the Printed Image

traditional problems & DIGITAL SOLUTIONS

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WE'RE BACK...

. . . well, we made it back for issue #2. Quite an accomplishment considering how quickly many publications flounder and die in this competitive field.

Since we last published issue #1, we have increased our subscription base to over 150, witnessed over 160 downloads of the 'zine from various forums on AOL, untold numbers from our ftp site, and had many letters of praise from readers. Here's a sampling of the things they had to say . . .

"Congrats…on the successful completion of your zine's first publication. I enjoyed reading it. Good luck to you and my wishes for your continued success!!"

"I devoured the whole issue…I was tickled by the wacky typography…"

"Fantastic, fabulous, Unbelieveble.."

"THANK YOU…"

"You have the coolest graphic magazine in all of cyberdom…"

"Loved the last 'zine and look forward to the next one. Good work!!"

Of course, we also had suggestions and definitely apreciate all the feedback we received. Keep those letters coming!

On another note, we are attempting to make this download faster for those of you with slower modems. We are considering compressing the file with StuffIt Deluxe, but are concerned that our PC subscribers won't be able to unstuff it. Please let us know how you would like to see the 'zine arrive and we'll attempt to find a way to satisfy everyone and cut those download times.

In an effort to simplify the volume of mail that was arriving in my mailbox, we changed the e-mail address of the 'zine to Designzine@aol.com. This eliminates all the 'zine mail that

About the Publisher

Sherry Stinson is owner of The Printed Image Electronic Design and Production Studio. Her alter ego, Jade (pictured here), occasionally demands equal time in the same space-time continuum, so evidently, this is Jade's turn to speak.

"Hey, ya'll . . . pretty cool 'zine, isn't it? Of course, I thought it up, not that Sherry What's-her-name who took credit last month. In fact, half her cool designs are my idea, not hers! That hag!! Oh, well...so goes life! Enjoy the 'zine!" – JADE

was coming to my business address and also gives us more ftp space to upload future issues of the 'zine.Please address all future correspondence to that e-mail address. As always, give us feedback, criticisms, ideas. Enjoy!

Sherry L. Stinson

Editor & Publisher
Designzine@aol.com

the next word

BY PAUL CAMPBELL

I recently read an article about one of the big discussion areas that is developing in the design and production segment of the graphic development chain. This new area of discussion revolves around, "HOW DO I LOOK ON THE WEB?" This seemed to be one of the central issues discussed at the recent Seybold Conference in San Francisco.

The issues presented had to do with the seeming lack of standards for development of web pages as well as standards for web browsers. These can be called graphic concerns at the beginning of the design and production chain. No problem here. These issues should be addressed. Visual image is what our business is all about.

However, let me present another idea at the same time we are thinking about graphic impressions.

What is the graphic impression that is generated by the designer at the other end of the chain? Through their feedback with their clients, the printer's impression of the designer's image is just as important as the image portrayed up front on the web.

Clients might be won by visual impression upfront on the web. But clients will be kept by impressions generated by folks further along the production chain. This is going to become more and more important as the integration process continues in the graphic design and production discipline.

To that end, I thought it could be helpful to some to review briefly some of the concerns that are generated at the engraving/printing part of the production process.

FONTS

Fonts which are used by the designer and printer must be the same name, version and manufacturer. Don't use the style attributes of the application. For that reason alone there must be an understanding between designer, client and printer as to who uses what and who pays for what. There are legalities involved as well as design and production costs. Post Script® fonts tend to work the best. Make sure there are copies of all screen and Post Script fonts included in the electronic transmittal. Also make sure there is a directory enclosed that lists all of the fonts used in the designs.

HARD COPY PROOFS

To the printer, hard copy proofs are a vital piece of information needed to insure the integrity of the design. Remember, one picture is worth a thou-

sand words. Always produce a full size hard copy proof. Tile if necessary.

The file that is transmitted for production must be the same file that generates the proof. If the final files are submitted by modem, a 100% hard copy proof must be dispatched by an overnight delivery service at the same time. Most engraver/printers will not process the files unless they have a proof at the same time.

