A NEW COLOR
Here, background color is 100% cyan and 30% magenta. Refill the droplet **from** white **to** 100% cyan, 30% magenta **and** 20% black (its own color). Cool, huh?

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PIRACY: EVERYONE LOSES

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BY CURT BLAKE

When you rip into a new package of software, you probably don't give much thought to the License Agreement that accompanies it. But once you've broken the seal on the disk package, you've accepted the terms of that agreement. And it's the License Agreement, together with federal copyright law, that defines what your rights and limits of use are with the software you purchased.

A common misconception with buying software is that "it's mine to do with what I please." When you purchase an Aldus product, you obtain only the right to install the product on your hard drive and use it—you don't actually own the program. Among the things copyright law does is prohibit you from making copies of the software (other than one archival copy) without the copyright holder's approval. The Aldus License Agreement expands your rights by allowing you to copy the software to your hard drive.

To help clarify those rights, compare buying software to buying a book. For example, if you buy a copy of *The Hunt for Red October*, you buy the right to read the book and place it on your shelf. You don't buy the right to copy *The Hunt* to sell or to give away. Doing so would break a number of copyright laws and guarantee you a day in court with the holder of the book's copyright.

Unfortunately, the illegal use or duplication of software—a.k.a. software piracy—is a pervasive, worldwide problem for all software companies. Although it's impossible to determine exactly how many illegal copies of Aldus products exist, estimates range between 3 and 8 illegal copies for every 1 legal copy. Aldus loses at least $47 million per year to illegal duplication and use of its software products. To be sure, Aldus and its shareholders lose profits, but you, the user, end up the real loser. Dollars lost to piracy are dollars that can't be spent on developing new products or enhancing services, such as technical support. Like stealing, software piracy may be appealing to the perpetrator, but it's a no-win situation for everyone.

We have, therefore, stepped up efforts to fight software piracy. The message is clear: We won't tolerate the illegal copying and use of our products. Our anti-piracy strategy is threefold. First, and most important, is education. More often than not, people don't realize that copying software is illegal. Most people who make copies of software would not dream of shoplifting, but since "softlifting" is so easy, they think it's legal. That's why Aldus was the first company to include in every box of software a brochure explaining the legal side of software—what you can and can't do. We are also more than willing to speak to corporations or groups of users.

Second, we've joined with other software developers in cooperative efforts to enforce our rights. To fight piracy internationally, Aldus founded the Business Software Alliance in 1988 with five other major software companies. In the U.S., Aldus has long participated in the Software Publishers Association's copyright litigation actions. Recently, the SPA has redoubled its efforts by launching a major public awareness program.

Finally, Aldus has started its own anti-piracy program. Every Aldus reseller has been provided with an anti-piracy kit, which providers dealers with the tools to answer customer questions regarding software use. But the program doesn't stop with education. If a reseller knows about a pirate and can't encourage him to "come clean," the pirate is referred to Aldus Legal. And what most pirates don't realize is that in the last few years, copyright laws have been stiffened with harsher penalties. Willful copyright infringement carries a fine of up to $100,000, and criminal copyright infringement carries a jail term of one year and/or a $25,000 fine. In the long run, it is definitely cheaper to be legal.

Look around your office. Is there group of people using a single copy of a product off a network? Is a user group duplicating copies of retail products to hand out to its members? Did someone you know give a copy of some software to a friend? As one pirate, with ten illegal copies of Aldus FreeHand, said, "We thought we'd never get caught."

To make a piracy report or for more information about Aldus' anti-piracy program, call the Aldus Anti-Piracy Information Line at (206) 233-7350.

Curt Blake is Aldus' General Counsel.

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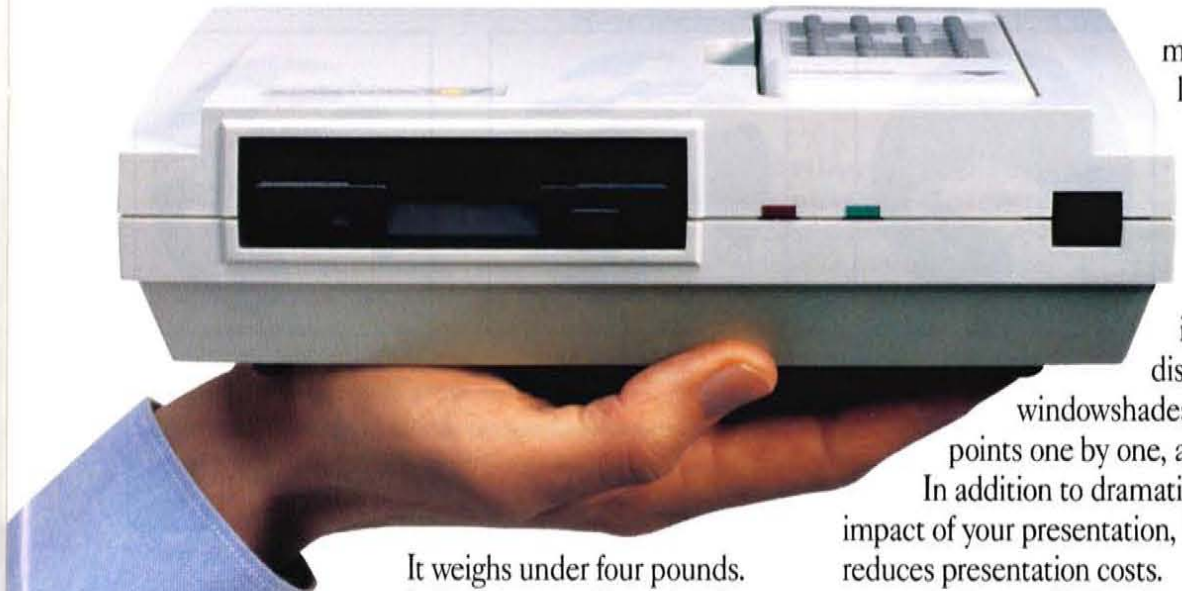

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How to create super graphics with Logo SuperPower

Example 1

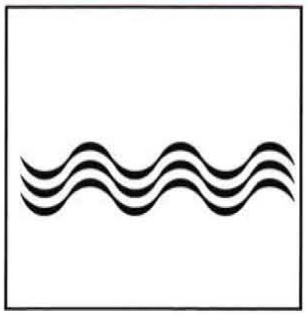
Begin with the Eagle Head, one of the 660+ elements in Logo SuperPower.

Draw a circle using the toolbox. Change the eagle to white.

Add Effect 148 (flag wave). Change shape of effect.

Change top of circle to red.

Example 2



Begin with Effect 08-3, one of the hundreds in Logo SuperPower.

Add element "Water Drop." Change shape of effect; change effect to white.

Example 3

Form a "B" in italic shape. Add element 66-1

Duplicate element and move to desired location.

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Logo SuperPower is a large database of 660+ design elements. You combine two or more elements, modify the elements, even add your own elements, and you create high-quality graphics in minutes.

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ALDUS NEWS

New technology, a new product, a new board, and a new look.

ALDUS ADDITIONS ANNOUNCED AT DEVELOPERS CONFERENCE

Aldus Additions, a new technology that allows access to the internal routines and data of Aldus products, was announced by the company at the Aldus International Developers Conference, held in Seattle in early April.

Aldus Additions will allow developers to create software that works closely with PageMaker—and, in the future, other Aldus software—through the use of the Additions command and query language. Using the command language, a piece of third-party software can control PageMaker in the same ways a user can with a mouse and keyboard, thus automating any number of operations (setting up a page, flowing text, placing graphics, formatting, printing, and so on) without the user ever opening PageMaker himself. The query language allows other software to gain information about a PageMaker file.

Applications created with Additions technology might do anything from automating common tasks within PageMaker to performing sophisticated document-creation or workgroup management functions; they could help "customize" Aldus applications for very specific markets.

The Additions announcement was only one focus of the developers' conference, which was attended by about 125 participants representing over 80 companies. Technical discussions and seminars centered on issues such as TIFF 6.0, the next incarnation of the image file format Aldus originally developed; import/export filters for PageMaker 4.0; multimedia software and storage issues; international localization; and the potential for comarketing arrangements.

PERSUASION 2.0 FOR WINDOWS IS SHIPPING

The PC version of Persuasion 2.0, Aldus' popular presentation software for the Macintosh, is now shipping. The product was originally announced in the pages of our November/December 1990 issue.

PC Persuasion, which operates under the Microsoft Windows 3.0, resembles its Macintosh counterpart in basic structure, but offers various refinements as well; for a quick feature overview, see page 55. Its retail price of $495.00 includes a free copy of Adobe Type Manager, with the Gill Sans and New Times Roman PS fonts. Also in the box are drivers for Autographix and MagiCorp imaging devices, and a coupon for the Genigraphics driver.

For more information about PC Persuasion, or for the name of an Aldus Reseller near you, see the phone numbers on page 63.

THE GIFT OF GAAB

Aldus' new Graphic Arts Advisory Board (GAAB) held its first meeting in April, spending two days in intensive discussions, technical presentations, free-wheeling brainstorming sessions, and social events. The meeting was considered important because it not only allowed sustained contact between Aldus and a group of design luminaries, but also offered a rare chance for the designers to meet and brainstorm among themselves.

In the first part of the day-and-a-half session, Aldus presented its graphic arts strategy and product line to the 18 designers, and solicited their input on future product direction. Later the participants split voluntarily into either a "technology track" or a

THE 1991 ALDUS GRAPHIC ARTS ADVISORY BOARD (LEFT TO RIGHT): CLEMENT MOK, KATHERINE MCCOY, LARRY KEELEY, MARGARET YOUNGBLOOD, JOHN WATERS, MICHAEL BIERUT, PAUL SOUZA, HARRY MARKS, TIM CELESKI, RICK VALICENTI, STEVE MCKINSTRY, ERIK SPIEKERMANN, WOODY PIRTLE, LESLIE SMOLAN, MICHAEL CRONAN, YUICHI INOMATA, AND NANCY SKOLOS. NOT PICTURED ARE MICHAEL MANWARING AND BARBARA NESSIM.

"design track," both of which addressed the relationship between computers and design. The discussions, which several participants characterized as "lively," ranged from specific examples to very general matters of influences, education, and philosophy. At another session, Apple Computer presented its own graphic arts strategy to the group.

The members of the board are among the most prominent designers in the industry, some of whom use computers extensively in their work and some of whom don't. "Our first GAAB was very successful," said Deirdre Devlin, Aldus' Market Development Manager for Graphic Arts. "When first contacted, most of the board members were reluctant to be away from their offices for two days. At the end of the meeting, the overwhelming consensus was that it should have lasted longer. They're all willing to come back in six months for a more hands-on, roll-up-your-sleeves working meeting."

See page 22 for a related story.

What's In? A Name

Aldus recently announced that it will add the word "Aldus" to the names of all products from its Silicon Beach Software subsidiary. This "branding" transition, which began with the European versions of the products in early 1990, took effect in the U.S. in May with the introduction of the new product names in company communications such as press releases and advertising. By the end of September, Aldus-style logotype, packaging design, and collateral materials will have been phased in. The newly renamed products are Aldus Super3D, Aldus Personal Press, Aldus Gallery Effects, Aldus SuperCard, Aldus SuperPaint, and Aldus Digital Darkroom.

"Aldus' acquisition of Silicon Beach Software in 1990 has given users a single source for high-quality graphics, desktop publishing, and multimedia software," said Steve Cullen, Aldus vice president and general manager of Silicon Beach Software Inc. "Both companies will continue to commit their combined resources to producing technologically advanced products for a broad range of users. Presenting the entire line under a single corporate identity reinforces that commitment."

The branding change will not affect the way the former Silicon Beach Software products are priced, distributed, or supported. Technical support will continue to be provided from Silicon Beach Software's San Diego offices.

Impressive any way you look at it.

(Continued from page 8)

and deflates my ego. I am constantly complimented on my work and people are always saying they wish they could do what I do. I read your magazine and wish the same thing about what you do.

I do have a suggestion for those of us who do not have access to slide printing services. A friend told me about reducing, on a copier, an overhead-size to a slide-size piece onto acetate and trimming it to fit a slide sleeve. This may sound archaic to you at Aldus, but it works for those of us without the money to spend.

Marybeth Masker, Palmyra, N.Y.

Archaic or leading-edge? Or just cheap? Anyway, check out the trick on page 30. —Ed.

Promoting carnage

Since you've chosen to recognize the political implications of your startup screen (May/June 1991, page 10), I write to express strong objection to your focus on the Pentagon's use of Aldus Persuasion as part of its slick sale of death-dealing airplanes (May/June 1991, page 19). I realize that desktop publishing is in itself value-neutral, and can be used to advance life or to urge its destruction. But your company ought not to be so proud of its use for promoting death, as the air force presentation was clearly intended to do.

I have been happy to promote PageMaker as a fine instrument to assist the work of many I know who work for peace and justice. However, I am much less likely to do so now that you have revealed your support for the use of your products by the engines of murder and carnage.

Wes Howard-Brook, Seattle, Wash.

Overly optimistic?

The house ad ("Aldus Magazine Design Contest") on page 32 of your May/June issue prompts me to write. During 22 years of teaching journalism here at Humboldt State University, I've advised my students that there's no such thing as "first annual." The rationale behind the ban is that you may be overly optimistic in assuming that, indeed, there will be a second event.

The *Associated Press Stylebook* suggests saving "annual" for the second and succeeding events.

I do enjoy your magazine—too bad it's not a monthly.

Howard L. Seemann, Eureka, Calif.

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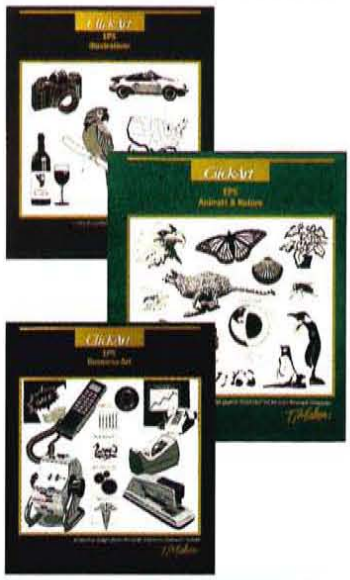

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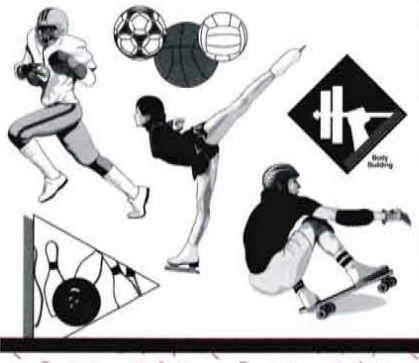

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(OVER)

ING WITH

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vo unlikely
rusaders
ggle to keep
prisoners'
azine alive.

BY
CHOLAS
H.
LLISON

AGE FROM
E SUMMER
O ISSUE OF
NVICTIONS.

John Trappe was sentenced to a six-year-minimum term for robbery and assault. While in prison he earned an AA degree in English from a community college, and was studying for a BA.

Based on his experiences, he wrote an article entitled "Youth Institutionalized: The View from Inside" and submitted it to his favorite newspaper, the *Christian Science Monitor.* To his amazement, they published it. The experience meant so much to him, and he saw so much literary and artistic talent going to waste around him, that he hatched the idea of a prisoners' magazine.

"When John suggested the idea to me, I said, 'You're crazy,'" recalls Jim Trappe, an owlish, gregarious professor of forestry at Oregon State University in Corvallis. "But I agreed to look into it. I found out he was right, there wasn't any such magazine in existence. At that time there were about 750,000 prisoners in the U.S. and Canada—now there are a million—and that seemed to me an adequate subscriber base.

"Of course, I didn't realize that at least half of them are dead broke."

Being a university professor and researcher—he's one of the world's leading experts on forest fungi, with a specialty in truffles—Jim Trappe applied his orderly mind to the problem at hand. "I knew nothing about prisons until John arranged for me to become acquainted with the system," he recalls. As he learned, his sense of outrage grew, sharpened by the firsthand reports of his son and his son's fellow inmates.

The U.S. imprisons about 1 in every 235 people, a larger portion than any other industrialized nation—including the Soviet Union and South Africa. And the percentage of those released who wind up back in jail is estimated at 50 to 80 percent. Contrast this with Sweden's rate of less than 10 percent.

Yet, Trappe points out, nearly all prisoners

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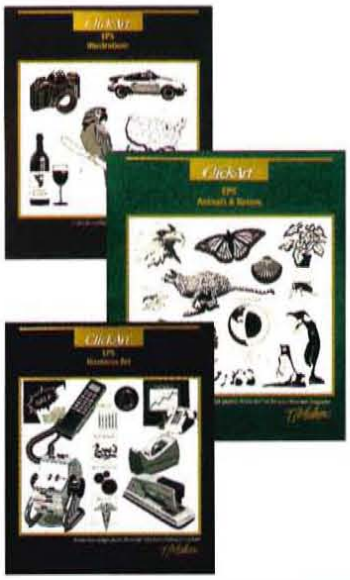

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PUBLISHING WITH CONVICTION

Two unlikely crusaders struggle to keep a prisoners' magazine alive.

BY NICHOLAS H. ALLISON

Jim Trappe, publisher of *Convictions* magazine, thought maybe this was the end. For months he and managing editor Myrna Branam had been struggling to launch their new magazine under an unusual restriction: the magazine's editor-in-chief, Trappe's son John, was an inmate at Oregon State Penitentiary. Countless manuscripts went back and forth by mail, often getting picked over and discarded by prison administrators. The editorial conferences took place by phone or in the visiting room at the prison. Somehow, though, they had persevered, and were in the final fever of editing and layout.

Then the blow fell: John was caught with a weapon, a sharpened toothbrush handle he'd made for self-defense, and was placed in disciplinary segregation—the jail's jail, "the hole." No phone calls, restricted mail. His father could visit him, carrying nothing in or out, for a total of 30 minutes a week.

But the *Convictions* team hadn't come this far to be stopped by another obstacle. Already they had overcome hostility from prison administrators, communication blockades, confiscations, and extreme skepticism from all quarters as they tried to start a magazine "by and for prisoners and their people." Jim Trappe had taken out a second mortgage on his house when other financing failed; Branam had neglected her flourishing desktop-publishing business for several months to get the magazine launched. These were people on a mission.

So every week Jim Trappe arrived for "a very busy 30-minute meeting" with his son the editor. "I would smuggle in a list of that week's questions," he recalls. "It was contraband—you're not supposed to take any pencil or paper in—but I discovered they didn't search pockets." And in January 1990 the first issue of *Convictions*, 52 pages of writing and artwork by and about prisoners, rolled off the presses.

Convictions' origins are as unusual as everything else about it. In 1986 the 18-year-old John Trappe was sentenced to a six-year-minimum term for robbery and assault. While in prison he earned an AA degree in English from a community college, and was studying for a BA.

Based on his experiences, he wrote an article entitled "Youth Institutionalized: The View from Inside" and submitted it to his favorite newspaper, the *Christian Science Monitor.* To his amazement, they published it. The experience meant so much to him, and he saw so much literary and artistic talent going to waste around him, that he hatched the idea of a prisoners' magazine.

