

# FULL BLEED

*July/August 1990*



## **The Future of Design**

**26 Designers  
Take on  
Tomorrow**

by Robert Sugar



The Art Directors Club of Metropolitan Washington is a non-profit organization of professionals in the field of visual communications. We are creators, supervisors, and producers of graphic design, photography or illustration. Or we belong to associated fields that support or enhance the efforts of these professionals.

Since its founding in 1949, the goals of the Club have been to advance the standards of quality, service, and integrity in the field.

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Suite 500

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Or call (202) 842-4177

# FRONT PAGE

## Designer Dreams

**F**rom tea leaves to the Weather, there are always people who profess to understand something certain about the future, and we are always willing to consider even the most unrealistic source of enlightenment. Our desire is not irrational; fear of the unknown is not unwarranted, and a desire to control our fate is bred into our nature. But the future is notoriously hard to pin down; choices are often made that lead to unforeseen results.

Maybe that's why some people find so much solace in the past. From the fascination with history to the melancholy obsession with nostalgia; the past is something that can be collected, categorized and made tangible, while the future exists as a fuzzy indeterminate shape awaiting the chisel of decision to carve it into recognizable form.

The future is *unformed*, not unknown. Trying to determine the future from the events of the present is a skill that designers are supposed to possess. When you are right in your guesses, you are "a trend-setter" or "a style maker", and when you are just a little behind that, you have "caught the wave," or are "state-of-the-art." People who are hopelessly unable to make decisions about events before they are played out to their most obvious conclusions are branded "also-rans," "imitative" or purveyors of "horse-and buggy thinking."

The issue is not whether designers can figure out the direction of events, but to what degree we will actually influence them. Read between the lines in this issue about the Future of Design and what you *really* see is everyone's future: a world where communication and information transmission will be critical to the growth and happiness of people around the globe. The real source of power in the coming millennium will be information, and "Third World" countries will be those not plugged-in to the worldwide network of data that is already streaming above the planet.

The role of the designer to help manage, control and exhibit this vast amount of data will be more and more crucial. The rise of design as fashion statement and class signifier is but the simplest manifestation of that power. The competition for people's attention continues to grow. Design that "cuts through the clutter" is already considered a valuable tool in the world of marketing and corporate communications. The designer's role is shifting from ornament and atmosphere to a broader role of encouraging accessibility. A receptive audience for things that are "designed" (as if nothing ever was in the past!) also increases the influence of designers. The need for a savvy public image has been inculcated in even the most reticent professional institutions.

If all of this seems a bit weighty as you struggle to get by a typical day of deadlines, production headaches and similar worries, perhaps that is exactly the point. It is easy to lose sight of the broader, more influential role that designers can take, if only they are willing to assume the mantle of responsibility for the undertaking. How many designers really

have an articulate underlying philosophy about the way they design? Who could describe the way ethics and morality fit into their notion of their work? Is there too much reliance on dazzle and cleverness in evaluating the success of design solutions? It's not as if there are simple answers to these questions; it's more like, are they being asked at all?

It's easy to become isolated in the day-to-day, and to think that political and social events swirl around outside of the business concerns of a design studio. But real issues will have real consequences. In the areas of copyright and ownership, the coming decade will have profound effects on the way we view our work. And, it is hard to ignore the current attacks on our artistic institutions by members of the right as anything but an abridgement of our ability to create work that is valued on an individual and highly personal basis. While the denial of NEA funding to a few artists may seem far removed from our drawing tables, the more obscure threat of allowing a few people to limit and delineate the way we think about art, form, and intellectual content will eventually find its way to a level where we are constantly second-guessing our abilities to create work of pungency and heft.

Of course, the answer to these problems is not primarily political. The best recourse is to maintain a sense of direction and importance about the work that we do, and to keep pushing the limits of our roles in forming the way everyone sees the world. It happens one job at a time.



The production of this issue has been a mammoth undertaking that would have been impossible without the enthusiasm of everyone involved. The efforts of Octavian Cretu and Valerie Clark at Anaconda Press are especially noted, but the work of the individual designers should not go unmentioned. Most of the letters in this issue were produced entirely via electronic prepress; in most cases, the designers were asked to stretch their skills in this new medium.