HARD COPY PROOF SPECIFICATIONS

Always produce a full-size proof. Proofs which are not full-size can cause scaling problems. Also, reduced proof size can cause poor or improper image positioning. The printer/engraver cannot check the incoming files for potential quality control problems if the incoming proofs are not 100% in size. Make sure the proofs have the proper file name attached along with the correct date and time. Make sure there are image crop marks included on the proof. Generally, color proofs are much preferred over black and white proofs. Remember, most current digital proof-ing generate and CMYK proof. If there are special line colors used, these too must be transmitted. If black and white proofs are submitted, make sure Grayscale Mode is used. One black and white proof for each color with the correct color name included. Don't be

> **Nothing works better in this day and age than accurate communication**

afraid to mark up the proofs with special comments. Tissue overlays are still gladly accepted by printers and engravers. Comments like FPO's screen tints, special colors, etc. are always needed to produce an accurate rendition of the final design.

COMMUNICATE

Nothing works better in this day and age than accurate communication. It has never been more important. Communications between the various members of the graphic production chain.

This kind of information and suggestions could go on and on. This is just the beginning. Hopefully, the presented material is helpful and gets a little bit of the gray matter churning. Questions and comments are always welcome.

PAUL CAMPBELL has been involved with the graphic arts industry for the last 30 years. He has worked for a large consumer product company as a design manager as well as other tours of duty as a studio package design manager, roto gravure engraving plant manager and sales and marketing manager for a high-quality mid-west lithographer. All the while, Campbell has been keeping deeply involved in the evolution of digital design, production and printing. He received his Bachelors of Fine Arts from Syracuse University and a Masters of Journalism (also from Syracuse). He may be reached at CampLoch@aol.com.

Tackling Your First Book

BY LANNY CHAMBERS

So, you're a freelance designer and you've been offered the opportunity to bid on a book project. Or, ever tastier: one of your existing clients has approached you with a desire to publish a book. The author has a manuscript and some photos, and needs someone to turn them into a finished publication; in essence, a general contractor. It's a big, complex project, and potentially a lucrative one. But you hesitate...

You've never done a book before, or for that matter any project of that scope. You'll be on your own, and responsible for any glitches that pop up—and they will, you know—and the whole concept suddenly seems overwhelming. Newsletters are so much easier!

Take a deep breath. Adding a book to your portfolio could make your career take off. If you have the talent to design a book, nominal proficiency in PageMaker or QuarkXPress will let you translate your ideas into print. Remember: a complex project is merely a sequence of simpler projects. The key to completing any complex project successfully is to:

• Define the individual tasks that make up the whole;

• Make a written plan of action: a flowchart, timeline, or checklist that shows all of the pieces and how they fit together;

• Check off each task as it's completed (and at the same time capture billing data);

• Priodically review your plan to add initially-forgotten steps and keep uncompleted ones from falling through the cracks.

Your plan can be a hand-drawn chart, or a spreadsheet or other computer document—whatever style you find most comfortable. But if you don't write it down, it won't help you to succeed.

In addition to helping you manage production, your written plan will make it easier for you to estimate and recover all of the associated costs billable to the client. By discussing the plan with your client up front, you can avoid unpleasant misunderstandings later: clients want to know what they're paying for, and invariably hate surprises.

Over the next three issues of **The Printed Image**, I'll be discussing how I organized my first book project, with concrete examples of solutions to problems I encountered along the way. Every project is different, so your plan will vary according to its demands; every client is different, so the amount of interaction required will vary with his level of sophistication and desire for involvement. I hope you'll be able to adapt what I've learned to your situation.

Part One – Getting Started

The first step, of course, is interviewing the client to determine his intentions, preferences, and needs, gathering sufficient information to appraise the scope of the project and your part in it. You'll need a contract if you get the job, and it should include all of the book's vital statistics: approximate page count, trim size, binding method, number of colors, number of copies to be printed, and so forth. In addition, you'll need to address the format of the manuscript, who will be responsible for proofreading your work, the project budget, and what level of production values (quality) is expected for the money. Consider taking your favorite printer out to lunch and asking him to help you compile a list of specifications. You'll need it to solicit printing bids later, and it'll help you ask the right questions of your client in a professional manner.

Don't hesitate to make suggestions or offer alternatives to your client; naturally, as a pro, your ideas are important and he values your expertise.

But if you don't know something, don't guess—check and get back to him. Never promise what you aren't 100% sure you can deliver. I cannot overemphasize the importance of building your client's trust—mutual goodwill will help both of you over the inevitable rough spots in the lengthy process of making a book, and insure that you'll be paid with a smile when it's finished.