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Yet, Trappe points out, nearly all prisoners

HOLEY WARS

Special Management Unit

A PAGE FROM THE SUMMER 1990 ISSUE OF *CONVICTIONS*.

will be released sooner or later. "We devote few resources to preparing prisoners for reentry into society," he remarked in a recent talk. "Typically, we take an 18-year-old who comes from a broken home, who seriously abuses alcohol and/or other drugs, and convict him of committing an impulsive, stupid, harmful act. We put him in prison for several years, during which we deprive him of opportunities to mature emotionally or socially, to learn decision-making processes, to gain much as far as job skills, or to earn a meaningful income to save for his release.

"He is victimized by the absolute power of his keepers and sees how civil servants can violate the law with impunity. He learns to survive by mastering jungle warfare tactics. Then, when he is sufficiently schooled in these ways, we release him with an old set of clothes, a few dollars, a bus ticket, and no job—and admonish him to go and sin no more."

Trappe concluded that not only do prisoners need to develop marketable skills, which can include literary and artistic ones, but they desperately need the kind of self-esteem, pride, and challenge that an uncensored prisoners' magazine could provide.

So with a pile of manuscripts in hand, he began searching for a desktop publisher. And one day he walked into Myrna Branam's business, Word Design.

Branam is another unlikely crusader. A self-described "little Mormon grandmother," she returned to college when three of her six children were grown; in July 1988, armed with a major in technical journalism, a minor in computer science, a Macintosh, and PageMaker, she launched a business in her garage. Within a few months she had moved into office space, and by the time Jim Trappe found her, Word Design was a fast-growing operation (it now has three full-time staffers).

Trappe and Branam hit it off right away. "Anybody that gets involved in the magazine seems to end up getting more involved than they planned," says Branam. "I took this on as just another client coming into Word Design." Now the phone is answered "Word Design/*Convictions*," and both signs stand in front of the shop.

As Trappe and Branam put out the first three issues of the quarterly magazine, they encountered an array of problems, some that are familiar to most desktop publishers, others decidedly peculiar to *Convictions*.

Take the problem of plagiarism. "The prisoners are very good at plagiarizing," says Branam cheerfully. "We have to watch very carefully." Of course, some plagiarists are more subtle than others. The magazine's first issue contained a searing story recounting the death of a cellmate, entitled "A Death in Georgia." Some months later, *Convictions* received a submission entitled "A Death in Oregon." It was virtually word for word the same story they'd published, with names and places changed.

"We're not dealing with Boy Scouts—they don't say 'golly gee whiz.'"

Above: Editor-in-Chief John Trappe in an Oregon prison yard.

Opposite page: Myrna Branam and Jim Trappe, in front of the house that financed *Convictions*.

Below: A self-portrait by prisoner Michael Carrigan.

Obscene and vulgar language is another issue. Anyone who spends a few moments reading an issue would likely find some of the language offensive. "I am a very strong Mormon, and I feel very strongly about my religion," says Branam. "But I'm also a professional. As an editor, I have to make room for these writers' voices. We're not dealing with Boy Scouts—they don't say 'golly gee whiz.'

"However, I will not tolerate certain things—violence towards women, sadism. And they can use the F-word to their heart's content, but you'll never see the Lord's name taken in vain in this magazine."

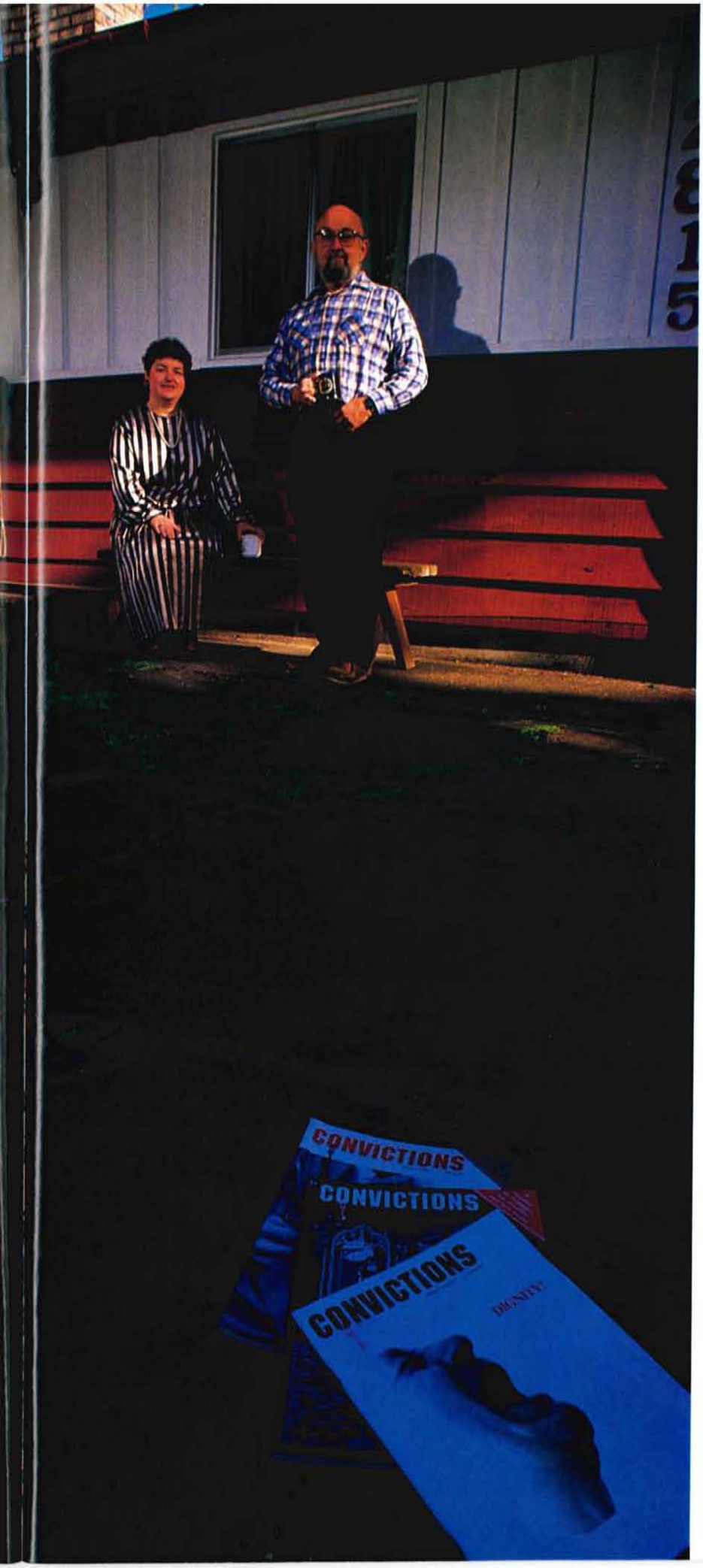
Their biggest problem, though, has been getting the magazine into the hands of its intended audience. Both Trappe and Branam were surprised at the lack of support, and at times open opposition, they encountered from prison administrators. Their initial promotional mailing was sent to 600 prisons nationwide. "We had multiple responses from about 50," says Trappe, "and dead silence from the rest—key evidence that they didn't get to the prisoners."

This experience has been repeated again and again, and Trappe has become something of an expert on prisoners' First Amendment rights and how to defend them. In fact, his efforts earned him the Oregon ACLU's 1990 Civil Liberties Award. He has been to court, written to governors and newspapers, and done administrative battle. And he usually wins, since the law and the Constitution appear to clearly support a prisoner's right to subscribe to a magazine. But the fight takes time, dedication, and money. Says Branam, "Jim goes to war with the prisons; I take care of getting out the book."

Prisons are a maze of regulations, many difficult to fathom—prisoners at one prison can use blue pens, but not black; at another seven sheets of paper are legal but the eighth is contraband. The first issue's cover depicted a fountain pen with its tip resting in the lock of a pair of handcuffs, with the caption "Freedom through creativity." This caused its confiscation in several prisons, on the grounds that it was demonstrating a way to pick handcuffs. "This is the mind-set we have to deal with if we're going to get our magazine to its subscribers," sighs Trappe.

But the magazine's problems seem minor (at least in the minds of these two optimists) compared to its successes. One case in point is Michael Carrigan. In August of 1987, Carrigan, an alcoholic, was living on the streets of Salem when he was picked up for the murder of a fellow transient—a crime he says he didn't commit. He's now serving a life sentence at Oregon State Penitentiary.

Although he'd always dabbled in arts and crafts, it wasn't until he got to prison that he



began to paint seriously. He submitted a painting to the contest *Convictions* held to solicit material for its first issue, and won first prize. Now Jim Trappe has helped Carrigan sell some of his work outside the prison, with the result that Carrigan has a small savings account and—perhaps more important—a plan of action for his possible release on parole in 16 years. "*Convictions* means a great deal to me," he says. "I almost have to suppress my intense feelings of involvement, because it leads to frustration—I can't give it the help I want to."

To others inside, the magazine has seemed to hit a nerve. Soon after its third issue, with a subscription base of around 1,200, the magazine was receiving 300 pieces of mail a week. The letters are full of phrases like "At last someone cares" and "You're our hope, the incentive to keep our dreams." Each copy is read closely by at least 5 to 10 prisoners, and it seems that every reader wants a subscription.

Going has been slow, though, due principally to the obstructions thrown up by prison administrations. After its third issue, published in summer 1990, Jim Trappe's second mortgage was exhausted and *Convictions* temporarily suspended publication. "We started out undercapitalized," says Trappe, "and it's grown much more slowly than we'd hoped."

So he and Branam are presently applying for several grants, and plan to resume publishing "the moment we get money." With a good-sized cash infusion, their goal is to put free copies in the hands of at least 50 inmates in each major prison in the country, offering subscriptions on a "bill me" basis. Even the most conservative estimates of prisoner finances, combined with the response rate *Convictions* has achieved so far, would take them well over 10,000 subscriptions, which is their break-even point.

Eventually they foresee adding an ad salesperson. Who'd buy an ad? "No one is too impressed with our demographics at the moment," admits Trappe. Cigarette advertisers are an obvious choice, but the magazine's board has decided not to accept them. Other possibilities are makers of items sold at prison canteens—candy bars, weightlifting accessories—and law firms, since about 25 percent of the subscribers are not prisoners, but relatives, clergy, and others involved with the prison system from the outside.

John Trappe is due out on parole in 1994, when his dad hopes to turn the publication over to him. "I'm 60 years old, I want to go truffling," he laughs. However, he and Branam envision the magazine eventually growing into a larger publishing company, putting out prisoner help directories, handbooks on reentry, and the literary or artistic work of cons and ex-cons. It could also develop an investigative prisoner-rights and prison-reform arm.

For now, though, the problem is getting the next issue out.

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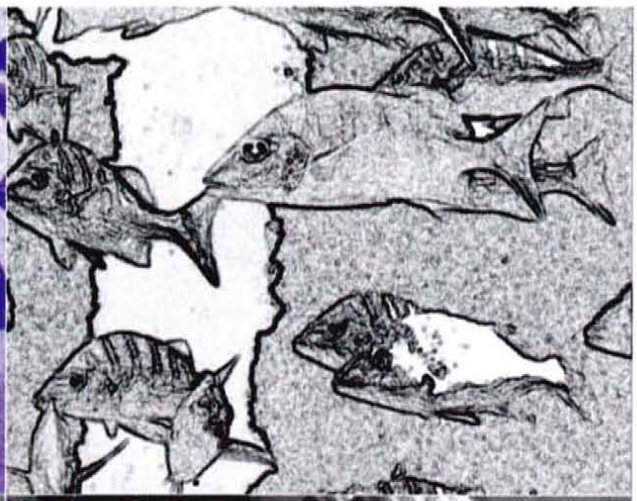

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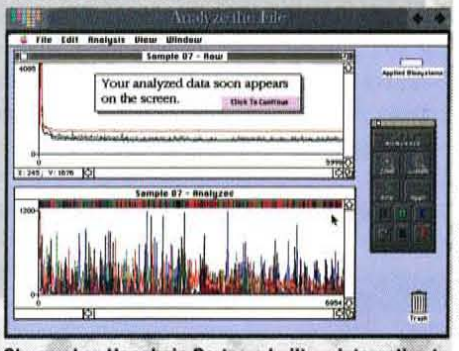

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Mimics and Designers

BY JOHN D. BERRY

Six graphic designers converse about the nature of their profession.

Toward the end of the first meeting of the Aldus Graphic Arts Advisory Board (see the news story on page 13), we gathered half a dozen of the participants in one room and asked them to talk to each other and to the readers of Aldus Magazine.

The participants in our round table were Michael Cronan, Yuichi Inomata, Michael Manwaring, Steve McKinstry, Erik Spiekermann, and Margaret Youngblood (see the biographical sketches on page 26). We set the stage by asking what a designer is, how one becomes a designer, and how the computer has affected the process. Below are some extracts from what followed.

Steve McKinstry: For one thing, the computer has brought the tools, the terminology, and even some of the techniques of design to a greater mass of people. And now that they have these tools, there is pressure on them to do it right. So I think there's a stronger desire to understand design.

Michael Manwaring: We face a really interesting dilemma. If it's happening to me, I know it must be happening to lots of designers. We get asked by computer companies, magazines, whatever, to help people who have design tools but don't know what design is. And I wonder, "Do I really want to be doing this?" I've been teaching for 15 years, and we teach design *in a cultural context*. We would never allow anyone to go through the school just taking design classes. The point is to try to show students—without being too obvious about it—the connections among their English class, their Eastern Art History class, their Scientific Method class. Learning design is not just a how-to or a step-by-step.

So I think, What could I possibly teach these people other than to give them a new set of tricks? It's the wrong way to teach design. I do believe that designers should be involved in education. But when people want quick help, it's out of context. We wouldn't do that at school. No decent design school would.

McKinstry: There are no shortcuts to good design. Everybody feels that the computer provides shortcuts. While I think there are shortcuts to techniques for technicians, I don't think there are shortcuts for making design judgments.

Michael Cronan: I think you have to ask, "What is design?" Is it the shape that a product takes when it's completed? Is it the surface of a page? I think we'd all agree that design's much more than that.

For one thing, it's a mode of inquiry, a way of finding out about stuff. And I don't think you can teach that from a rule base. Saying "Don't do this, do do that" is eventually going to come up and bite you

MICHAEL MANWARING, YUICHI INOMATA

MARGARET YOUNGBLOOD

in the butt, because that's not what you can successfully do with people. One thing you can do with them, though, is give them tools—whether literary tools or technological tools—so they can conduct that inquiry so much better. That inquiry might be public, it might be group-oriented; it might not even produce an object. It can be personal, a kind of plumbing of your own depths.

I think one of the things people are doing with the computer is trying to get access to this mode of inquiry. Because design as a mode of inquiry can affect and improve many aspects of what you're doing. The message to me that design puts forward is: *you must live your life well.*

Erik Spiekermann: Can we perhaps bring it back to the level *Aldus Magazine* is trying to address? You're not trying to teach people to design. I think we agree that this is impossible in a magazine. But you're teaching people to use your products. And to take the structure of a given message—whatever structure is available or has been given to them—and make it legible, make it inform or communicate. Or at least make it sort of physically digestible.

For that, there are a lot of hard rules you can apply. There are almost facts. Some things *are* more legible than other things. So a magazine like yours gives people those crafts—kerning, leading before and after, all those silly things that everyone uses. My simple advice to all students always is: "Learn all of the rules and then break them." But don't break them beforehand: learn them.

McKinstry: I sometimes wonder, though, if the software and computer industry doesn't promote the idea that things come more easily than they really do, because it sells products. I think that's a mistake. I also think it's a disservice to the public that a designer tries to attend—if you see people have certain tools and can talk the talk, you believe you're going to get the service you need. The client can be convinced that they're going to get as high a quality through this very shortened learning method as they would from any other method.

"It seems like a lot of what is said here is based on the fear that somehow these people are going to figure out what we do."

Margaret Youngblood

Manwaring: I think that's exactly the point. There was a television commercial in San Francisco where a very loud and aggressive salesman was telling you, "Be a graphic designer! You're bored with your job; be a graphic designer!" A lot of things right now are trivializing the term "graphic design," and forming in the public's mind what a graphic designer is.

We still get a lot of clients who had never even heard of graphic design three months ago. These kinds of people are impressionable, and they should know that there are designers who can give them value for their money. It's not just decorating a brochure. And I think we want to let the public know that there is a difference, and that they're not going to learn design by buying a piece of software or subscribing to a magazine or buying a book.

McKinstry: People can throw around the terminology and mimic the examples you give them—templates are mimicry. That's all good, but to get beyond the mimicry stage and do what design calls for takes training.

Margaret Youngblood: I don't disagree with what you all are saying. But it seems like a lot of what is said here is based on the fear that somehow people are going to figure out what we do. And we want to protect our field.

On the one hand, sure, software can provide a toolkit of parts and create the style and everything else, but what won't be there is the thought behind it, the idea. And maybe that's where the difference is. However, we're really separating design from art, and maybe there shouldn't be that much separation. I mean, everyone can be an artist, can't they?

McKinstry: What do we have to be afraid of? Whatever develops in technology, standards are set by the best practitioners, and the best practitioners are decided by peer group and by believable success in the product. We're using the latest tools, too, so we have a chance to elevate our own level of work. The only fear I have is in my dislike of hucksterism. If a client believes that by bringing in a Macintosh all his problems with designing information are solved—if someone convinces him to buy the tools and not train people adequately—that's hucksterism.

Spiekermann: But then they come crying back to us.

Youngblood: But that might be all they need.

McKinstry: True.

Cronan: Part of the process in school is to create artificial deadlines in order to achieve a certain level. In this culture we're not bred to study stuff just for

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SOFTVIEW

its own sake—we're bred to study stuff so we can pass tests and get accreditation. That's really damaging.

I think that most of the people in this room today sort of backed into graphic design through a series of almost calamitous events. It wasn't something we were born and bred for. But now we're breeding graphic designers, and I think some young people are throwing the baby out with the bathwater in terms of their life experiences. People grow up in this environment that says graphic design is an extraordinarily important thing, and you should pay attention to all of the infinite rules of graphic design. When, in fact, I think it boils down to basic things like legibility—and then it's your heartstrings after that.

If you get too focused on being a widget sculptor or a widget engineer, you lose track of the rest of the things you need in your life. And one of the essential things graphic design—or any kind of design—needs is a bigger view. To the extent that a computer can provide us with a bigger view, it's good. To the extent that a computer can limit us down one channel, it's bad.

Yuichi Inomata: I have taught in many situations in Japan—teaching both older and younger people. We once gave seven-year-old kids 30 color Macintoshes with PixelPaint already opened. It was such a good situation! Kids don't need teaching sometimes. Everything was very easy, very smooth. They don't need to learn to click or drag or about menus or anything—they don't need it. But, on the other hand, older people need meaning. It's so hard to teach what logic is, what software is, what hardware is. The educational level of each age is different.

Spiekermann: In Europe, it's quite different from country to country. In Italy every designer is an architect, sort of a little Michelangelo. But there's no graphic design tradition whatsoever. The same in France. There's a little advertising, but hardly any graphic design to speak of. And nobody can write a coherent sentence about design in France and Italy. They are almost design illiterate.

In Northern Europe, it's quite different. In Germany, when people talk about design, they mean product design or engineering design—you know, design in the drive shaft of a Mercedes or the shape of a freezer. Graphic design is the guys that do the posters and the record covers, perhaps even the book covers. But nothing else. Everything else that we call design is covered by the advertising industry.