Speaking of payment, make sure your client understands your billing schedule. I invoice one-third of my estimated fee upon acceptance of the comps and contract, one-third upon delivery of final artwork to the printer, and the balance upon shipment of the finished product to the client. Out-of-pocket expenses and authors alterations may be billed monthly on a long project, or whatever works for you.

Now you're ready to start making lists. If you do this on your computer, you'll be able to easily insert steps you forgot the first time around. In the next issue, I'll start detailing the plan I made

to produce Gateway Families, a four-color, 664-page, hardcover genealogy book. Subsequent installments will deal with actual production and printing, including some technical tips I learned in producing my first book.

See you then!

LANNY CHAMBERS is a freelance graphic designer in the St. Louis area. His company, Lanny Chambers Creative Services, offers traditional design, electronic production, and Postscript illustration services, and, more recently, WWW site design. Lanny has taught seminars in PageMaker and Illustrator, and particularly enjoys drawing maps in the latter. He will do almost anything for money, as long as it's not too dignified. He may be reached at creative@inlink.com. See his home page at http://www.inlink.com/~creative/

Lanny Chambers Creative Services
GRAPHIC DESIGN AND ELECTRONIC PRODUCTION

Taking Control of QuarkXPress

– Controlling documents through effective use of Preferences and H & Js

by PAUL McALLISTER

In the last issue we discussed the first part of XPress's Typographic Preferences. In this issue, we'll conclude that discussion and go on to handle H & J's (Hyphenation and Justification, for the uninitiated).

Remember, the best way to use this information is to decide upon your standards, then set everything up with no documents open. That way the preferences will, in reality, be *System* Preferences, rather than *Document* Preferences. You'll have created in-house standards for document-to-document consistency very easily.

Edit –> Preferences –> Typographic
Baseline Grid

I have to admit it. I don't like using a Baseline Grid. Probably because the kind of work that I do (or maybe it's the designers I work with) just don't design in a manner that makes the baseline grid practical.

Go to Figure 1

Your grid shows you were every line of type should fall, beginning with the baseline of the first line. The grid starts from the top of the page, regardless of where your ruler falls (so, if your ruler starts the text box at zero, when the text box begins 48 points down the page, and if the baseline grid is set at 36 points, it will show a first baseline at -12 points by the ruler).

If you are setting type on 12 points of leading and have selected "snap to grid" for all your elements, and your grid is set at 12 points, each element will be separated in increments of twelve points — which usually isn't what you want. For example, a subhead will often be designed to have more space above than below it. What you might do in this instance is to design the subhead to be set on 12 points of lead with 9 points above and three below (a total of 24 points, nicely divisible by the standard 12-point grid) — but set the actual grid three points apart. Of course, if subheads are going to be 12/14, the grid becomes pretty useless, unless it's set at 2 points; if any subheads will go to 2 lines, the whole matter of balancing columns or pages can get pretty scary.

Grids are great if you have long-running text, such as you might find in a technical document. They're pretty useless when you work (as most of us do) with heavily-designed pages, such as we find in magazines, workbooks and ads.

Personally, I'd just as soon see Quark get rid of this feature and come up with a good vertical

HOME

Typographic Preferences

Superscript
Offset: `45%`
VScale: `65%`
HScale: `75%`

Subscript
Offset: `20%`
VScale: `65%`
HScale: `75%`

Baseline Grid
Start: `36 pt`
Increment: `12 pt`

Small Caps
VScale: `75%`
HScale: `85%`

Superior
VScale: `65%`
HScale: `75%`

Leading
Auto Leading: `20%`
Mode: `Typesetting`
☒ Maintain Leading

☒ Accents for All Caps
☒ Auto Kern Above: `7 pt`
Flex Space Width: `50%`
Hyphenation Method: `Enhanced`
☒ Standard em space

☒ Ligatures
Break Above: `1`
☐ Not "ffi" or "ffl"

[OK]   [Cancel]

Figure 1

justification routine (actually, that's not a bad idea!).

Leading

Every program seems to have this hangup with autoleading, which defaults to 20%. As a typographer, I absolutely hate it. Although there are instances where it may be easier, the rule of thumb is simple: Don't use autoleading. Control your type through use of "real" numbers in the leading fields.

Are there exceptions to the rule of thumb? Of course there are! (I wouldn't want to think a document was "all thumbs" anymore than I'd consider that a compliment when referring to a person.)

This feature works very well when you're anchoring a box (text or graphic) and it takes up a whole paragraph, but doesn't fill the full frame width of the text box. If you don't use autolead in this case, you need to change the paragraph space (or space above or below) to include the depth of the graphic element being introduced.

Under leading Mode, use "typesetting" (the default). Typesetting mode measures leading from the baseline of one line of type to the baseline of the line above it (this has always been defined by designers as *x points b/b* or "base to base"). Word processing mode measures the given number of points from ascender to the ascender below. It is imprecise, and doesn't give us anything with which to measure.

The Maintain Leading check box is often mis-understood — and usually ignored. If the box is checked, type falling below an obstruction to text flow (like a picture box) will move down to maintain a consistent leading value (say 12 points). This is really helpful when attempting to align text across columns. If it is unchecked, the text will abut the runaround assigned to the box.

Ligatures

If you work on the Windows platform you can skip this section, because it doesn't apply (sorry, ligs are missing in the Windows font character set — complain to Adobe).

The first check box indicates whether or not you want QuarkXPress to automatically generate ligatures for the "fi" and "fl" character combinations.

The Break Above box refers to tracking. Input the maximum tracking value you wish to allow the system to generate ligatures. For example, if you must track a line to 4 in order to make the text flow correctly, an "f i" ligature is going to look pretty stupid. Note it in the paragraph below. The default here is 1. That seems about right, although you may want to increase it.

The Not "ffi" or "ffl" box tells QuarkXPress not to generate an "fi" or "fl" ligature if the character combination is preceeded by an "f." (Since "ffi" and "ffl" are often constructed as ligatures, doing only a part of the combination looks really bad.

This is working with an inadequacy of the PostScript font character set. Frankly, I'm a bit upset with the set that doesn't give us the characters we may want and need, but gives us arcane characters (which

we'd rarely use unless we were doing specialized work that require a specialized font anyway).

At any rate, standard ligatures and dipthongs (included in most Expert sets in conjunction with standard sets) include: ff, fi, fl, ffi, ffl, ae, oe, AE and OE. The standard Macintosh character set does not include the ff, ffi or ffl. And yes, I'm grumbling.

If you're ready to continue with "the end of typographic preferences," lets go on to . . .
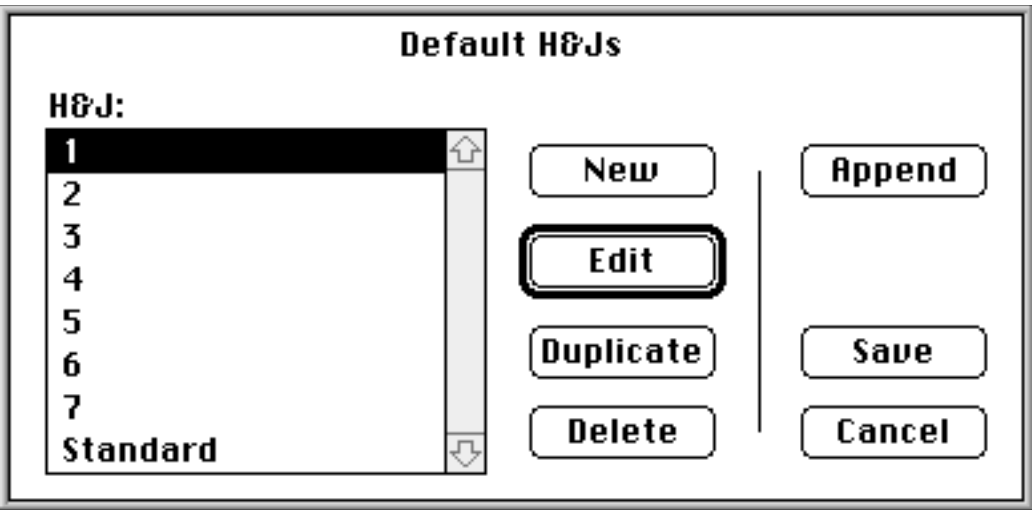
Default H&Js

H&J:

```
1
2
3
4
5
6
7
Standard
```

New   Append

Edit

Duplicate   Save

Delete   Cancel

Figure 2

Edit --> H & Js...