It's not quite so true in England, and it's not true at all in Holland. Holland is like a model land for design. It's almost gone to the extreme that every village pond has been squared, and there's a sort of design fence around it.

To the public, otherwise, I think the impression is very much like here. Designers put the icing on the cake. Design is still seen as frivolous. "We solve problems," we claim. And people say, "Oh rubbish, you don't; you design the posters."

Cronan: One time a president of a corporation, a pretty successful guy, in an attempt to compliment me, said, "You know, what you guys do is really value-added to us." I felt like taking a rusty spoon and committing seppuku.

Spiekermann: I think what Steve said about mimicking is very important. We can almost liken someone buying a new piece of software to a baby being born. In your first few years you learn your language from mimicking your parents. You're not born with it, but you grow up with it. And then only later, when they send you to school, do you get the theory behind it. You learn something about the syntax you've been using. Then you get abstract ideas about it.

Using that sort of parallel, all you can do is give people things to mimic for a couple of years, until they reach a certain level of curiosity or literacy or whatever. And then they have to go to school, whether it's Cranbrook or California College of Arts and Crafts or someplace else.

McKinstry: Another interesting question is whether, 10 or 20 years from now, designers will be doing anything we'll recognize as graphic design.

Spiekermann: How do you mean?

McKinstry: Well, for instance, I wonder how the field will be affected by social and economic concerns. There's so much concern about trees as a renewable resource, and about pollution and the environment generally, that it seems possible that could affect the kinds of things that are put on paper.

Paper is still the most controllable form of information—you decide when to read and for how long, when to turn the page, when to put it away. You

"The message to me that design puts forward is: you must live your life well."

Michael Cronan

STEVE MCKINSTRY, MICHAEL CRONAN, ERIK SPIEKERMANN

MICHAEL CRONAN, ERIK SPIEKERMANN

don't need to boot anything up or use any special equipment. I could go on and on. But if anything is going to produce a change in medium, I think it's going to be economics and social concerns.

Manwaring: If we're talking about 10 to 20 years, I think pictures will still be here. And if pictures are still with us, the meaning of pictures will be with us, right? And if meaning is still with us, then how we make pictures—whether it's electronic, or oil, or whatever—doesn't really matter. It's a picture.

I hate to talk about what I teach, because I teach a very long, drawn-out process, and hit about six different oblique angles. But I do tell students that I think people—nondesign people, the public—respond better to representation than abstraction. That's my theory. And of representation, they respond better to living things than to nonliving things. A bunny rabbit over a rock. Of living things, they respond better to human beings than to mammals or raccoons or whatever. And of human beings, the picture that people respond to most of all—if you really want to grab somebody—is a portrait of themselves. That's what they're most interested in. I think that's been true through history, and I don't think it's ever going to change.

McKinstry: There also another factor: human nature's desire to record and save recordings.

Spiekermann: To leave marks.

McKinstry: To leave marks and have control. To leave tangible evidence of passage. Paper can do that. "Oh boy, let's get out the family album of disks!" People want to save information so that it seems to really exist. I don't think everyone's convinced that it really exists in the electronic realm.

John D. Berry, who moderated this discussion, is a typographer, book designer, and freelance writer in Seattle.

"My simple advice to all students always is: 'Learn all of the rules and then break them.' But don't break them beforehand: learn them."

Erik Spiekermann

Michael Cronan *is president and principal designer of Cronan Design. His work was featured in Venice at the Museo Fortuny exhibition "Pacific Wave: California Graphic Design." Cronan is president of the American Institute of Graphic Arts/San Francisco, and is an instructor of graphic design at the California College of Arts and Crafts.*

Yuichi Inomata *is one of Japan's leaders in the use of Macintosh computer technology. In 1986 he brought the first Linotronic imagesetter to Japan. Last year he formed the Macintosh designers Network, which provides user support and graphics software seminars, and publishes* MdN *magazine, a quarterly, 100-page color design magazine.*

Michael Manwaring*'s design studio, The Office of Michael Manwaring, is a multidisciplinary design firm with an international clientele. In 1982, The Office of Michael Manwaring was selected by the San Francisco chapter of the American Institute of Architects to design its centennial exhibition at the San Francisco Museum of Modern Art. Manwaring was the subject of a profile in the June 8, 1987, issue of* Time. *He teaches at the California College of Arts and Crafts in San Francisco, where he won the Distinguished Faculty Award in 1988.*

Steve McKinstry, *design director for* Macintosh Today, *was the first to take a publication direct from the Macintosh to four-color film, and also the first to use desktop-created color photographic separations. McKinstry is a consultant to magazines and newspapers wishing to convert to Macintosh and PC technology. He is currently working with Time Inc. to convert the designs of* Sports Illustrated *and* Sports Illustrated for Kids *to the computer.*

Erik Spiekermann *is a type designer, graphic designer, and typographic consultant. His studio in Berlin, MetaDesign, specializes in corporate design work and complex design systems, as well as delicacies like forms and schedules. His latest typeface design is ITC Officina. He is a principal in The FontShop, a worldwide supplier of high-quality device-independent fonts. His* Rhyme & Reason: A Typographical Novel *has been translated into English.*

Margaret Youngblood, *of San Francisco's Landor Associates, has directed identity programs for American Express, Southwestern Bell, Carnegie Hall, RCA-Columbia Pictures, and Hyatt Hotels and Resorts. She has studied in both the U.S. and France. Her design work, besides having received numerous awards of excellence, is included in the permanent collections of the Library of Congress in Washington, D.C., and the Louvre and the Musée des Arts Décoratifs in Paris.*

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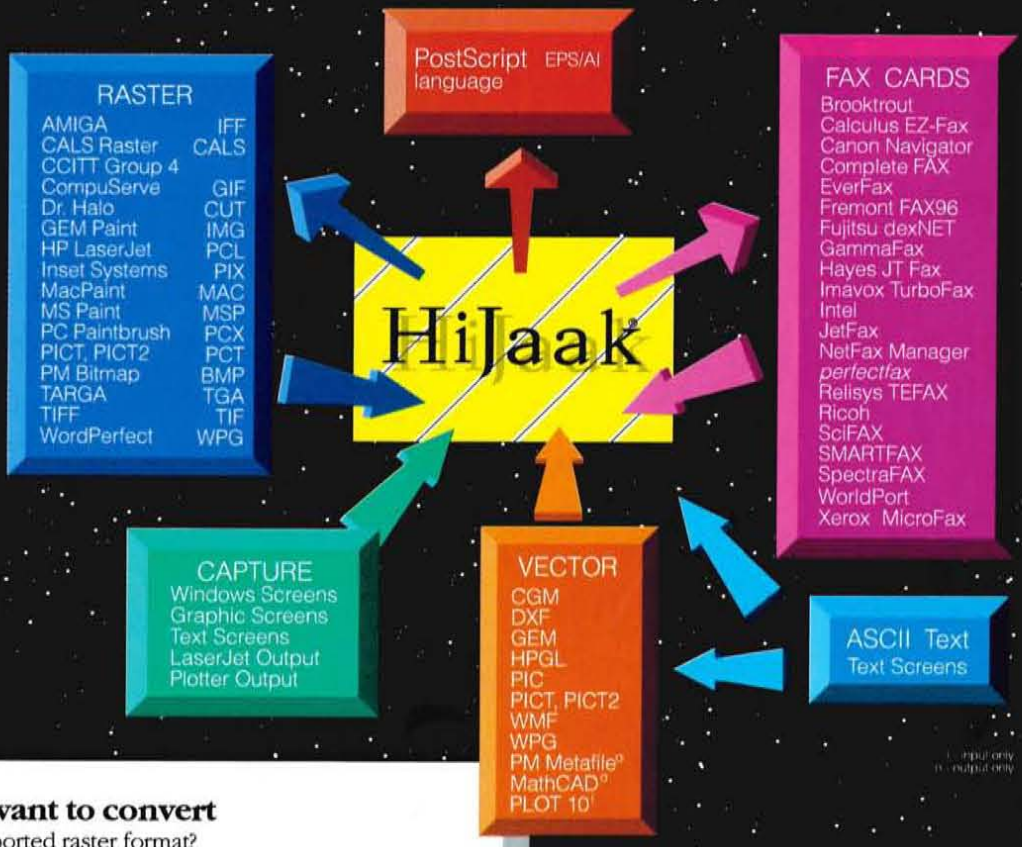

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In addition, we'll publish the submissions of the Grand Prize winner and the category winners in our First Annual Design Contest issue, coming this November.

Our distinguished panel of judges will be looking for beautiful things that work. To be eligible, you must be a registered user of an Aldus product; your submission must have been principally created using Aldus PageMaker, Aldus FreeHand, or Aldus Persuasion; and it must have been printed, published, or presented since January 1, 1990.

Deadline for entries is August 16, 1991. Winners will be notified on or before September 13, 1991. Complete credits will be requested at that time.

Categories

1 Annual report
2 Magazine/Journal
3 Newspaper
4 Brochure/Mailer
5 Display ad
6 Newsletter
7 Technical documentation/manual
8 Book
9 Identity system (including letterhead, business card, signage, etc.)
10 Logo
11 Illustration
12 Technical illustration/Infographic
13 Poster
14 Packaging
15 Book cover
16 Periodical cover
17 Persuasion slide presentation
18 Persuasion overhead presentation
19 Persuasion on-screen presentation
20 Other

Preparation of Entries

All entries must be received by *Aldus Magazine* by 5 p.m., August 16, 1991. Sorry, no entries can be returned. All entries must be submitted as hard copy (except for on-screen presentations), as well as on disk. Logos should be submitted as a black-and-white photostat or Velox. Oversized items (e.g., packaging) should be submitted as 35-mm slides. No loose slides, please—submit in transparent sleeves. Please limit the elements of an identity system to five items. Non-U.S. entrants should mark each package: "Materials for contest entry. No commercial value."

Forms and Entry Fees

You must be an Aldus registered user to enter. Every entrant receives an Aldus Magazine Design Contest T-shirt (for first submission only). The $15 entry fee covers handling of the first submission under one name. Additional submissions under the same name are $5 each. Please attach an entry form *to each submission*, and include a check or money order in U.S. funds payable to Aldus Magazine Design Contest. Entries received without either form or fee will be discarded.

Submission of entries to *Aldus Magazine* acknowledges the right of the magazine to use them for publication in the November/December 1991 issue, and for reprints, overprints, and/or exhibitions promoting the contest.

Prizes

Grand Prize Winner. Winner's choice of: (a) Trip for two to Venice (includes airfare from the major city of your choice in the U.S. or Canada and six nights' lodging in Venice); OR (b) Macintosh IIci with 5 MB RAM, 80-MB hard disk, extended keyboard, and 19" color monitor; OR (c) Compaq 386/20e with 4 MB RAM, 110-MB hard disk, extended keyboard, and NEC MultiSync monitor.

Category Winners. Winner's choice of any single software product from the Aldus product line. (*Aldus Magazine* reserves the right not to award a prize in every category.)

Mailing

Mail or express entries to:
Aldus Magazine Design Contest
Aldus Magazine
P.O. Box 4910
100 South King Street, Suite 320
Seattle, WA 98104

If you have questions, call us at (206) 628-2321. Employees of Aldus Corporation or of its advertising agency are prohibited from participating. Void where prohibited by law. All federal, state, and local laws and regulations apply. Taxes on prizes are the sole responsibility of the prizewinners.

It's pound foolish to count your silk purses before they're a penny earned.
Anonymous

SECOND ANNUAL

CHEAP TRICKS

Entry Form **Aldus Magazine Design Contest**
Please fill out this form and attach it securely to your submission. One form per submission, please (photocopies are OK). Fee is $15 for first entry, $5 for each additional entry under the same name.

Name _____ **Phone** _____

Title _____ **Firm** _____

Address _____ **City** _____ **State** _____ **Zip** _____

Category of submission (please circle)
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

(Other—please describe) _____

Aldus product(s) principally used (please check as many as apply)
❑ Aldus PageMaker ❑ Aldus FreeHand ❑ Aldus Persuasion

Please check one:
❑ This is my first entry ($15 enclosed); T-shirt size is ❑ med ❑ lg ❑ ext lg
❑ This is an additional entry ($5 enclosed)

Entry fee enclosed as ❑ check ❑ money order

I certify that the enclosed submission is my own original work, and that it was principally created using the Aldus product(s) checked above. I grant *Aldus Magazine* the right to reproduce it in their November/December 1991 issue, and in any reprints, overprints and/or exhibitions promoting the contest. I understand that my submission won't be returned to me.

Signature _____

Mail to:
Aldus Magazine
Design Contest
Aldus Magazine
P.O. Box 4910
100 S. King St., Suite 320
Seattle, WA 98104

The "second annual" anything is fraught with danger. Instead of originality, you can fall into self-imitation. You can try to re-create the past instead of moving into the future.

Soon after our first ad for the Second Annual Cheap Tricks Contest appeared, we began to worry. Some mail had come in, but it contained tricks we'd already published. Or it contained tips instead of tricks—clever, useful things involving our software, but without two key qualities. A great Cheap Trick saves money, but also has a certain aesthetic: it's a system-beater, it's a scavenger's delight, it's snake oil.

Is the well dry? we thought. Did all the good ones get used up last year?

Then Dana Wiser's submission arrived ("Poor Man's Scanner," page 32). One look at the photo of his Rube Goldberg operation—the tin lamp, the tissue paper, the inexpensive flatbed scanner doubling as a slide scanner—and we knew the well wasn't dry. Over the next few weeks tricks came in by the dozens.

The best 16 are reproduced in this section—new tricks, and new twists on old tricks. All of them win an *Aldus Magazine* sweatshirt, and the top 5 winners ("Big Tricks") each get their choice of Aldus software. In addition, we got some samples that didn't represent a new trick, but were just so appealing that we wanted to show them to you. They're in our Gallery of Cheapness on page 35.

Have a look. Something in these pages should produce a tingle in your pocketbook and a sly grin on your face.

CALL FOR ENTRIES

ALDUS MAGAZINE Design Contest

Announcing the First Annual Aldus Magazine Design Contest.

Show off your work! Win a trip to Venice, a color computer system, or software!

Don't be shy. We want to see the best work our readers are creating with Aldus products. That's why we're launching the First Annual Aldus Magazine Design Contest.

Our Grand Prize winner receives a choice of a weeklong trip to Venice—home of our namesake, Renaissance publisher and type designer Aldus Manutius—OR a full-color Macintosh or PC system. The winner in each category gets his or her choice of an Aldus software product (including the Silicon Beach Software line). And everyone who enters receives a specially designed Aldus Magazine Design Contest T-shirt.

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DOWN SLIDING

BIG TRICK

Create your own slides in PageMaker.

The lowest price for imaging a Persuasion slide is about $3 to $5, even at the deepest-discount slide service bureaus. If your budget won't bear that (or if you need results in a few hours), you can fake up homemade slides with PageMaker, some simple equipment, and a lot of moxie. The results aren't exactly high-end, but they'll do for some situations. We received two basic variants.

Example 1. Two readers submitted the idea of laser-printing onto acetate, cutting that up, and mounting the cut-up pieces in slide mounts. First measure your slide mounts and set up a template in PageMaker, leaving sufficient margins around each for mounting. You can probably fit 20 to 25 on a letter-size page. Then add your type and artwork (a type size around 6 points seems to work). Manually feed transparency film into your laser printer, and use the venerable spray-fix Cheap Trick to darken the toner—see July/August 1990, page 29. Then cut the individual slides out and mount them. The whole process is fast and the slides cost literally a few cents each.

Our Champion in this category, Jill Overton, takes the process one step further by adding cheap color. (Her samples appear in the Gallery of Cheapness on page 35.) Sometimes she starts by printing onto colored acetate. But after the slides are printed, she adds color either by taping on colored gels (she uses Rosco brand) or by simply drawing right on the slide with colored marking pens. Tacky, you say? Sure. But highly personal, and cheap. And they look surprisingly good when projected.

Jill Overton, Raleigh, N.C.; Brian Sooy, Elyria, Ohio

Example 2. If you have a decent-quality 35-mm. camera, PageMaker, and a laser printer, try this ingenious trick. Print out your slide copy, black type on white, on 8½" x 11" paper. Then prop each sheet up in a copy stand, point some bright lights at it, and take a photo with an orange or yellow filter over the lens. (Try Ektachrome 64 film, an f-stop of 8, and a shutter speed of 1/30.)

Then take your film to any quick-processing lab and—even though they'll look at you like you're crazy—ask for it to be processed as C-41 film, not E-6 (i.e., color print film, not slide film). When it comes back, put it in slide mounts. Each frame will have a pleasing medium-blue background with reversed-out white letters, since what you're actually mounting is a color negative. It's a very conservative and surprisingly handsome result. (You can even include photographs, "inverted" to a negative image, but the laser dot pattern will be apparent when projected.) Cost for 100 slides is around 20 to 25 cents each, and the whole process takes only a couple of hours.

Gary Dorn, La Crescenta, Calif.

Thrift, thrift, Horatio!
William Shakespeare, Hamlet

A penny sav'd 's a penny got.
William Somerville

HAND BINDING, PERFECTLY

BIG TRICK

Perfect-bind your own books, using easily available materials.

Small-run booklets are easy to produce on the laser printer. But what if they're too thick for saddle stitching (staples in the gutter)? Here's a solution.

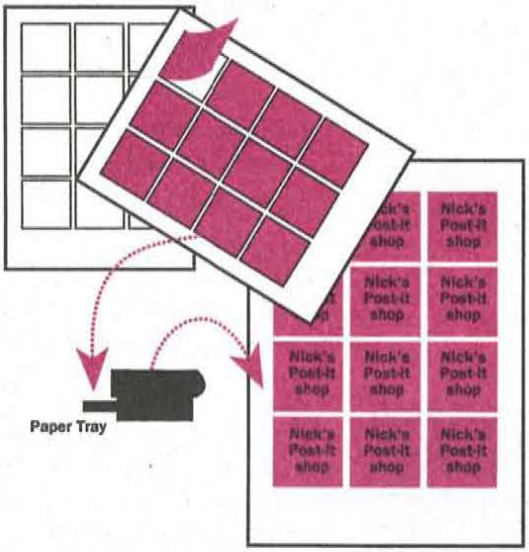
1. Print out as many copies as you need, double sided and collated. Stack them all atop one another, with a piece of scrap paper between each complete set. (Colored paper is easy to spot.) Jog them flush on all sides.

2. Set a weight (a brick works well) on top of the stack. Then apply padding compound (available at most printing supply stores; be sure to get white) to the gutter edge, using two coats if necessary.

3. When the compound has dried (typically overnight), slice the individual books apart with a straight razor or knife. Take care not to slice into a good page, although the bound edge is flexible enough to let the books bend backwards. Discard the separators.

4. The covers need to be wide enough to cover the front, back, and spine. Laser-print them on heavier stock, and score the two folds for the spine with a dried-out ballpoint pen or a butter knife. Attach them with padding compound or craft glue, and trim if needed.

William Donegan, Melrose Park, Ill.



PERSONALIZED POST-ITS

TRICK

Laser-print onto Post-It™ notes.

The ubiquitous Post-It note can be considerably more effective if it's personalized. Set up a letter-size page in either PageMaker or Aldus FreeHand, and draw a hairline box, with no fill, the size of the note you want to print onto. Clone or copy/paste to fit as many onto the page as possible. Print as many copies of this as you'll need.