Here's one of the control secrets of QuarkXPress. Few people venture here. And it's really easy. To work effectively with your H & Js you need to preplan your needs. Remember, you're to make these adjustments with no documents open so they become your Default H & Js. You can make alterations on a document-by-document basis, if you need to.

Step One. Name your H & J parameter. The illustration you see here is the one I use, and includes parameters set up for a real company, based on their specific needs. We used the H & J names they were familiar with from their former system.

Auto Hyphenation

First, decide whether or not you will use automatic hyphenation. Check the box if you want to use it. The choices are pretty obvious: word size, minimum characters before a hyphen and minimum characters after a hyphen. Here's one of my pet peeves: people who use two-characters after a hyphen as a default. Don't 'cha just love to see a hyph like "check-ed"? I use 3 for my minimum characters after a hyphen.

Whether or not you allow the program to Break Capitalized Words is purely a matter of style. I default to not checking the box, then usually breaking the words, anyway. But I want the control.

HOME

Hyphens in a Row

OK. This is basic. And there's a running debate between designers ("I want no hyphs, but there can be no deep rags whatsoever. . ." and the production people who want the document to look good, but are far from fanatical ("three in a row is fine"). As a matter of preference, I like two maximum, so long as there is no period or comma in the preceding or following line.

Hyphenation Zone

This gives us control over the hyphenation for non-justified text. It smooths the rag with a minimum of hyphenation if approximately 20% of the line length is applied as a hyphenation zone. So, if a line is 20 picas long, the hyphenation zone could reasonably be 4 picas. A word will hyphenate only when the word before it does not enter the hyphenation zone **and** an appropriate point of hyphenation falls within the zone.

Justification Method

Here we determine minimum, maximum and optimum word- and letter-space for use in justified text. There is no magic formula here. The percentages must be input taking into consideration the size, shape and weight of the characters in the type face being used.

Fonts with small x-heights that generally look lighter on the page read better with tighter spacing between characters, words and lines. Fonts with larger x-heights, that look bolder on the page are more readable with a little extra breathing room.

Remember, this is not a substitute for tracking and kerning.

Flush Zone refers specifically to what is going to happen to the last line of text in a paragraph. Normally a last line of text would set flush left (with the "zero" default in place, even if there is only a point between the end of the last line and the margin, it will flush left). With a Flush Zone set, any line of text entering the zone will justify **except** a one-word last line. If you want a one-word line to justify, you must either check the "Single Word Justify" box or force-justify the paragraph. To avoid having the last line justify, use an en space between words instead of a space bar.

ROB (ROBIN) MCALLISTER is a trainer and consultant in publishing applications, based in Portsmouth, New Hampshire. He is also the education coordinator for QuarkXPress Users International (QUI). McAllister has been involved in the communications industry since 1967, and in electronic publishing since 1973. McAllister & Company was founded in 1975 as the first composition facility (not connected to a printer) in southeastern New Hampshire.

Authoring credits include a number of tutorial booklets, "DTP to Print," "Guide to Trapping on the Desktop" and "Guide to Electronic Manuscript Preparation." Co-authored with Frank Romano "What's New with QuarkXPress 3.3?" in addition to a number of magazine articles. He's a regular speaker at a number of graphic arts industry events, including EPEX/Graphic Communications 3.

McAllister can be reached at RobMcalstr@aol.com. For information about QuarkXPress Users International, contact him at QUIed@aol.com.
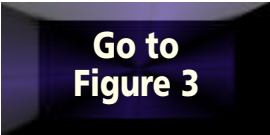
Edit Hyphenation & Justification

Name:

Standard

☒ **Auto Hyphenation**

Smallest Word: 5

Minimum Before: 2

Minimum After: 3

☐ Break Capitalized Words

Hyphens in a Row: 3

Hyphenation Zone: 0p

Justification Method

	Min.	Opt.	Max.
Space:	73%	100%	100%
Char:	0%	0%	0%

Flush Zone: 0p

☐ Single Word Justify

(**OK**)   (Cancel)

Figure 3
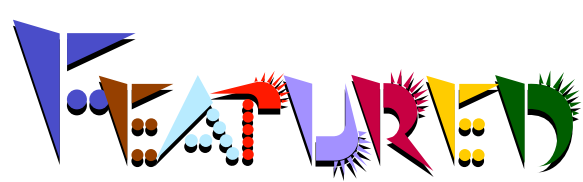
FEATURED ARTIST

Robert Seago

Interviewing this month's featured artist, Robert (Bob) Seago, was truly a "cosmic" event. Seago, a graduate of Oklahoma State University with a B.F.A (Fine Art) degree, has seen his art hanging on museum walls, adorning corporate brochures and emblazoned on t-shirts. Seago found himself doing mostly studio art until reality set in and those three essentials to life – money, the need to eat and survival – turned him to corporate graphic design. He soon found himself working with two large corporate dudes...Conoco and Texaco. In 1993, he eventually grew sick of neckties and oil, and formed "Cosmic Cowboy Design Studio," a graphic design and fine arts studio. His work at the studio still includes a corporate look for print design when called for, but Seago prefers to be on the cutting edge of computer-generated illustrations and graphics, as illustrated by "**Barfy Frog**", his computer-generated character displayed at right.

Sez...
You make me
Sick!

HOME

Cosmic Cowboy Design
Robert Seago / (918) 584-3235
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Cowboy5000@aol.com

A Type to Remember
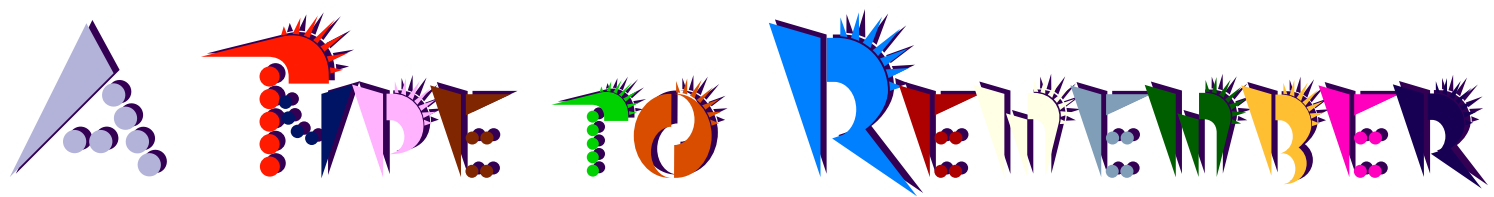
As designers, many of us never think about where that cool new typeface came from or how long it took to create it – we just use it and go on. This issue, **The Printed Image** is taking time out to interview Don Synstelien, a type designer, artist and multimedia producer. Don's designs have a "cutting-edge" look to them, not necessarily adhering to the idea of traditional type design. In fact, one of Don's faces, "Punker Chicks in Leather Jackets" is used in **The Printed Image**. The interview is as follows:

TPI: How did you get into the area of font design?

It started on a whim one day. I bought Fontographer and went with it. It only took me a short while before I was swaddled in confusion over how many mistakes I had made. Font design really is a supreme blend of such a simple concept combined with so many complex details. Still, I find that the experience has been overall very positive. Once I uploaded my first font, the exhilarating rush of letters and registration fee's piled up (short pile) and I loved the feeling it gave me to know that someone liked my meager designs enough to shell out money for them even though it would be painfully easy not to. Feeding on that and a large amount of free time, and you have a budding font designer.

TPI: What gives you the inspiration for a font design?

DS: Something invariably catches my eye somewhere, I'll see some strange thing and wonder if a font could be developed out of the elements. Sometimes I'll develop them from a personal need and they just grow from there. Sometimes they snowball.

TPI: How long does it take to create and finish one design? Do you also do font families?

Time is truly relative. As such I cannot tell how much time a font will take from beginning to end, but in most cases, for me, it's an ongoing thing, I'll keep adding to a font until I'm happy. Right now I'm re-doing most of my stuff and re-releasing it. To simply answer your question, Most of the display faces were done in a matter of a day to a week. But then there are faces that just don't die. NudE, a face that I developed for outside sales, took over a month of nights to create and tune. I don't know if I'll ever recover my in-

vestment in that one. But then, I don't have to buy fonts anymore either, and my stuff always has a unique look.

TPI: What tools do you use to create the fonts?

Freehand and Fontographer , Photoshop, a bunch of Bic pens and a notebook. Basic stuff. Anyone with a desire to design and several hours of free time a night could design fonts. Most designers have all the tools they need except for Fontographer and that only costs as much as a couple new fonts anyway.