If you're using Aldus FreeHand, select all the boxes and send them to a background layer; then, on an active layer, you can add your text and artwork to one box, then clone and position it over all the others. In PageMaker, you'll need to add the text and artwork, copy and paste, and then delete the boxes.

Now peel off blank Post-Its and stick them to the template sheet(s), sticky edge towards the top, and be sure to rub them down well. While this sounds like it should fall into the "do not try this at home" category, I've never lost a note inside my LaserWriter. (Editors' note: It worked fine in our one trial on a LaserWriter II NTX, but if anything goes wrong, don't tell the printer repairman that we recommended this.)

Lee Shiney, Wichita, Kans.

Economy . . . consists not in saving but in selection.
Edmund Burke

A NIFTY MAILER

TRICK

Create an economical return mailer.

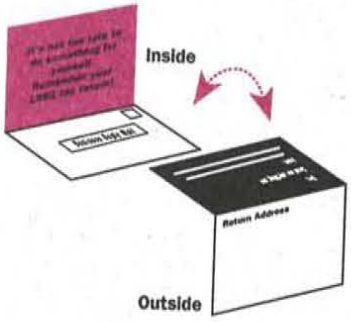
Almost everyone wants to save on printing and postage costs. Here's a great idea for a one-piece reply mailer. It could be printed commercially or fed twice through a laser printer.

The two elements on side A, upside down to one another, are an address area (preprint your return address, then handwrite the recipient's address or use a label, and affix postage); and a reply form for change of address, registration, or any other kind of customer reply. Folded on the dotted line, this is the outside of the outgoing mailer.

Side B's two elements, sharing the same orientation, are a message to your recipient and a business-reply-mail area addressed back to you. The customer fills out the form, detaches the bottom half, and drops it in the mail.

This could also be used as a magazine insert. The customer sends you back both halves with his order; you detach them and return the bottom half, creating an instant confirmation to the customer with a minimum of administrative hassle for you.

James S. Mosvick, Austin, Tex.



NO LINO? TRY A STAT

TRICK

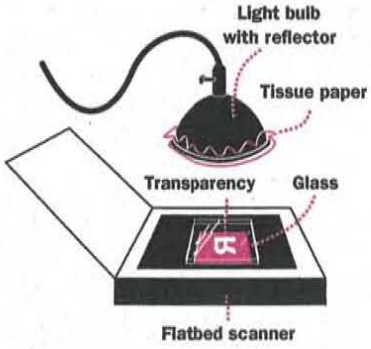
Achieve high resolution by photostatic reduction.

It's a reasonably well-known trick to reduce your laser-printed output on a photocopier to achieve a higher effective resolution. Copier output, though, isn't perfectly clean; dots blur, especially after a few generations, and streaks and specks are common.

Naturally, high-end imagesetter output is the best solution. But it costs money, and maybe there's no service bureau nearby.

Well, how about a print shop? Most have a stat camera, and charge only a few dollars for a stat. If you laser-print any line art or type at 300% of final size and have a stat made at 33.3%, you'll wind up with a very clean 900-dpi result.

Jeffrey A. Work, Independence, Ky



BIG TRICK

Make FPO 35-mm. scans on an ordinary flatbed scanner.

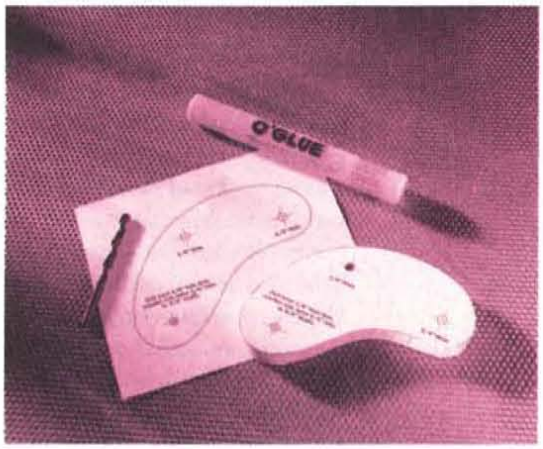
As our catalog shop considered switching over to PageMaker from conventional paste-up, one persistent question was: How could we get for-position-only (FPO) scans of 35-mm. color slides for our color separator to strip to? After some experimentation, we found a way to use our flatbed scanner.

Remove the slide from its mount and place it on the scanner bed; you may want to lay a piece of glass on it to keep it flat. Suspend an electric light directly above the scanner, with some tissue paper or frosted acetate to diffuse the light. Experiment with your setup: on one scanner, a 25-watt bulb inside a cheap metal reflector, about 7 inches above the scanner bed, worked; on another, a 100-watt bulb had to be only a few inches away. The results aren't publication quality, but they're fine for FPO artwork.

Dana Wiser, Ulster Park, N.Y.

Frugality is the sure guardian of our virtues.
Brahman proverb

Thrift is the Philosopher's Stone.
Thomas Fuller



REALLY REAL WORLD PAGEMAKER

TRICK

Create a template on the computer for cutting wood or metal.

Aldus FreeHand and PageMaker are well known for the precision they bring to drawing and layout—circles are perfectly round, lines are straight, measurements are precise. It's surprising, then, how infrequently that precision is taken into the "real world."

But it's very easy with either application to make a template for drilling or cutting materials. Dimensions, hole locations and sizes, borders for cutting, even text instructions can be laid out and laser-printed. Then just glue the printout onto the wood or metal to be cut (glue stick works well, since you don't want too strong a bond). After the work is complete, remove the template and sand the wood or clean the metal, to remove the residue.

Doug Reed, Arlington, Tex.

SCAN ANYTHING

TRICK

Try scanning anything you find, to make a background.

If you have access to a flatbed scanner, don't think you're limited to scanning photos and artwork—try laying almost anything interesting on the bed and see what you get. Look especially for things that have texture: fabric, torn or crumpled paper, aluminum foil. The results are often dramatic, and if you have a grayscale editing program, you can play with the results still further. An especially striking example: make a photocopy with the lid of the machine open, then crumple and uncrumple the resulting toner-covered sheet. Scan it and *voila!* faux marble.

Charlene Anderson-Shea, Honolulu, Hawaii

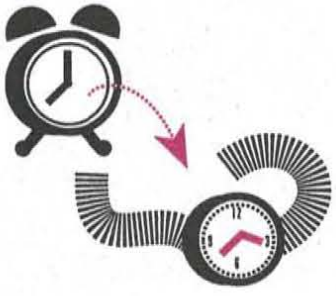
INSTANT ARTIST

TRICK

Customize your clip art.

This one seems basic, but it escapes many people. If you need an image that you don't want to draw from scratch, and nothing in your clip art library is right, think about customizing an existing image. It's often remarkably quick and easy—change an adult into a child by resizing and reproportioning; change a leaping tennis player into a kicking soccer player; change a truck into a bulldozer. Use your imagination, and piggyback on the clip art illustrator's expertise.

Evelyn Eisele, Simi Valley, Calif.



RESOLVING COLOR

BIG TRICK

Print on a desktop printer at double size, half resolution, then reduce on a color copier.

Even if you create separations on the desktop, color printing is expensive, and minimum run is often 1,000. However, the resolution of a desktop color printer like the QMS ColorScript may not be high enough for you. In that case, try printing your color illustrations on the ColorScript at double their final size but half the resolution (say, 65 dpi). Then reduce them to 50% on a good-quality color copier.

Lisa Page Prahl/Ramey, Seattle, Wash.

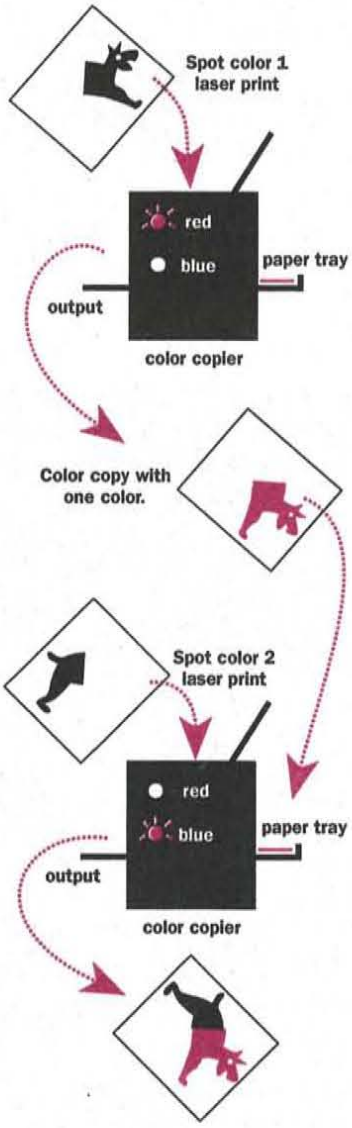
FUN WITH PENS

TRICK

Color laser art with marking pens.

A quick and dirty way to liven up a memo: Scribble with a highlighting marking pen or colored pencil over reversed-out type. Half your audience (if you're lucky) will think you have a color printer.

Michael E. Sivila, Oakland, Calif.



Continue the process for the number of colors you want.

MULTIPLE-PASS COLOR

TRICK

Print multicolor documents by running several times through a color copier.

Color copiers do a good job with spot-color art. But what if you're creating a PageMaker document and don't have a way to get color output in the first place?

The trick is to laser-print each color separately in black, using PageMaker's spot color overlay capabilities, and then photocopy repeatedly onto a single sheet of paper, specifying a different color each time. (This technique can be also be adapted to using a desktop color printer that only uses one color cartridge at a time.) Different devices have different tolerances for rerunning a sheet of paper, so you'll have to do some experimenting. For instance, using an HP DeskWriter, it was necessary to print the two colors one by one first, then run the page through the LaserWriter for the black elements; if there was LaserWriter toner on the paper, the DeskWriter had trouble grabbing it.

Be ingenious about pagination: if you're saddle-stitching, interleave the pages so that each spread has a different second color.

Kristofer H. Cruz, Bellevue, Wash.; Gregg Simon, Mobridge, S.D.

CHEAP CASSETTES

TRICK

Laser-print audiocassette labels, and affix them to the blank cards.

Simple, but not always obvious. Sure, you can design and laser-print labels for your audiocassettes (company training tapes, undercapitalized music ventures, etc.). But instead of just inserting a folded piece of paper in the case, create a template so you can glue the result onto the cardboard label that came with the blank tape. It makes the simplest label look much less homemade.

Susan Hare, Fremont, Calif.

COMPING COLORSCRIPT BLACKS

TRICK

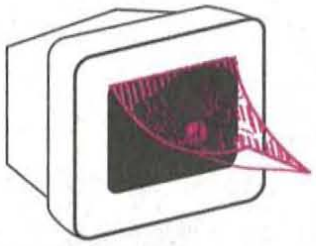
Use Pantone blacks plus straight black to simulate different finishes.

If you're creating a comp on a desktop color printer like the QMS ColorScript, it's hard to simulate the difference between a flat black and a varnished black—an effect often used on high-end projects like corporate brochures or annual reports. One solution is to spray varnish on the relevant areas yourself, but it's tedious and messy, and requires masking the unvarnished blacks.

An easy solution: use PageMaker's regular black for the matte black, but specify Pantone 5605 or 5467 for the glossy black. Both use substantial amounts of the four process colors, and will appear distinctly glossier on your comp.

Bob Canada and Genie Clinkenbeard, Terre Haute, Ind.

There can be no economy where there is no efficiency.
Benjamin Disraeli



THE WONDERFUL WORLD OF ACETATE

TRICK

Use acetate sheets in your laser printer or copier for a variety of uses.

Judging from our contest results, Aldus customers all over North America are going wild with acetate. Our winning entries fell into two main categories.

Scanner substitute. If you want to get a piece of traditional artwork "into the computer" but don't have a scanner, try photocopying the artwork onto acetate and pressing it onto your Mac screen, where you can trace it or use it as a guide. (Some readers use tape, while others have discovered that static electricity alone will hold it there.)

Among the possible uses are to recreate a map or existing drawing in Aldus FreeHand, or to wrap text around a graphic that will be stripped in traditionally (draw a rectangle, make it the color "Paper," and shape the graphic boundary to the acetate artwork). Or perhaps you prefer drawing with a pen, and then tracing on-screen with the mouse.

Mechanical tricks. Have some line art going directly on your mechanical that needs to be flopped? Print or photocopy onto acetate and—ready?—turn it over.

Want text to overprint a graphic that you can't put in PageMaker? Print or photocopy onto acetate and tape it on your mechanical.

Rowena L. Brooks, Charlotte, N.C.; Lou A. Carver, Spokane, Wash.; Karen Emanuelson, Richardson, Tex.; Richard Myers, Millville, N.J.; Timothy J. Ryan, Bedford, Mass.; Susan Schroeder, Houston, Tex,; Kimberly Ward, Hendersonville, Tenn.

THE GANG'S ALL SEPARATED

BIG TRICK

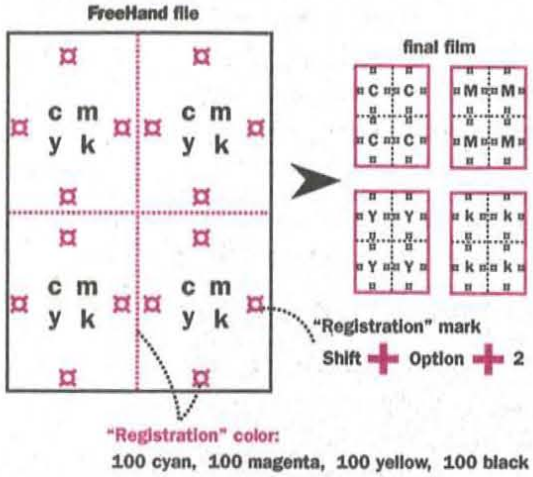
Gang-separate your Aldus FreeHand graphics.

You can save a lot in film-output charges by ganging several Aldus FreeHand graphics on a page. Here's how.

Once you've placed your graphics around the page, make a pseudo-registration mark (¤) by typing Option + Shift + 2. Define a process color called "Registration," made up of 100% of cyan, magenta, yellow, and black, and assign it to that character. Then copy and paste the character wherever you need registration marks. They'll appear on each piece of film, in perfect registration. (You can also add the color "Registration" to dotted lines separating the graphics, to show the strippers where to cut the film.)

One other benefit of this trick: The registration marks for each image are so much closer together than Aldus FreeHand's "true" registration marks (outside the live area) that film stretch becomes negligible—so if you have to rerun one plate due to a mistake, the registration will still be accurate.

Chuck Lazar, Chicago, Ill.



GALLERY OF

CHEAPNESS

No, these aren't winners in the Cheap Tricks Contest (with one exception). But each is a unique, eye-catching, or beautiful object that we wanted you to see.

Top left: Marty Bee of Sulphur, La., created this promotional piece by laser-printing the artwork, photocopying onto colored cardstock, and hot-gluing on the plastic bone.

Top right: This custom wine label was created by Greg Stevenson, Toronto, Ont. The various elements were laser-printed in stages, with each stage colored with Letraset's Color Tag system. Final pieces were glued to a Japanese paper stock, and the finished labels were pasted onto wine bottles which had had their labels removed.

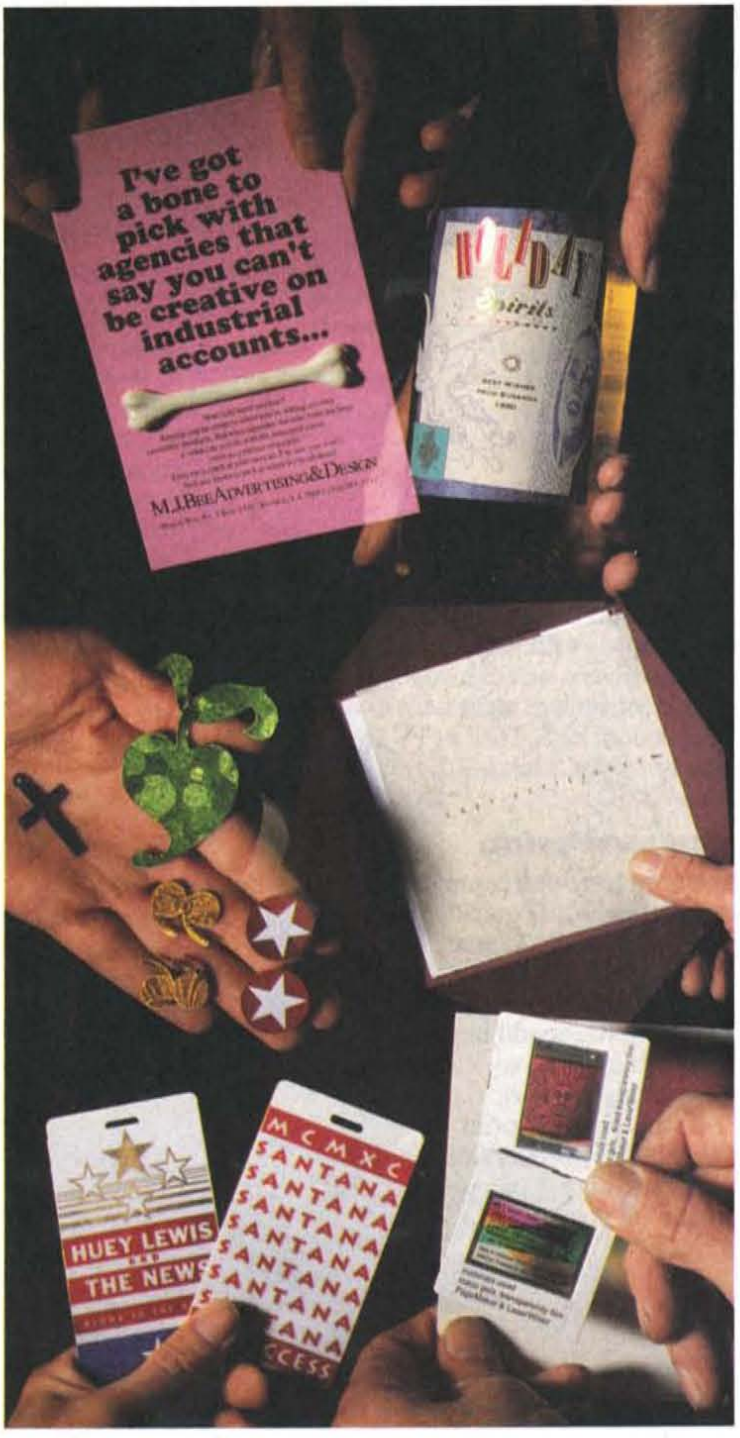
Left center: Zapf Dingbat jewelry allows you to "instantly attract other desktop publishing individuals at parties," according to Lauren Gee of New York, N.Y. She printed the characters at a large point size onto cover stock, then glued foil origami sheets onto the back and cut around the shape. Then she glued the results onto backs for earrings, pins, and tie tacks, purchased at a costume-jewelry shop.

Right center: This is part of a group of promotional materials created by Dennis McCann of New York, N.Y. He used a combination of offset and laser printing onto fancy stock, and then folded them ingeniously, sealing some with ribbon, others with laser-printed custom seals.

Bottom left: S. Suttle Taggart, of San Francisco, Calif., laser-printed the artwork for these backstage passes, used Letraset's Color Tag to add color, then laminated them.

Bottom right: These are some of Jill Overton's homemade slides. See "Down Sliding" (page 30) for production details. As long as we were shooting a color photo, we couldn't resist throwing these in.