TPI: Are your fonts available retail through a distributor?

Yes, I retail three right now, and am working on different deals with others to start having them distribute for me. But I really wouldn't call any of this "big time." It's fun, but it won't pay the bills. Ever since people like me came on to the scene (shareware designers) and the introduction of Fontographer, there has been a decline in the profitability of type design as a profession.

TPI: Do you do other projects other than font design?

Yes, Multimedia. As well as just plain design. I also illustrate. The one thing that I do not do well is spell...;-) I have never had a great ability to see any of my own typo's and they somehow multiply exponentially whenever I turn my head.

Of all the things that I do, I'd say that multimedia is the most fun. It just has the most fun attached to it. You can get an immediate reward playing back something you made. Even better if you get to see the smiles on someone's face after they play with your creation.

TPI: Tell us a bit about your background, vitals, etc. . . .

My mom worked (and still works, and works) late hours into the night, and that kind of stuck with me. It is that work ethic that I think is one of my stronger points. I just plain like what I do, and I don't mind keeping busy until three if I have to. Sometimes the

hours fly by when I'm on some new project, and I just can't quit.

Ummmm.... vitals..... well, will 5'9" do? how 'bout 180# or would you prefer my eye color?

TPI: Geez, get serious, Don . . .

Actually, I think you want a bit more on my employers. I've worked in several different areas of the field, and I still hold a day job to help pay the bills. I currently work in education and produce interactive multimedia for a community college. This is probably why I have such strong feelings about that subject.

TPI: Let's hear a shameless plug about your fonts, cost, where to find them, etc. . . .

Ooooohh…. shameless plugs, I'm never good at these. I usually let my fonts speak for themselves but I can tell you one thing about them, I use them. I've put my catalog up on an FTP site so you can download it. That address is:

ftp://users.aol.com/dsynstel/catalog

It is a decent-sized download but it really shows off my fonts in a good light. And as well, it's fun to play with. You can also get them out of David Lai's new book "Photoshop Type Magic". And quite a few sites on the Internet. They float around to places I could never afford to go. I've gotten several registrations from Australia.

I actually have two pricing schemes, one that I use when you just purchase the fonts in the mail. This costs me a bit more and is more of a hassle, so I charge more. The prices are all around $20 each. But..... if you are one of those who can get them from an online service or a CD collection somewhere, my prices fall drastically, and that's because you already have the fonts, or are willing to find them on your own on AOL. And all I have to do is sell the code that opens the font or fonts.

TPI: Tell us how you can be reached for ordering fonts, special consignment of font design, etc.

Actually I do get several requests for font design. And I'll just add my (guess-timated) font creation prices here. A font will cost you anywhere from $500 to who knows how high for a single font. Depending on what kind of font it is. Generally they range about $1,000-2,000 per face. It's really hard to make such a short price list, but I hate having people think that I'll do this for peanuts. Although, if any of you have dealt with having a custom face designed before, you'll see that my prices are attractive and actually a bit below what most charge. If you are really interested, give me a call and I'll give you a more relevant quote to your needs.

TPI: Anything else you would like to add . . .

Yes, in my first few uploads you'll

"live your life with common sense and good will"

see quite a bit of my personal feelings on things in the read me files. I was actually being serious on these. And the most important thing to remember is this, live your life with common sense and good will. If you see a homeless man in the street and you can help him, do so. It won't hurt you and you'll end up feeling a lot better for it. And there are several other things you can do – do pro-bono work for shelters or needy causes, sometimes this stuff ends up paying you back a tenfold of what you could have charged.

Ordering Information:
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  Synstelien Designs
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Time Tracking Software Fits the Bill

Maui Software
189 Auoli Dr.
Makawao, Maui, HI 96768-9313
U.S.A.
Phone: 1-808-573-0011
Fax: 1-808-572-2406

TimeSlice, from Maui Software, is an easy-to-use $40 shareware time-tracking application for recording time tasks on the Macintosh. It is useful for consultants, programmers, attorneys, graphic designers, or anyone who bills for time, or just wants a simple solution for keeping track of time events.

If you've used our TimeTracker product, you'll love TimeSlice. TimeSlice can be thought of as a TimeTracker Pro (or TimeTracker can be thought of as a TimeSlice Lite). Both products will continue to be supported. If TimeSlice™ is more than you need, check out our other time-tracking product TimeTracker. TimeTracker has fewer features, but it also costs less. Also, there is a Windows Time Tracker version.

Partial feature list: Native PowerMac code (will also work on a non-PowerMac); Have multiple time sessions going at the same time; Windows can be enlarged to fill entire screen or minimized; Build your own Categories, Client & Projects list; Sort and Search time entries; Separate Expenses field for recording additional time-related expenses; Export & print time entries; a complete user's manual and much more! Requires System 7 or greater.

You will find TimeTracker and TimeSlice in these locations:
- FTP site: hookomo.aloha.net/pub/users/mauisw (this site always has the very latest versions posted)
- Maui Software's WEB Page: http://hookomo.aloha.net/~mauisw (this site always has the very latest versions posted)
- Info-Mac (and mirror sites) • America Online (posted in forums such as the Business, and Macworld forums)

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Phon: (617) 639-1738
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Clifford Enterprises is a small graphic design, desktop publishing company, providing marketing support materials.

COSMIC COWBOY DESIGN
>> Robert (Bob) Seago
18 East Brady
Tulsa, OK 74103
(918) 584-3235
e-mail: Cowboy5000@aol.com

DESIGN UNLIMITED
COMPUGRAPHICS
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HOME

Cloth Printing

Do you know of any hardware/printer that will print color directly on cloth?

– Cary Gott

Cary, I would not recommend attempting to use a printer to print any type of material other than acetate (for overheads transparencies) and paper (for the obvious reasons).

I consulted an associate who provides technical support for a major printer manufacturer and she says "running materials other than those recommended could severely damage the hardware inside the printer." She strongly suggests NOT attempting this . . . the cost is not worth it due to the fact it may ruin the printer and definitely nullify the warranty. She also said, "I have seen instances where people attempted this and it is almost impossible to remove the material once it has been fed into the printer (and subsequently jammed); and besides, it ruins the printer."

Coming from an expert like her, I would suggest not doing it. However, there is a publication called "Flash" that gives specific instructions on how to print t-shirts on your laser printer. They sell what is called a laser printer transfer toner. Flash may be contacted at 1-800-Black99, fax (802) 439-6463 and e-mail at info@flashmag.com.

– Editor

Photoshop Woes

Help! Somehow, something has corrupted my Photoshop files and turned them into ScitexPSImageExporter files. When I try to import them into my page layout program, it tells me it doesn't have the appropriate translators for this and can't do it. Now, when I try to click on those images, they tell me the original application can't be found and I can't open them either! What can I do?

– Desperate Designer

OK, there is a relatively easy fix. The problem is that some versions of the Scitex PSImage Exporter plugin were shipped with the Bundle bit set so that Photoshop files start looking for the PSImage Plugin as their creator instead of Photoshop itself. The solution is to use some utility that can edit file Finder attributes to turn the Bundle bit OFF, then you rebuild your Desktop and everything is hunky-dory. You can use ResEdit or Drop Info to check for this. Trust me on this one. Follow my advice and this problem WILL disappear.

It is important that you seek out and destroy ALL offending copies of the PSImage exporter that have the incorrectly set Bundle bit. You might want to log on to the Scitex BBS and download the current version of the plugin. The number is (617) 271-9344.

– Spencer K. Whetstone
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Well, there you have it...our second issue. Since the first issue, we've grown to over 150 subscribers and now can be considered "international". We have our first subscriber from England!

If you have any response to anything contained within these pages, please feel free to send an e-mail to Comments at Designzine@aol.com. Love it? Write us! Hate it? Write us! Tell us what you want to see in the 'zine. Want to know how we created this document? Ask and we'll divulge our greatest art secrets.

Check out the other 'zines online – the granddaddy 'zine of them all, **DT&G**. This fantastic publication, produced by Fred Showker,has practical and helpful information packed into a neat little package. Go to software libraries and search for DT&G and you'll find the latest issue in a number of forums. If you're a Photoshop fanatic, you simply must read **MacArt** magazine. This 'zine, produced by Andy Szybalski, is chock-full of the coolest tips and tricks you can create in Photoshop. To subscribe, send an e-mail to trekkers@aol.com with MAM Subscribe in the subject line.

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The Legal Briefs . . .

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