Men do not realize how great an income thrift is.
Cicero



Five reasons to buy Printware today and love your high-res printer tomorrow.

Other printer manufacturers may turn your head with fast talk and slick sales pitches. But for longer-lasting satisfaction, you'll be happier with a 720 IQ Laser Imager from Printware. Here's why:

▶ True high res, not a substitute.

The 720 IQ contains a laser engine designed specifically for 1200 dpi imaging.

AaBbCc

Printware 720 IQ: 1200 dpi

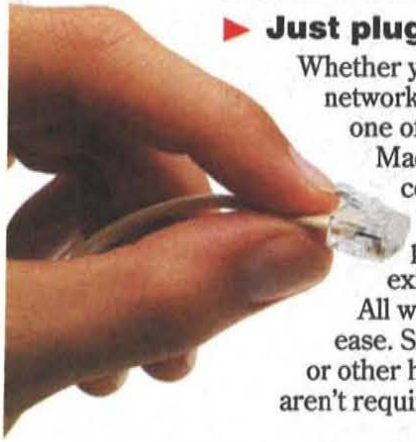
Other printer manufacturers offer you "souped up" 300 or 400 dpi engines which only imitate high resolution. That's not the same, and we bet you'll be able to tell the difference.

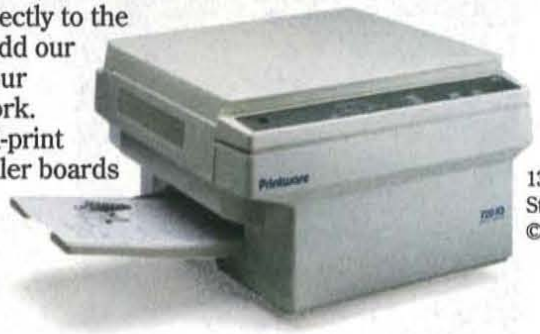
▶ We're PostScript-compatible.

The 720 IQ speaks PostScript® like a native. So you can run PostScript software smoothly, directly from the application. You will never need to mess with print utility programs, special drivers, or other time-consuming and inconvenient steps which delay page production. EPS, TIFF or PCX graphics, Type 1 or Type 3 fonts—they're no problem with a 720 IQ.

▶ Just plug-and-print.

Whether you have one computer or a network, the 720 IQ quickly becomes one of the family. Connect your Macintosh, PC and/or UNIX computer directly to the 720 IQ, or add our printer to your existing network. All with plug-and-print ease. Since controller boards or other hardware aren't required, your computer remains intact. The 720 IQ sells for $13,990, and includes everything you'll need to be productive and printing from day one.





▶ Reproduction-quality all the way.

Go ahead, throw away your trusty black marking pen. You'll never have to touch-up your camera-ready pages again. The 720 IQ is famous for having the blackest blacks of any laser printer—no pinholes, no flaky toner and no disposable cartridges. Look at a Printware sample under a magnifying glass. You'll see the difference.

▶ Lowest cost-per-page.

A recent computer publication ranked the 720 IQ lowest in a cost-per-page comparison of 19 leading models. At just 4¢ per page—including consumables *and* equipment—you can easily save a bundle. Compared to service bureau charges or expensive toner cartridges, the 720 IQ is *the* cost-effective choice.

If you're confused about what to look for when evaluating high-resolution printers, call us at Printware. We give you straight answers, not mumbo-jumbo. Compare the 720 IQ to the competition and be confident you're making the right choice.

See for yourself—call Printware today and request a sample page:

1-800-456-1616 ext. 105

1385 Mendota Heights Road
St. Paul, MN 55120
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Printware

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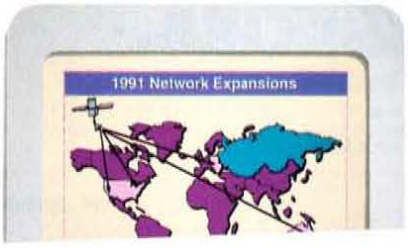
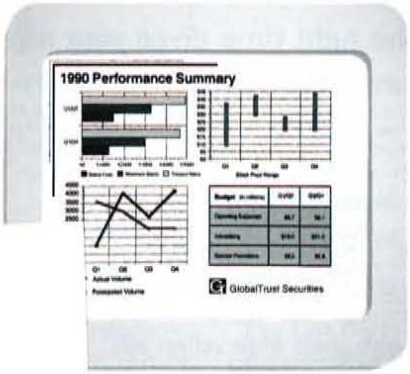
Get people to see things your way.





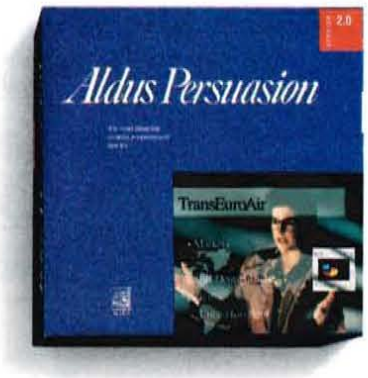
matically.

Introducing New Aldus Persuasion for Windows.

No other presentation software is as automatic as new Persuasion® 2.0 from Aldus. But what do we mean by automatic?

Perhaps a look at the process would help. Step 1: Choose one of the 55 pre-designed AutoTemplates. Step 2: Put your thoughts into the built-in outliner; Persuasion then automatically formats your outline into fabulous finished visuals. Step 3: Now print overheads, 35mm slides, or handouts. That's it.

However, Persuasion doesn't



stop there. It's such a complete business tool that it also includes word processing, drawing tools, charting and graphing capabilities, and even a slide sorter. Plus, you can import graphics, word-processing, or spreadsheet files.

With a combination of features like these you can easily create, organize, and embellish your own custom presentations. And, the Windows environment makes it all easy to learn, understand, and use.

Once you do, you'll want to call upon the powers of Persuasion 2.0 every day for any type of meeting—formal or informal. After all, success with Persuasion is virtually automatic.

ALDUS®

The Creative Edge in Business

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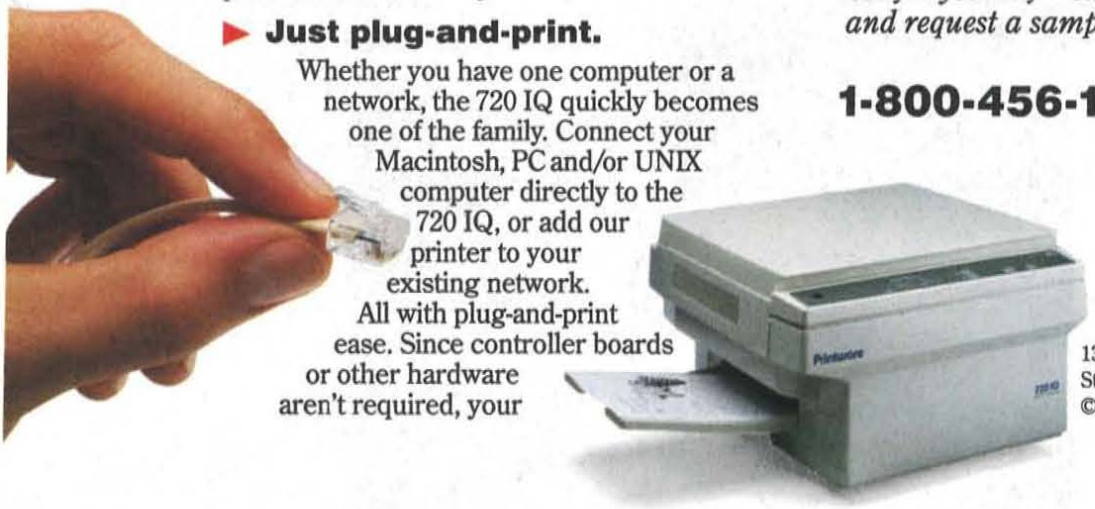

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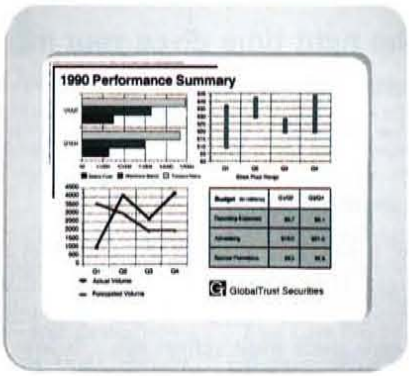
Get people to see things your way.



Automatically.

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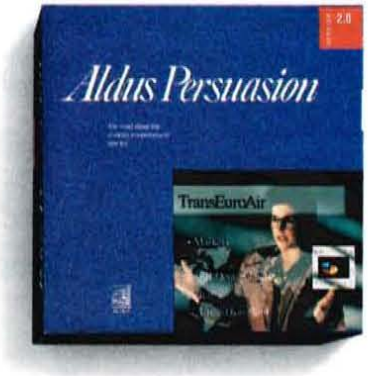

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TYPE: THE VISIBLE VOICE

The right font at the right time gives your message "stage presence."

BY JOHN MCWADE

The task of a designer is to translate the spoken word into visual language. This is more complex than just writing—or typing—the words. When working with text, the type itself must reflect the speaker's changes in tone or topic, as well as convey a sense of stage presence. When you change the font (or combination of fonts), or size, or other aspects of the type, you'll change the character of the message.

No type font is always the right one—a font's effect changes when the words change. The idea—and this takes practice—is to match the type tone to the purpose of the message. Look at the variations below. The first example is an ad the way it appeared in the newspaper.

This article is reprinted from the bimonthly *Before & After: How to Design Cool Stuff* (331 J St., Suite 150, Sacramento, CA 95814-9671; 916-443-4890); John McWade is *Before & After*'s publisher and creative director. "Type: The Visible Voice" is a trademark of *Before & After*. Chevrolet and Lumina are registered trademarks of General Motors Corporation.

Topic 1
Headline wants to draw your interest. Did it? Font: Times Roman bold italic.

Topic 3
The semi-fine print; another font: Century Old Style. Some say you can't mix serif fonts; it's true sometimes, but not often enough to be a rule.

Red-hot deals at every GM Division

CHEVROLET

"The Last Great Deals of the Decade"

• Get low 4.8% A.P.R. GMAC financing[1] for up to 48 months on the hot new Lumina sedan and coupe • Special GMAC financing available on most other models from as low as 6.9% A.P.R. to 10.9% A.P.R.

Topic 2
Total change of subject, thus total change of font. Futura condensed extra bold caps.

Topic 1A
A thought similar to the first, so same font; but more personal, thus the smaller size and quotes.

Red-hot deals at every GM Division

CHEVROLET
"The Last Great Deals of the Decade"

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Less Than Bland, This Is Nothing

In this all-Helvetica setting (10-pt.), the look and feel of the ad betray its message. Red-hot deals? Special financing? The words are there, so what's missing? The visual cues, which would give the ad a voice and a stage presence. We respond to type as we do to real life: Big means *important*; bold means *listen*. A 6' 8", 300-lb. pro linebacker is big and bold; in our doorway he would have our attention before saying a word!

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This Setting Has the Appearance of Authority

This words haven't changed, but this ad comes straight at you. The headline and company name—in Futura condensed extra bold—stand rock solid, absolutely motionless (due to the centering) and convey the feeling of a company you can lean on confidently. There's no need to set the name *Chevrolet* in a different font; tinting it dark gray sets it apart, while retaining the type's forcefulness.

RED-HOT DEALS AT EVERY GM DIVISION

Chevrolet

The Last Great Deals of the Decade

• Get low 4.8% A.P.R. GMAC financing[1] for up to 48 months on the hot new Lumina sedan and coupe • Special GMAC financing available on most other models from as low as 6.9% A.P.R. to 10.9% A.P.R.

Energy, Motion, Urgency

With added italics and capitals, the Futura condensed extra bold headline becomes as vigorous as a simple statement can get. The name *Chevrolet* is set in a virtually opposite font, Century Old Style, which creates a strong—and desirable—contrast between the two kinds of information. But Century, a light, serif font, needs the black box to give it strength to stand up under that headline.

Red-hot deals at every GM Division

CHEVROLET

The Last Great Deals of the Decade

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A Clear, Confident Statement

The headline font, Century Old Style, is an American classic. No one would dispute its authority as used here, even though the Futura font beneath it is much bolder. Changing "The Last Great Deals . . ." to Futura condensed extra bold italic gives that line more importance than it had before. The line must remain much smaller than the headline and the company name, to avoid overpowering them.

Red-hot deals at every GM Division

CHEVROLET

The Last Great Deals of the Decade

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Laser Printer Basics

This ad is set entirely in Times Roman and Helvetica, standard fonts on virtually all laser printers. Times and Helvetica are excellent typefaces but have very little contrast in weight. A change in tone, therefore, is more difficult—it must be made primarily by varying the type size, using uppercase letters, or reversing the type. In this case, the change is fairly easy; only the name *Chevrolet* lacks the *pow!* of the original ad.

RED-HOT DEALS AT EVERY GM DIVISION

Chevrolet

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Uppercase Helvetica Is Poor for Headlines

An attempt to duplicate the force of the original ad falls short. Uppercase Helvetica, even in bold, has no muscle; it's too—what?—thin, sprawled out, each character detached from the others. Helvetica is a beautiful font but it doesn't work well in display advertising—it speaks best once introductions have been made; in other words, in text, captions, and other low-key copy.

Red-hot deals at every GM Division

Chevrolet

The Last Great Deals of the Decade

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But Reversing the Head Restores Some Oomph

If you're stuck with Helvetica, though, considerable strength can be gained by reversing the headline. Now the black box does all the work of drawing the eye and setting the headline apart from other copy. The word *Chevrolet* in upper- and lowercase Helvetica is certainly easy to read—it's helped by the empty space on either side—but it looks generic; there is nothing to distinguish it as *worth* reading. Ironic, but common.

Adorable puppies for sale.

FANNY'S PET SHOP

Cuddly Cockers, Beautiful Beagles

• For the next two weeks we're having a special sale—all our puppies have been marked down 20%. They're four to six weeks old and all have had their first shots. They're irresistible! Now's the time to buy.

Identical Setting, Different Topic

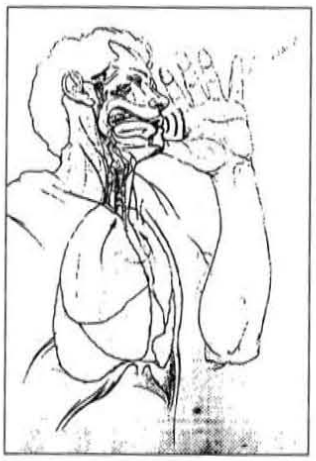
The format of this ad is identical to that of the ad on the lower right of page 38. Was your response different? Of course it was—puppies aren't cars. The no-nonsense tone of the typography is just as effective as before, however; there is no mistaking the sense that Fanny is running a good pet shop. If the copy said, "Fanny's—a great pet shop!" you'd tend not to believe it. The type can say it, though, and it works.

VISUALIZING ASTHMA

The creation of a complex medical infographic in Aldus FreeHand.

BY STUART SILVERSTONE

When editors at *U.S. News & World Report* decided to run a special report on asthma in its science pages, staff illustrator Matt Zang was the perfect choice to create the accompanying infographic. Besides holding a bachelor of fine arts degree from the University of Michigan, Zang received two years of medical training as part of his medical illustration education at the University of Texas Health Science Center in Dallas. Later, he worked as a medical illustrator at Rutgers University and as a graphics journalist at *Insight* magazine before joining *USN&WR*.

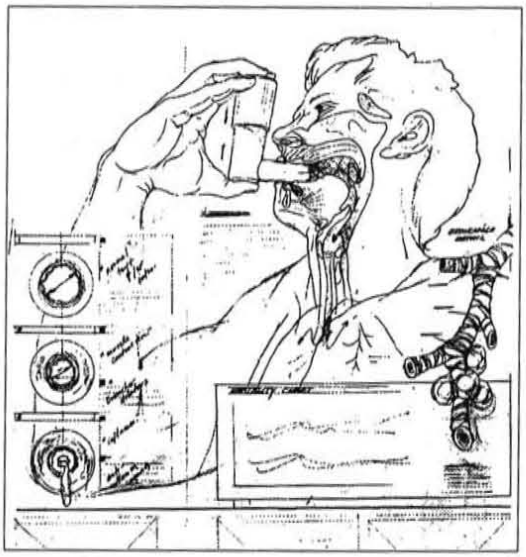


"They said the asthma graphic would be the lead art, without any photo, and they wanted a dominant image to carry the spread," explains Zang, who now creates infographics for a variety of news subjects at the weekly magazine.

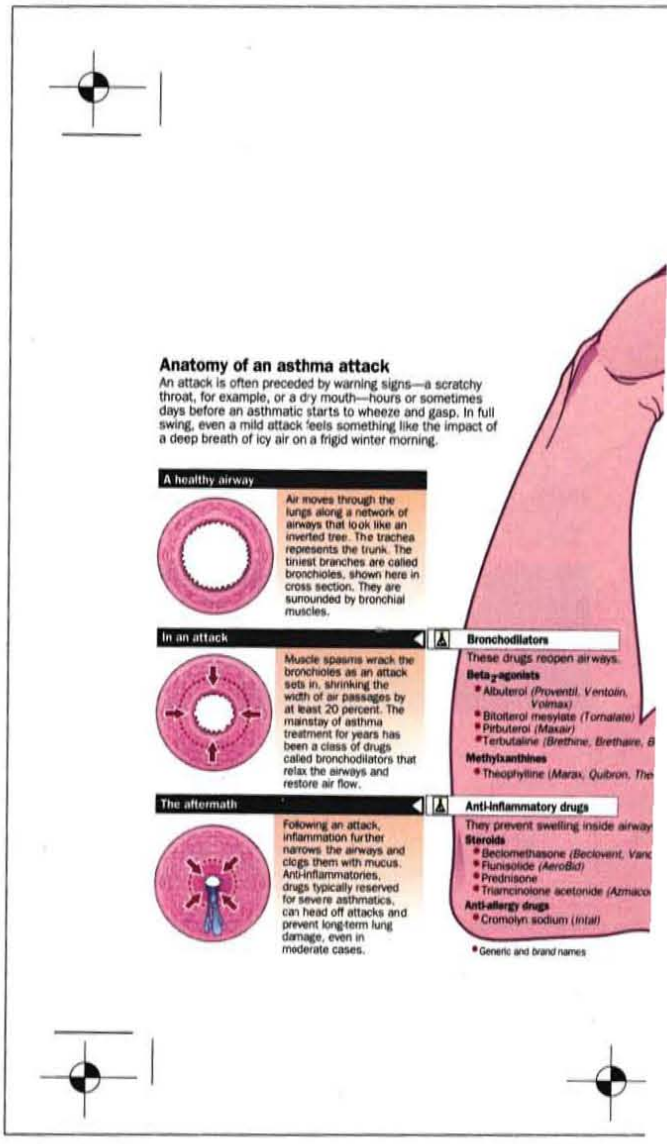
1. Reusing an image

In creating an infographic such as this, Zang works closely with the story's science writers, who are also trained in various technical areas. In this instance, they discussed whether the graphic should include a closeup of the bronchial passage, realizing that "most people don't know what happens inside the body."

When Zang received this assignment, he immediately remembered a graphic he created last year on the mechanisms of the voice, which included a drawing of a man's upper torso. Zang simplified this drawing by deleting the parts of the throat that illustrate the speech process as well as other unnec-



TYPICALLY, ZANG WORKS OUT AN ILLUSTRATION BY HAND (RIGHT), THEN SCANS AND TRACES IT IN ALDUS FREEHAND. FOR THIS ASSIGNMENT ON ASTHMA, HE ADAPTED AN ILLUSTRATION (ABOVE) HE HAD CREATED LAST YEAR ABOUT THE VOICE.



essary details. He then removed the arm and the hand from the voice graphic and inverted the illustration horizontally to better fit the asthma layout.

2. Scanning a hand sketch from a photo

In order to better understand the hand and arm he wanted to add, Zang took a Polaroid photo of his own hand holding a glue-stick cylinder that was about the size and shape of the inhalers used by asthmatics. He then traced the photo, using a soft pencil on a tissue paper overlay, and photocopied his tracing to produce heavier lines on opaque paper. Then he scanned that and used the scan as a guide for tracing in Aldus FreeHand.

3. Constructing layers

In Aldus FreeHand, Zang placed the older "voice" drawing on a background layer, and placed the scanned Polaroid-based sketch on a higher, inactive layer, coloring it bright blue. Then, on a layer between these two, he drew the new parts of the asthma illustration. "It seems like a strange way to do it," says Zang, "but it's the best way for me to draw while also viewing two different reference images." Since the scanned sketch contained very thin lines and was saved as a bitmap, Zang had no difficulty seeing through it to the new lines he was drawing underneath.

While drawing an illustration, Zang uses many layers to keep track of elements. He works on the same layer until he encounters a problem, then moves to a new layer, often ending up with as many as 25 separate layers.

4. Drawing for appropriate realism

"It's important the my drawings remain fluid and not look like they were done on a computer," says Zang. He uses the pen tool for most of his work. "I like to keep a drawing loose and active by keeping most of the lines curved. In this case, it's a person—and there aren't any straight lines on a person."

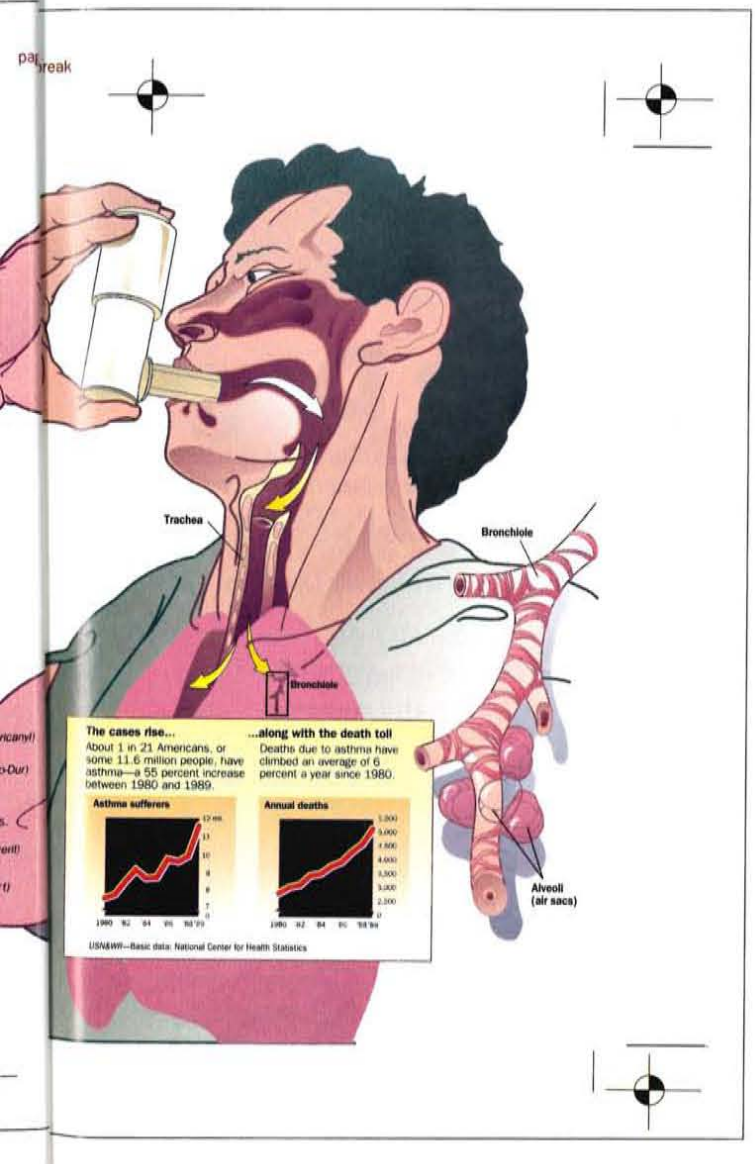
5. Rendering for shadows and volume

Zang visualizes the lighting as coming from the upper left, at approximately a 45-degree angle. He often shades objects from dark edges to light interiors. "I like to give everything volume—as a cylinder, a sphere—and to do it simply without complicating the image, by controlling the fills, putting the highlights in the proper place," he says. Zang also uses reflected light, to cast shadows on whatever surface an object is sitting on, to give it form. "Otherwise, everything looks flat and not very understandable." To give parts of the body more definition, Zang adds a continuation line after a shadow, such as the brow in this figure, in what he calls "simple delineation for more realism." He also advises keeping gradations in the same color family in order to reduce their breakup, and to keep graduated fills consistent throughout a drawing at the same angle, which is less confusing. Zang also takes advantage of Aldus FreeHand's ability to paste inside for fills, without having to worry about controlling the fill's edges.

6. Designing a layout

This illustration was an interesting graphic design problem for Zang in that it had a little bit of everything—a big dominant image, many little images to be incorporated, and text that directly related to two of the small graphics. "That's what made it compliçated," Zang says. "It's difficult to bring all of those things together and still make it easy to move through the information visually."

"I always rough out a design before I start," he adds. "I don't start with a bunch of elements—I



AT LEFT IS THE FINISHED INFOGRAPHIC AS IT APPEARED IN *USN&WR*. ZANG ORGANIZED IT ON 23 LAYERS. DESPITE THE APPARENT COMPLEXITY OF THE GRAPHIC, IT OCCUPIED ONLY 97K IN ALDUS FREEHAND 2.02.

"My DataPak Saved the Day."

Have you ever had one of those days when it seems like you're spending all of your time putting out fires?

At MASS Microsystems™, we understand how a low cost storage solution for your ever expanding business needs can really make a difference.

As the undisputed leader in removable cartridge drives, we've made it our business to make certain that your business is never in jeopardy.

With the DataPak™ you get infinite storage capacity with the performance of a fixed drive, all with reliability, efficiency and economy – regardless of your storage requirements. Each removable DataCart™ cartridge translates into 45MB (and now in 88MB) of accessible storage – which can be taken anywhere at a moment's notice.

It's not surprising that the DataPak has won the acclaim of the entire industry; including distinguished awards from MacUser (1989), MacUser Europe (1988), and MacWorld (1989, 1990). It's the one dependable, high performance removable cartridge drive that can handle even the most challenging storage requirements, whatever your business or profession. From small business to the exciting world of desktop publishing, the DataPak can handle it all!

To get the complete story on how DataPak can play an important storage role in your business, call today to get the name of a dealer near you.

And now you can get more storage bang for your buck! DiskDoubler™, the data compression utility by Salient™, is now shipping with every DataPak.

Now Available!
DataPak 88 - Double Capacity 88MB Drives

MASS microsystems

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408/733-5499 FAX

SyQuest

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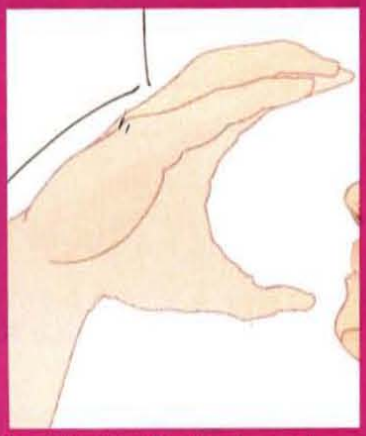
ANATOMY OF A HAND

A quick Polaroid, traced by hand, then photocopied and scanned.

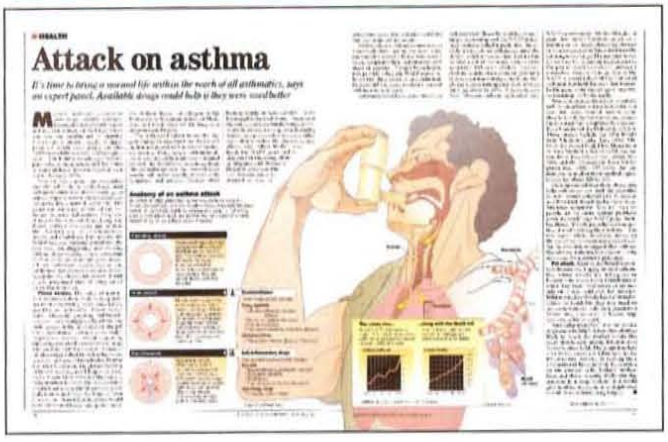


Traced in Aldus FreeHand using the combination tool.

Continuation lines help define the object's form.

Shadows provide depth.

Graduated fills are all oriented in one direction, reflecting a common light source.



Attack on asthma

It's time to bring a normal life within the reach of all asthmatics, says an expert panel. Available drugs could help if they were used better

THE FINAL LAYOUT FROM THE MARCH 4TH ISSUE OF *U.S. NEWS & WORLD REPORT* GRACEFULLY INTEGRATES TEXT AND GRAPHICS.

start with a design concept, where all those elements can work together, without looking cluttered. There's a lot of information to present here. The graphic must be detailed enough to be interesting. But the last thing I want to do is overcomplicate it and ruin the reader's understanding—so they won't ever turn to the magazine's science section again."

Stuart Silverstone is a graphics consultant and designer in Washington, D.C. He is a frequent contributor to Aldus Magazine.

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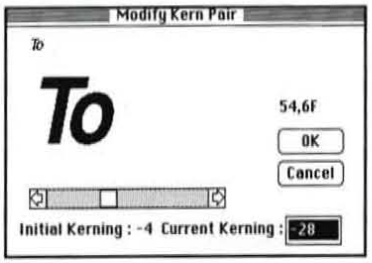

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ALDUS PAGEMAKER Q & A

Placing Excel charts, indexing names, and making fractions.

Here are the answers to some questions recently asked about Aldus PageMaker. If you have a question, or would like to share a tip, please write us: Editor, *Aldus Magazine*, Aldus Corporation, 411 First Avenue South, Seattle, WA 98104-2871. Please include your name and phone number in case we need more information. If we print your tip, we'll send you an *Aldus Magazine* sweatshirt.

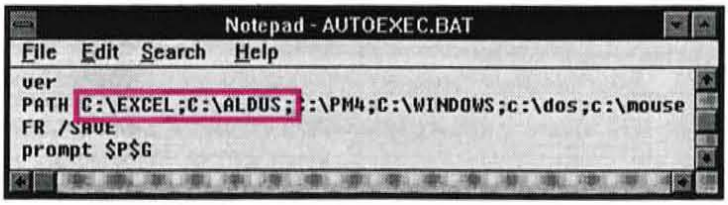
PC (4.0 ONLY)

When I place a Microsoft Excel chart, I get the error message "Unable to locate Excel in the current path." What's going on?

Several of PageMaker's import filters do a lot more than simply import text and graphic files. When you place a chart created in Excel, PageMaker's Excel filter launches Excel, where Excel replots and draws the chart before PageMaker places it. So any changes you've made in Excel are updated automatically when you import the chart into PageMaker.

If Excel is not on your system, or if the Excel subdirectory is not listed in the path statement in AUTOEXEC.BAT, PageMaker's Excel filter will not be able to start Excel, and the filter returns this error.

Before you place an Excel chart, make sure Excel is properly installed on your system and is included in the path statement. If Excel is installed on your machine but not listed in the path statement, use Notepad to open AUTOEXEC.BAT and type in the subdirectory where Excel is located (see illustration below).



PC (4.0 ONLY)

When I start PageMaker 4.0, it tells me that it can't find several files that end with DLL. I checked my ALDUS subdirectory, and all the files are there. How can I tell PageMaker to find them?

Most likely, the ALDUS subdirectory is not listed in the path statement of the AUTOEXEC.BAT file. Using the Aldus Setup utility, take a look at the AUTOEXEC.BAT file and check whether or not "ALDUS" is listed. If it's not, use Notepad to add the drive letter, a colon, and "\ALDUS" to the path statement (see illustration at bottom left).

PC (4.0 ONLY)

When I enter story view, all the text appears as greeked letters. What's wrong?

You may have selected a font that has no screen font to display. If you're having trouble with how text is displayed in the Story Editor, you can change the story view "Font" and "Size" options in the "Preferences" dialog box.

If you are not sure which fonts have screen fonts associated with them, check the Fonts utility under the Control Panel. Also, if you're running a type manager such as Adobe Type Manager, make sure that it is turned on and running correctly.

PC (4.0 ONLY)

When I pull down the "Font" submenu, I see only 27 fonts listed, even though I have many more installed on my system. Why?

The pull-down menus in Windows 3 are restricted by monitor size and resolution. For example, a standard VGA screen can display a maximum of 27 entries. To access the rest of your fonts, you'll need to use the "Type specs..." command.

PC/MAC (4.0 ONLY)

Sometimes when I try to rotate text, the menu choice is grayed out. Why can't I get it to work?

Text rotation works only on stand-alone text blocks—PageMaker cannot rotate threaded text blocks. To check if a text block is threaded or not, click on it with the pointer tool. The loops in the top and bottom windowshade handles will be empty if the story is unthreaded. If either isn't empty, you'll need to unthread the text so that you can rotate it: select it with the pointer tool, cut, then paste the text back on the page. (If you paste by pressing Command + Option + V on the Mac or Control + Shift + P on the PC, the text block will paste exactly in its original location.)

Another instance in which PageMaker cannot rotate a text block is when the text is open in the Story Editor. To check if this is the case, look in the

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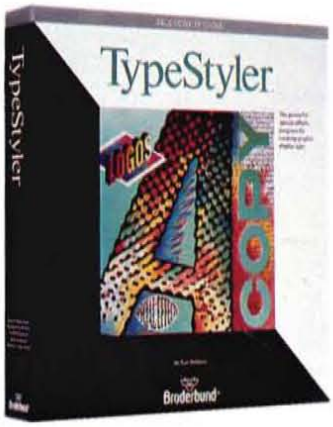

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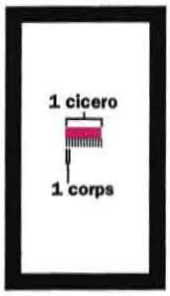
Windows menu to see if the story is listed. If it is, choose it and close its Story Editor window, and then go back to layout view.

PC/MAC



What is a cicero?

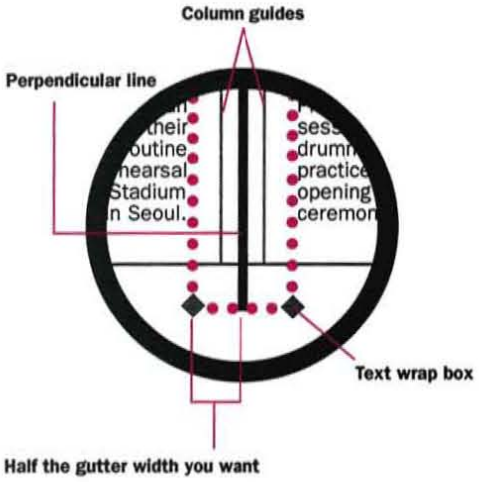
A cicero is unit of measure in the Didot system, used mostly in France and several other European countries. Just as 1 pica is made up of 12 points, a cicero is divided into 12 equal parts, called corps. A cicero measures 0.178", or 12.8 points, which is slightly larger than 1 pica.

The measurement system PageMaker uses can be set in the "Preferences" dialog box. However, if you want to use another system in one instance without resetting the preferences, you can enter the measurements directly in a dialog box. For example, type "4.25i" for 4.25 inches; type "2p6" for 2 picas, 6 points; or type "3c4" for 3 ciceros, 4 corps.

PC/MAC

How can I make a gutter between columns that is wider than the other gutters on the page?

In the "Column guides" dialog box, enter the width of the narrowest gutter on the page for the "Space between columns." Then use the perpendicular-line tool to draw a vertical line down the center of the gutter you want to make wider. (It's helpful to turn off "Snap to rulers" and "Snap to guides" so you can drag the line without it "sticking" to the existing column guides.) Next, with the line still selected, choose "Text wrap..." from the Element menu, click the top-center "Wrap option," and, in the "Standoff" boxes, type in a left and right standoff, each equal to half the gutter width you want. Assign the line a weight of



"None." The effective result is a wider gutter. (Note: If you're using version 4.0 and you want the wide gutter on every page, put the rule on a master page.)

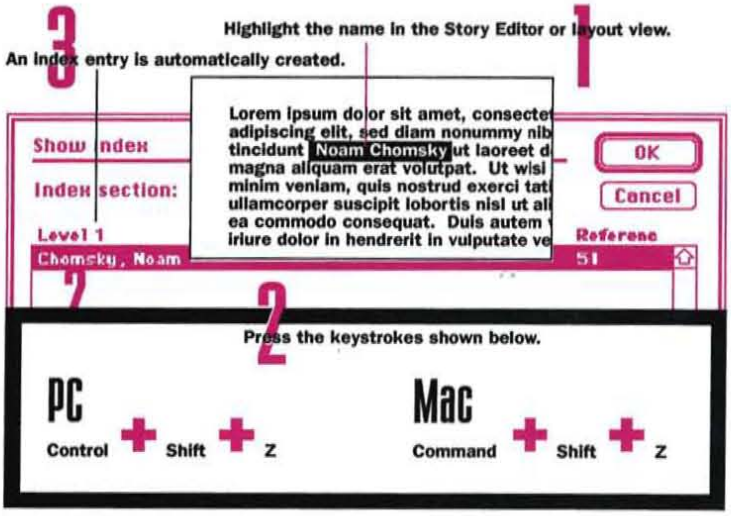
PC/Mac (4.0 only)

My publication contains a number of personal names, and I want to index them last name first. Is there an easy way to do this?

Yes, PageMaker 4.01 for the Macintosh and PageMaker 4.0 for Windows automate the process. In the Story Editor or layout view, simply highlight the name with the text tool, and then press Command + Shift + Z (Mac) or Control + Shift + Z (PC). An index entry is automatically created in the form "Last name, first name."

If a name has two parts you want treated as a single unit, you'll need to add a nonbreaking space between them so PageMaker knows where to split them. For instance, to have "Leonardo da Vinci" indexed as "da Vinci, Leonardo," change the word space between "da" and "Vinci" to a nonbreaking space (Option + spacebar on the Mac, Control + spacebar on the PC).

It may be that the names in your publication are already last name first—say, an alphabetical list of authors or a class roster. As long as the names are separated by semicolons or carriage returns (as they usually would be), PageMaker will recognize that they're already in reverse order and won't turn them around; they'll still be indexed last name first.



For more information on indexing personal names, see the PageMaker 4.01 *Release Notes* (the online document supplied with the Macintosh version) or page 189 of the *PC PageMaker Reference Manual*.

PC/Mac (4.0 only)

When I import tables from Microsoft Excel or another spreadsheet program, I lose formatting. Is there a way

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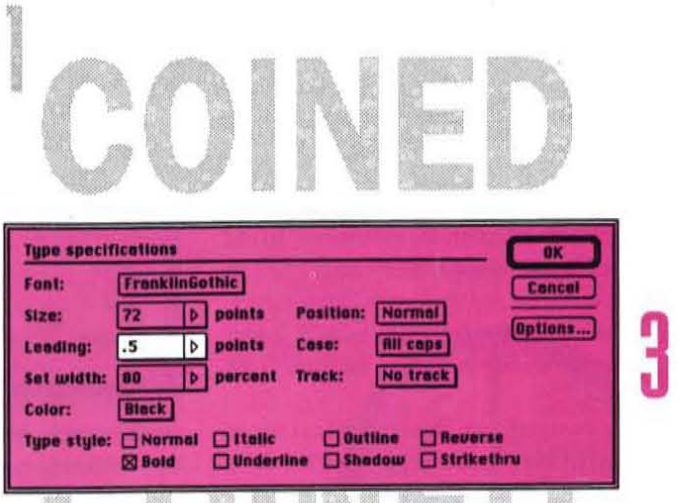
ZOOM TEXT IN PAGEMAKER

Allen Wagner, a member of Aldus' Technical Support group, discovered this slick way to create a "zoom text" effect (similar to the effect you can apply to text in Aldus FreeHand). The idea is to take a series of lines of identical text and make every other line invisible. Then you select the entire text block, and specify a very large size (e.g., 72 points) and very small leading value (.1-.5 point). The lines of text will overlap, offset by the leading value you specify, with black text alternating with white. Here's an example:

1. Type a word you want to zoom, then copy it. Press Return and paste it, at least 6-8 times. Make sure that the spaces before and after the paragraphs are set to 0 in the "Paragraph specifications" dialog box.
2. One by one, select every other line of text and apply "Paper" from the Colors palette. Make sure the very last line of text is black.
3. Select all the text and choose the "Type specs..." command. If you haven't already done so, enter a large point size in the "Size" box and then enter a fractional leading value in the "Leading" box (try .5 point).
4. Click "OK." Because the leading value is so small, you'll have to redraw the screen by choosing the current page view to see the effect.

This is the basic procedure, and there are lots of variations. For example, try altering the leading value, changing the size of text, adding more lines of text, or changing the color of each line of text. Note: Selecting the text can be tricky—the text block is smaller than the type itself. Try double-clicking on the baseline of the frontmost type.



In this example the black value of each word was reduced by 10%.

Here the size of each word was reduced by 5 points.

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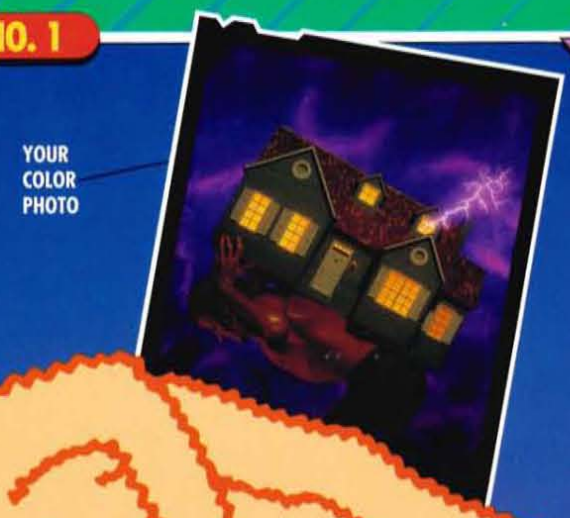

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to set up the link options so that my changes in the spreadsheet are updated in my PageMaker publication?

Most spreadsheets can save their files as text-only, or ASCII, files. There is no formatting saved with text-only files, so they import with PageMaker's defaults for that publication. To assign formatting to the text as the file is imported, you can use style tags. Insert a blank column at the far left of your spreadsheet, and enter a style name enclosed by angle brackets (< >) wherever you want a formatting change. Save the file as text-only.

In PageMaker, make sure you've defined styles with the exact names you used in the spreadsheet. Then place the file with the "Read tags" button checked. The styles whose names you used in the left column of the spreadsheet will be assigned to the imported text.

To set the file to be updated, select the text block with the pointer tool, choose "Link options..." from the Element menu, and check "Update automatically." Then, after you make a change in the spreadsheet, save the file again as text-only (using the same filename). Now, whenever you launch the publication, PageMaker will see if the text file has been changed by checking the date and time of the last modification. If it has, PageMaker will update the publication with the new text file. Because the text file includes style tags, PageMaker will format it automatically. (Note: When you change any of the formatting in PageMaker, be sure to do it by editing the styles; changes made directly to the text block will be lost when the file is updated.)

MAC (4.0 ONLY)

I just installed PageMaker 4.01 on my Macintosh, and when I choose "Print..." I no longer have the same printer choices I had in PageMaker 4.0. Did I install the program incorrectly?

Probably not. When you select APDs to be installed with PageMaker 4.01, PageMaker looks in the System folder for the Aldus folder. If there is no APDs folder within the Aldus folder, the Installer will create one, and put in whatever APDs you selected for installation.

However, you may have moved your APDs folder from the Aldus folder to the System folder so that PageMaker 3.x and 4.x could share the same APDs. If so, locate both the APDs folders on your machine, and move the contents of the APDs folder in the Aldus folder into the APDs folder in the System folder. Then throw away the APDs folder (now empty) that was in the Aldus folder. The Aldus Prep file from the Aldus folder should also be put in the System folder, if it's not there already.

PC/MAC

I just got some special letterhead paper for my laser printer, but don't have a special paper tray for it. The paper is smaller than letter size, and when I print it out, the whole page prints off center. What can I do?

When PageMaker prints a page, it centers the dimensions of the page on whatever paper size is selected in the "Print" dialog box. There are two ways to print on a paper size (including envelopes) that is not listed in the "Print" dialog box. One is to specify letter size paper when laying out the page, and then position your smaller page on it top-aligned but horizontally centered. For example, if your letterhead was 6.5" x 8", you'd set up 1" left and right margins, a top margin of zero, and a 3" bottom margin. Then manually feed your letterhead through the center of the feed slot.

What if your publication is already laid out with a smaller page size? First, calculate half of the difference between your page width and letter width, and drag the zero point that distance to the left of the page. (In the 6.5" x 8" paper example,

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you'd move the zero point 1" to the left.) Then choose the "Print..." command. In PageMaker 3.x, check "Tile" and "Manual"; in PageMaker 4.x, click "Options..." and check "Tile" and "Manual" in the "Print options" dialog box (manual tiling overrides PageMaker's automatic centering). Again, manually feed your letterhead through the center of the feed slot.

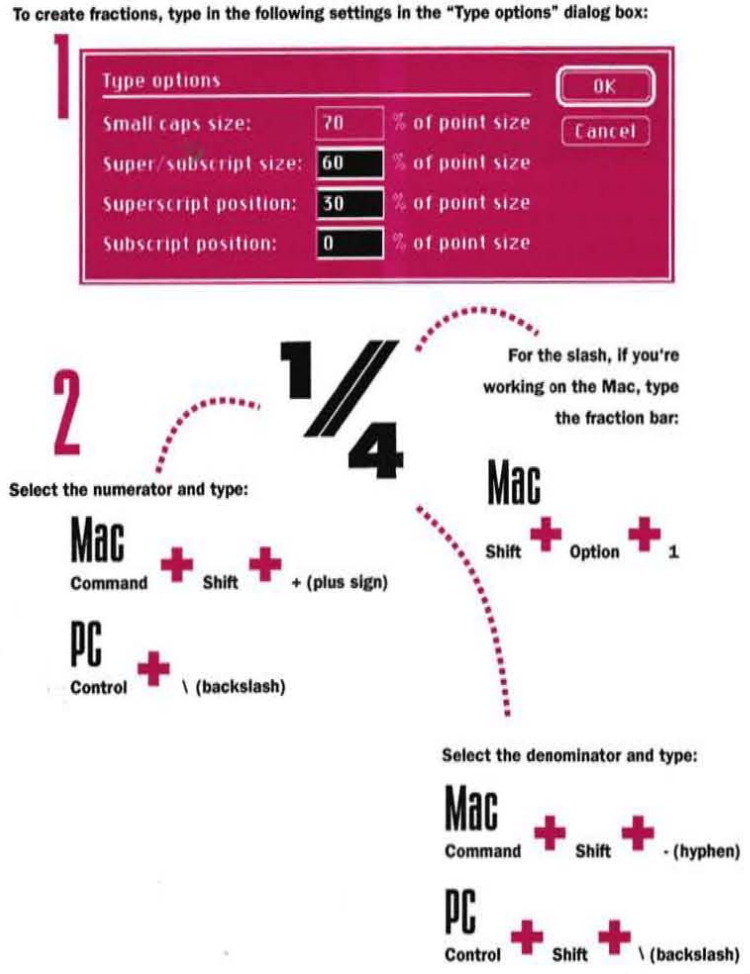
PC/Mac (4.0 only)

What's the best way to make fractions in PageMaker?

In PageMaker 4.0, the position and height of superscript and subscript characters are controllable, and can be used to make true fractions. First select the pointer tool, then choose "Type specs..." from the Type menu and click on the "Options..." button. Enter 60% for the "Super/subscript size," 30% for the "Superscript position," and 0% for the "Subscript position." This sets PageMaker's defaults for your current publication.

Next, type your fraction. For the slash between the numbers use the solidus (slash) character, or, if you're working on a Macintosh, you may prefer the fraction bar (Shift + Option + 1). Then, using the text tool, select the numerator. On the Mac, press Command + Shift + + (plus sign); on the PC, press Control + \ (backslash). These are the the keyboard shortcuts for superscript. Now highlight the denominator of the fraction and press Command + Shift + - (Mac) or Control + Shift + \ (PC) to make the selection subscript.

You can also set up a macro program to automate the process. The macro can be programmed to select the denominator, make it a subscript, then select the numerator and make it a superscript. Good macro programs for the Macintosh include QuicKeys and Tempo; on the PC, try Tempo or the Windows accessory called Recorder.



ALDUS PREPRINT Q & A

What's new in PrePrint 1.5, and calibrating PrePrint.

Here are the answers to some questions recently asked about Aldus PrePrint. If you have a question, or would like to share a tip, please write us: Editor, *Aldus Magazine*, Aldus Corporation, 411 First Avenue South, Seattle, WA 98104-2871. Please include your name and phone number in case we need more information. If we print your tip, we'll send you an *Aldus Magazine* sweatshirt.

What's the best way to calibrate my imagesetter for printing accurately? Are there imagesetter calibrators that work with PrePrint?

There are two approaches to calibration when using PrePrint. One, you can calibrate your imagesetter using a calibration program such as Kodak Precision. This is the most accurate way to set up your imagesetter for printing color separations. The second way is to calibrate the PDX file for your imagesetter using the "PDX Editor" Hypercard stack (named "Calibration Editor" in PrePrint 1.0).

If you're calibrating your imagesetter with an external program, you'll want to override any calibration values that you may have previously made to your PDX file. To override calibration settings in PrePrint 1.5, uncheck "PDX Calibration" in the "Print options" dialog box so PrePrint does not make additional calibration adjustments. In PrePrint 1.0, use the "Calibration Editor" to edit the PDX file and change the transfer function density values to:

{mark 1.0 1.0 .9 .8 .7 .6 .5 .4 .3 .2 .1 .0 ntp}

For more information on editing a PDX file, see Appendix C of the *PrePrint 1.0 User Manual* or Appendix A of the *PrePrint 1.5 User Manual.*

If you don't have an imagesetter calibration program, then you must calibrate via PrePrint. This involves printing "Calibration.sep" to your imagesetter, then measuring the density swatches on the negatives using a densitometer. Using these measurements and following the instructions in Appendix C of the *PrePrint 1.0 User Manual* (Appendix A in the *PrePrint 1.5 User Manual*), you then edit the imagesetter's PDX file with the "PDX Editor."

Also, when you're calibrating PrePrint, keep these two points in mind:

- Make sure positive is selected in PrePrint and on the imagesetter itself when you calibrate PrePrint.
- After calibrating PrePrint, always select the positive/negative mode in PrePrint, not at the imagesetter. This provides the best printing accuracy whether printing positives or negatives.

So what's new with PrePrint 1.5?

New features in Aldus PrePrint 1.5 include DCS support, image resampling, and an adjustable RGB to CMYK conversion model. In addition to new features, many existing features have been improved upon, including separating PageMaker .sep files by page instead of by color (CMYK, CMYK instead of CCMMYYKK) and better font downloading. Here's a quick summary of PrePrint's new features.

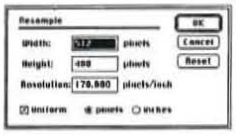
DCS support: When printing separations, PrePrint 1.5 will recognize a DCS-format EPS file (for example, a TIFF image that's already been separated in an application such as Adobe Photoshop) and output the preseparated image data onto the appropriate separation layer.

Separation of Aldus FreeHand 3.0 EPS files: PrePrint will directly open and separate Aldus FreeHand 3.0 EPS files (which may include rotated or skewed color TIFF images). If you want to keep the size of the EPS file down, turn off "Include TIFF Images" in the "Export" dialog box and then link to the images when you open the EPS file in PrePrint.

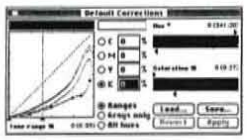
Image resampling: An image placed in your PageMaker publication may have been resized too much for the available data in the scan. PrePrint's new "Resample..." command uses algorithms which intelligently manufacture data for "inbetweening" to compensate for insufficient scan resolution.

Separation correction: PrePrint 1.5 includes a new "Separation corrections..." command which allows the knowledgeable user to adjust the inking levels for process separations. This command works in three modes: "Ranges," for restricting adjustments to a specific color range; "Grays only," for adjusting gray balance; and "All hues," for making global adjustments.

Aldus PrePrint 1.5 should be available by the time you read this. For information about upgrading, call Aldus Customer Relations at (206) 628-2320.



PREPRINT 1.5 LETS YOU RESAMPLE TIFF IMAGES TO ANY SIZE AND RESOLUTION.



THE NEW "SEPARATION CORRECTIONS..." COMMAND NOW OFFERS CONTROL OVER INKING LEVELS FOR TIFF IMAGES.

How-to

ALDUS FREEHAND Q & A

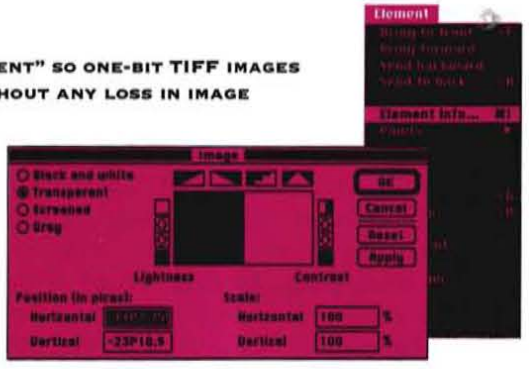
Differences between 2.0 and 3.0, one-bit TIFFs, and saving preferences.

Here are the answers to some questions recently asked about Aldus FreeHand. If you have a question, or would like to share a tip, please write us: Editor, *Aldus Magazine*, Aldus Corporation, 411 First Avenue South, Seattle, WA 98104-2871. Please include your name and phone number in case we need more information. If we print your tip, we'll send you an *Aldus Magazine* sweatshirt.

My one-bit black-and-white TIFFs printed much faster in Aldus FreeHand 2.0 than they do in 3.0. Is there a way to reduce printing time in 3.0?

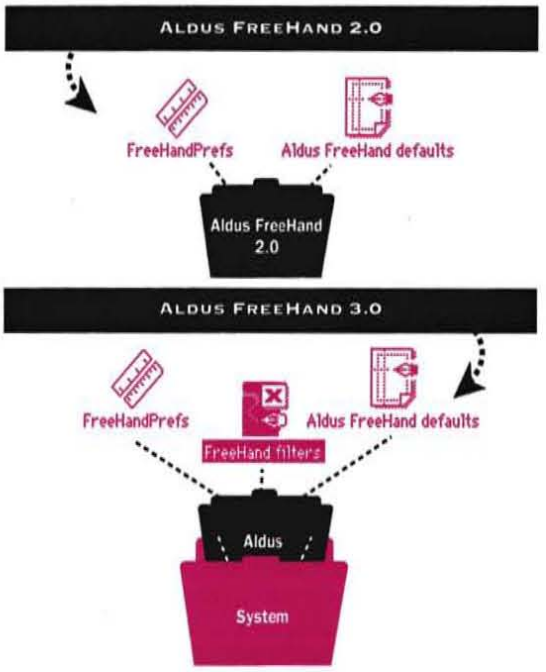
Yes, there is. When Aldus FreeHand 3.0 prints a TIFF image, it assumes the image is opaque and sends eight bits of information to the printer. You can reduce the amount of information Aldus FreeHand sends to the printer, and thereby reduce the print time, by making the image transparent. One-bit TIFF images can be made transparent without any loss in resolution or sharpness. To make the image transparent, select the image, choose "Element info..." from the Element menu, and check "Transparent."

CLICK "TRANSPARENT" SO ONE-BIT TIFF IMAGES PRINT FASTER WITHOUT ANY LOSS IN IMAGE RESOLUTION.



I've grouped several objects together in Aldus FreeHand 3.0, but I've discovered that when I scale the group, the line weights don't scale with everything else. How can I get them to scale the way they did in version 2.0?

In Aldus FreeHand 2.0, the default is to transform all grouped items, whereas in Aldus FreeHand 3.0 this is an optional setting. To scale all the objects in a group, you must select the group, then choose "Element info..." and check "Group transforms as a unit." Now everything, including line weights, will scale as one object.



I can't get Aldus FreeHand 3.0 to save my preferences settings. Is there a problem with running both Aldus FreeHand 2.0 and 3.0 on the same Mac?

Aldus FreeHand versions 2.0 and 3.0 can run on the same Macintosh, but each version must have its own preferences and default files. Check your computer for multiple copies of the "Aldus FreeHand Defaults" and "FreeHandPrefs" files. If 3.0 finds a 2.0 preferences or defaults file in the System folder, it will attempt to use it but will be unable to save any new preferencess or defaults. The 2.0 preferences and defaults files should be located in the Aldus FreeHand 2.0 folder. The 3.0 preferences and defaults files should be located in the Aldus folder, which is inside in the System folder on your Macintosh.

What is the "FreeHand filters" file needed for?

The "FreeHand filters" file is used to convert fonts into outlines and to open graphics created in other applications. The filters file converts graphics created in Aldus FreeHand 2.0, Adobe Illustrator 1.1, and Adobe Streamline, and graphics saved in the PICT (e.g., MacDraw) format. If the filter file is missing from the Aldus folder (which is located inside the System folder), Aldus FreeHand 3.0 will not be able to

open graphics saved in these formats or convert fonts into outlines.

Note to PageMaker users: Keep "FreeHand filters" where the Aldus FreeHand 3.0 Installer copies it in the Aldus folder. This is where Aldus FreeHand looks for the filter when you convert a graphic or a font to an outline. Do not place "FreeHand filters" into the Aldus Filters folder (the Aldus Filters folder is for PageMaker import and export filters).

Will graphics on an invisible layer be included when I export my illustration from Aldus FreeHand 3.0 as an EPS file?

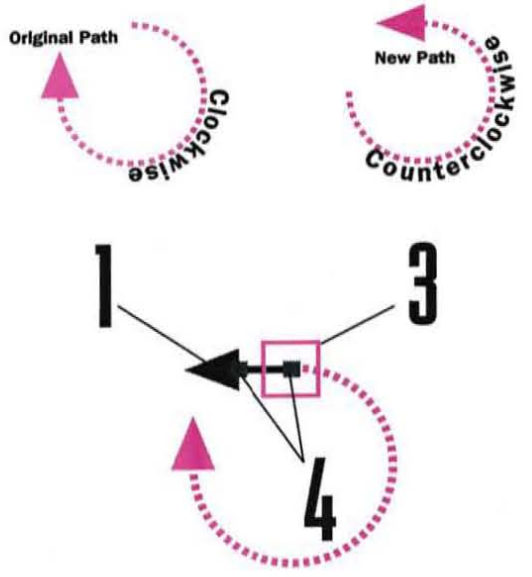
In Aldus FreeHand 2.0, all objects except those on the background layer are exported as an EPS file. However, in version 3.0, only those objects that are visible *and* not on the background layer are exported.

How can I change the direction of a path without reflecting it?

Here's how to change the direction of a path. This technique works for both Aldus FreeHand 2.0 and 3.0, except for the variation noted in step 2.

1. Draw a short line segment in the direction you wish the line to go (i.e., from left to right to reverse a right to left path).
2. If you're using version 2.0, send the new line segment in *front* of the path whose direction you want to change. If you're using version 3.0, send the new line segment *behind* the path whose direction you want to change.
3. Join the line segment to one of the end points of the path. This changes the direction of the path.
4. Delete the points in the segment you added.

CHANGING THE DIRECTION OF A PATH



Aldus FreeHand 3.0 tip

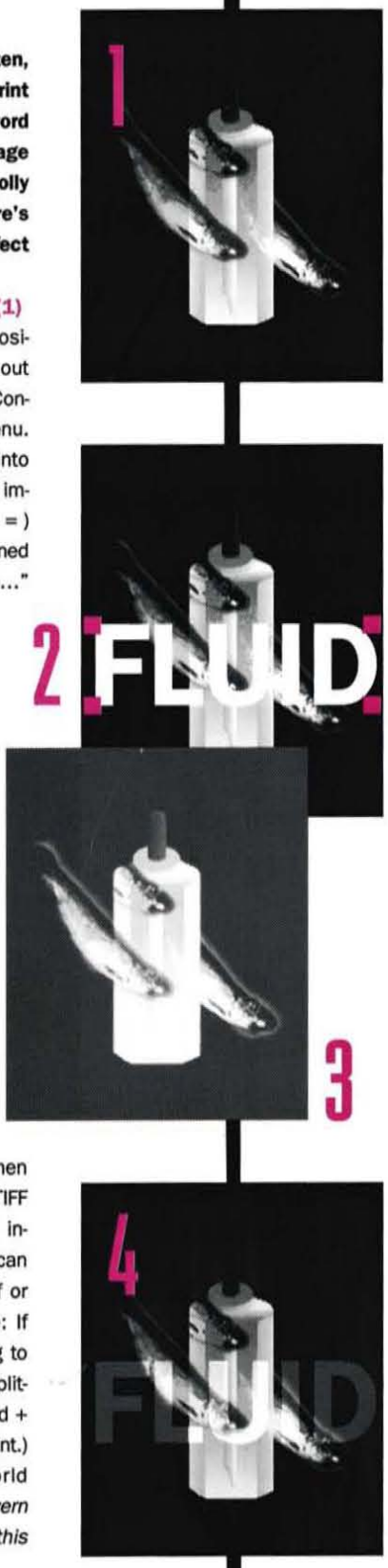
REAL WORLD TRANSLUCENT TYPE

An effect you see very often, especially in television and print advertising, is that of a word superimposed over an image where the characters are wholly or partially transparent. Here's how you can achieve this effect in Aldus FreeHand 3.0.

First place a TIFF image (1). Then create some type and position it over the image (2). Without deselecting the type, choose "Convert to paths" from the Type menu. This converts the characters into a composite path. Select the image and clone it (Command + =) (3). Without deselecting the cloned copy, choose "Element info..." from the Element menu (Command + I). In the "Image" dialog box, change the image's gray levels so that it's about half as dark as the original. Cut the altered image to the Clipboard (Command + X). Finally, select the text (which is now a composite path) and choose "Paste inside" from the Edit menu (4).

This produces the illusion that you're looking through translucent text. You can experiment with enhancing this illusion by cloning the type and offsetting the clone slightly from the original text. Then paste another clone of the TIFF image (either altered or not) inside the offset type, which can then be put either in front of or behind the other type. (Note: If your illustration takes too long to print, try disabling Autopath-splitting by holding down Command + Option when you click "OK" to print.)

Adapted from Real World FreeHand 3, *by Olav Martin Kvern (Peachpit Press), available this summer.*



ALDUS PERSUASION Q & A

Preparing PostScript files, working with data sheets, and imaging patterned fills.

Here are the answers to some questions recently asked about Aldus Persuasion. If you have a question, or would like to share a tip, please write us: Editor, *Aldus Magazine*, Aldus Corporation, 411 First Avenue South, Seattle, WA 98104-2871. Please include your name and phone number in case we need more information. If we print your tip, we'll send you an *Aldus Magazine* sweatshirt.

I'm going to be imaging to a PostScript film recorder, and my service bureau wants me to write a PostScript file to disk. How do I do it?

Persuasion uses the standard Apple LaserWriter driver to print PostScript—either to a printer or to disk. To write a PostScript file to disk, select the LaserWriter driver in the Chooser, and make sure "Background printing" is turned off. Then select "Print..." from the File menu. As soon as you click "OK," press and hold down Command + K or Command + F. (Command + K includes Laser Prep; check with your service bureau, or with the manufacturer of the film recorder driver, to see if this is necessary.) The message "Creating PostScript® file" appears; continue to hold down the key combination until the message disappears.

On your hard disk, you'll now find a file called "PostScript0" (and, if you created more than one, additional files called "PostScript1," "PostScript2," and so on). Rename the appropriate one(s) so you can identify them. Note, however, that if you specified a range of slides you'll often find an extra PostScript file; it's safe to throw this file away (which will always be much smaller than the main one).

I used a fill pattern when I created my slides, and it looked fine when I printed to a LaserWriter. But when I had my slides imaged on a film recorder, the pattern had vanished. What happened?

The patterned fill was probably there, but was so fine you couldn't see it.

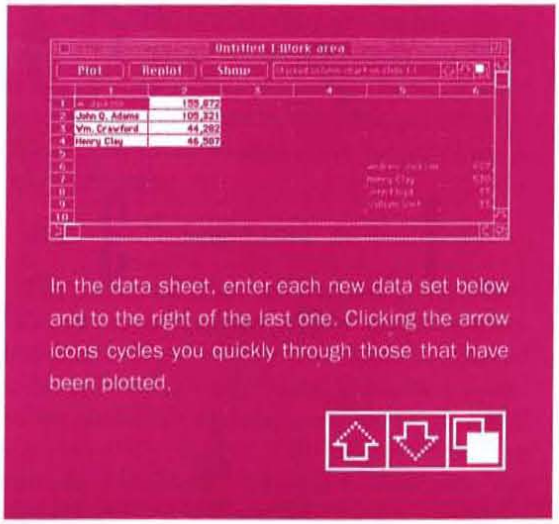
Most patterned fills are "mapped" to the 72-dpi Macintosh screen as a pixel pattern: for instance, a pattern of black-and-white vertical stripes might be defined as 1 pixel on (for black) and 3 pixels off (for white). (In fact, when you zoom in or out, the elements of the pattern don't change size.) You can also print patterned fills successfully to a 300-dpi LaserWriter, since the driver makes the proper conversion (for instance, the stripes might now be 4 dots of black and 12 of white). Most film-recorder drivers, however, map the pattern pixel-by-pixel as the screen did. Since film-recorder resolution is generally 2,000 to 16,000 lines per inch, the pattern closes up to an invisible fineness (the 3-dot white area might be 1/1,000 of an inch or smaller).

The best solution: When you're making high-resolution color slides, consider using color, with graduated fills if you like, instead of patterned fills. Patterned fills slow down imaging considerably, even when they aren't visible on the final slide; and color, while offering some of the same functions (like helping distinguish elements in a chart), is often more attractive anyway.

Can I plot more than one chart using the same data sheet? If so, how do I keep them straight?

Persuasion's data sheet is designed to hold the data for all the charts in your presentation—you can have only one data sheet per presentation. Here are some guidelines for using the data sheet effectively.

When you first enter or import data, it's a good idea to start each new set of data underneath and to the right of the last set. This way, when you insert columns or rows in any one data set, you won't alter



TO WRITE A POSTSCRIPT FILE TO DISK FROM THE "PRINT" DIALOG BOX:

Click

OK

Then hold down

⌘ + K

or

⌘ + F

PATTERNED FILLS IMAGE CORRECTLY TO A LASERWRITER, BUT ON MOST FILM RECORDERS THEY CLOSE UP TO THE DEVICE'S RESOLUTION AND BECOME INVISIBLE.

LaserWriter

Film recorder

others. For more information on entering data in the data sheet, see pages 9.5-9.6 in the *User Manual*.

In the data sheet, you can cycle through all the plotted data sets one by one by clicking the arrow icons in the upper right corner of the data sheet. In Slide view, the quickest way to access the chart data is to select the chart and then choose "Get data" from the Chart menu. This brings up the data sheet with the appropriate values highlighted.

PC Persuasion: What's Different

The just-released PC version of Persuasion is very similar to its Macintosh counterpart—if you've ever used the Mac version, you won't have any problems getting around in its PC sibling. Still, there are differences, some reflecting feedback Aldus has gotten from users on the Macintosh version, others due to differences between the Windows and Macintosh environments. Many of the new features, such as the pasteboard, palettes, and cropping tool, are borrowed from PageMaker. Most of the improvements in PC Persuasion will be included in a future Macintosh version.

Slide view

Perhaps the most prominent difference between Mac and PC Persuasion is the PC version's pasteboard in Slide view. Just as in PageMaker, the pasteboard is a place where you can store text and graphics and move them on and off slides.

Outline view

Bulleted icons, which describe what's on a slide, have been added to Outline view in PC Persuasion. For example, if there's a chart on the slide, a chart icon specifying the type of chart appears next to the chart title in the outline, as well as a data sheet icon to the left of the chart icon. Double-clicking on the data sheet icon opens the data sheet and the "Chart Info" dialog box, so that you can create charts and edit in the outline as well as on the slide.

Data sheets

Unlike the Mac version, which has one data sheet for the entire presentation, PC Persuasion creates a separate data sheet for each chart. This makes it easier to locate and manipulate chart data, and eliminates the possibility of accidentally altering one set of data while editing another.

Persuasion 2.0 for Windows offers a pasteboard around the slide, a user-definable Lines palette, and a floating toolbox.

Palettes and tools

PC Persuasion adds a floating toolbox with new cropping, rule, and chart tools. The chart tool allows you to make static or dynamic charts (that is, either linked to the outline or independent of it) in Slide view, and the cropping tool lets you crop imported and Persuasion-drawn graphics. With the rule tool you can draw PageMaker-type rules, like double and triple lines. And unlike the Mac version, PC Persuasion has four floating palettes: the Toolbox and the Colors, Fills, and Lines palettes.

Also in PC Persuasion you can copy and paste slides, as well as color schemes and custom chart formats, between presentations.

Editor's note: In our next issue, a Persuasion for Windows Q&A section will begin.

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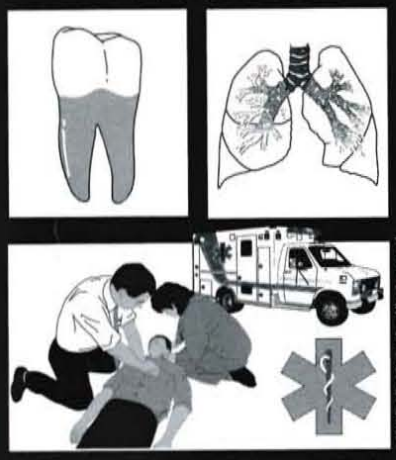

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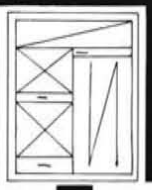

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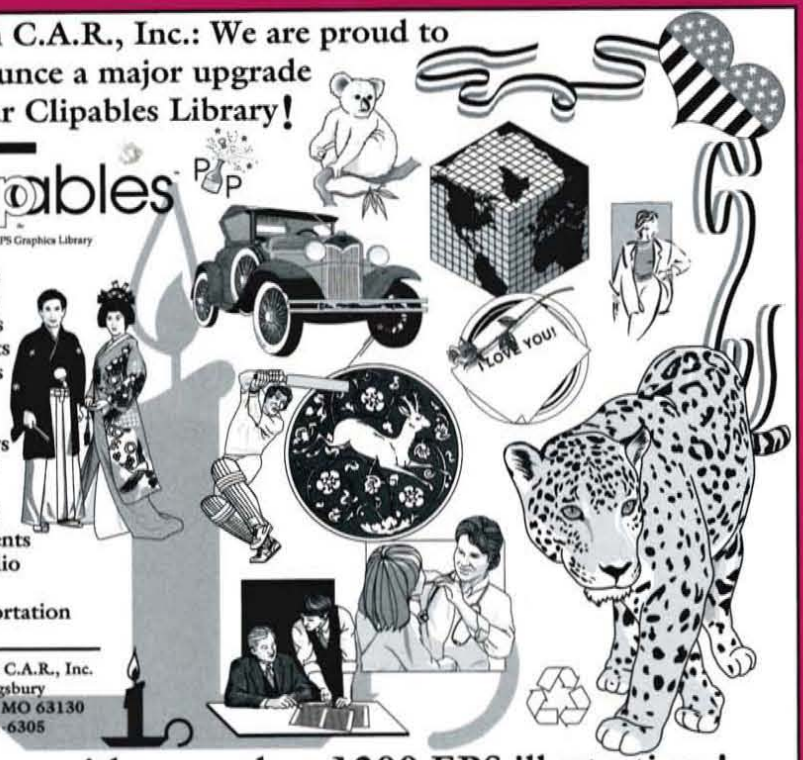

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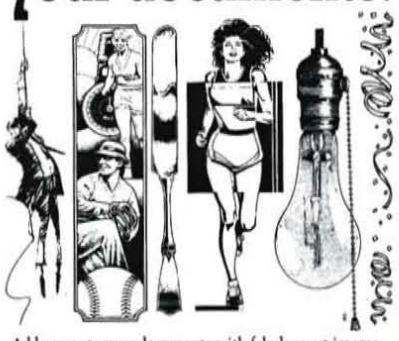

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CYBERPUNKS AND OLD COMPUTERS

A meditation on the fate of yesterday's technology.

BY EILEEN GUNN

In the classic cyberpunk scenario, streetwise hacker-wizards scavenge junk piles for discarded chunks of trailing-edge technology, collage it together into a supercomputer, and use it to subvert the corrupt power holders and redistribute their wealth. The street finds its uses for things. . . .

And maybe the street will find its uses for old technology, because so far no one else has.

If you've got an old computer lying around—meaning a computer that you have one newer than—you have a few fairly limited choices for getting rid of it. If it works, you can give it to someone much poorer than you, such as a child or a fiction writer. If it doesn't work, you can embed it in concrete and incorporate it into a piece of postmodern furniture. Sell it? Forget it, unless you can adjust to the shock of realizing that the system you spent $5,000 on in 1985 is now worth only $250. And at that price, it might not be worth the hassle.

If you have a couple hundred old computers lying around, you accrue some economies of scale. If the computers are new enough—Macs or ATs—you can donate them to a nonprofit for the good karma and a possible tax write-off. If they're big, old systems with a lot of metal in them—IBM 360s, say—you might be able to scrap them for three cents a pound. If you're a company like Aldus and upgrade your computers regularly, you can sell the old ones to employees at a price that makes both parties happy.

What you cannot do with an old computer is recycle it. To make recycling cost-effective, you need either homogeneous materials or a market for complex components. Computers are anything but homogeneous—they're made of hundreds of different, relatively inexpensive parts, most of which quickly become obsolete. So when you disassemble an aged computer, you end up with a pathetic pile of outdated components.

And a computer's raw materials just aren't worth very much. The complex chips at its heart are mostly silicon, a material common as sand on the beach. Older systems have a bit of gold in them, it's true, but the chemicals needed to remove that gold are highly toxic, making the process expensive, either to the recycling firm or to its workers and the environment.

You can't recycle them, you can't eat them, and they won't be antiques for another 50 years.

So why can't we give or sell old systems to countries less technologically advanced? There are undoubtedly schools and laboratories in Eastern Europe and the Third World that could put them to good use. This isn't quite as easy as it sounds, given the language differences, power-source compatibility issues, and the cost of shipping overseas. These are not insurmountable problems, but not much is done in this area right now. Any volunteers?

There's also an opportunity for the archetypal 12-year-old inventor-entrepreneur to recycle junkyard technology into something that could be mass-marketed without having to be mass-produced. With a month's allowance, a kid could corner the market in surplus Apple IIe's. A little paint, a brilliant software package, some free publicity because the software genius is only 12, and the product is launched. Hey, we can use my dad's barn. . . .

As today's machines slide to the rear, the potential computing power in outdated processors should be large enough to interest even the grownups. Think-tankers at MCC have already devised a way to use the idle computing time of its networked PCs and Macs to yield the processing power of a supercomputer, bringing the cyberpunk scenario closer to reality. Maybe, down the line, some silicon-starved artificial intelligence will figure out how to use all the old PCs and Apples out there gathering dust, and will cobble them together for its own nefarious purposes.

But for now, isn't it kind of wonderful that, in so short a time, something that was once so expensive has become so obsolete? Because what's driving the process, I think, is not just that the prices on high-powered machines have dropped, an old story in the computer industry. It's because the newer machines have made computers useful to people who wouldn't have used the old machines at any price, people who have never experienced the charms of the A> prompt, and don't particularly want to, thank you very much.

Those old computers in your garage are victims of the revolution.

Eileen Gunn is a science-fiction writer who lives and works in Seattle.

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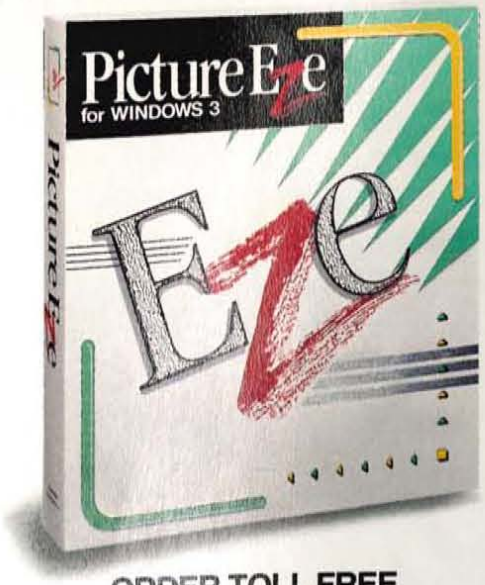

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