The work was done primarily with established over-the-counter software like PageMaker, Adobe Illustrator, Freehand, Quark XPress, and most of the pages were output as process separation film on a Linotronic L-300 or a Compugraphic 9400PS. Some pages used more esoteric high-end photo illustration programs like Letraset's ColorStudio and Adobe Photoshop, but by and large, the bulk of the work demonstrates not what can be done on the cutting edge, but rather what is possible in the mainstream. After all the technical razzle-dazzle is out of the way, the work on these pages is best evaluated not by their production techniques, but by the level of their content. It was a pleasure working with all the designers, who—it should be obvious—are all supporters of the ADCMW.

—Robert Sugar, editor

# RETOOLING

## *The Art Directors Club*

BURKEY BELSER

*President, ADCMW*

**Effective communication with our members is what we do worst at the Art Directors Club. Working hard is what we do best. The irony is that if we worked half as hard and communicated twice as well, the volunteers would all be happier, healthier, and the you, the members, infinitely more appreciative.**

### What Focus Groups Had to Say

We finally realized this simple truth after Howard Smith organized two focus groups to discover what we are doing wrong, and what we could do better.

The focus groups were comprised of a cross-section of young and old, designers and non-designers, do-somethings and do-nothings, insiders and outsiders, new members and old members. Specifically, group one had 10 people (4 men, 6 women). Group two had nine participants (4 men, 5 women). They met in my office on two evenings.

Remember that a focus group represents the opinion of one person. It is not a scientific survey and does not represent quantitative research. Focus groups are a way of testing out an idea to see if it says what you think it says. Our basic question was, “

“What is your idea of the Art Directors Club.”

The conversations took many turns and gave us the following results:

1. People join to learn things and to talk with other designers (for “continuing education” and “networking”).
2. A consistent location for programs is good, but a nicer location would be better. Food and drink are nice, but cheaper programs would be nicer. Program announcements are late, late, late. Programs should be strictly social, strictly technical, strictly design superstars, strictly educational, and so on. Some time should be spent early in the program communicating Club business. The comradery of the

earlier, smaller Club is hard to find; newcomers feel left out and alone.

3. **Design '89** was a good idea.
4. The Annual Show is the most valuable thing we do and the catalogue is its most valuable result.
4. **FullBleed** is unpredictable—when is it published, how often? It's unclear whether it serves the communication needs of the Club—again, members really want to know more about what's happening in the Club.
5. **Design Classified** gets high marks for reliability and high quality leads.
6. Volunteering is hard to do. Members check off a box on the membership form and they're never called. Committee needs are not adequately reported in **FullBleed**.
7. It is important to belong to a professional organization.

All of these observations and more have led Howard and I to make the following recommendations to the Board:

#### **I. Reestablish tighter Board control.**

Several years ago, it seemed like the Board was deciding the color of the napkins for the Annual Show, which is decidedly not a Board function. So we pushed away these housekeeping duties to their respective committees to focus on longer range objectives. . .like Boards are supposed to do. But we went too far and control slipped away to the

## Other suggestions from the Focus Groups and the Annual Meeting

- ★ Have a weekend design conference with nationally known speakers.
- ★ Have a series of workshops on specific topics: annual reports, magazine design, running a business.
- ★ Build relationships between the ADCMW and other design organizations in other cities.
- ★ Change the name of the Club to drop the word Club.
- ★ Change the name of the Club in some other way.
- ★ Investigate group health insurance.
- ★ Buy a Clubhouse where we can sit and talk, hang out and mingle.
- ★ Have lunch programs instead of evening programs
- ★ Continue the mini-meetings based on technical expertise
- ★ Make the Christmas program less formal, less expensive
- ★ Hold more exhibits throughout the year (National Wildlife Federation has said they were interested)
- ★ Establish a speaker's bureau of members for businesses and organizations
- ★ Have speakers reveal the philosophy of their work, not just show their slides
- ★ Start the meetings at 7:30
- ★ Tell members how to get involved in committees
- ★ Set up studio tours for members, not just students

chair key functions—VP Programs, VP Annual Show, and VP Full Bleed—be significantly more responsive to Board direction, following fairly strict guidelines in their work in

individual Chairs who, frequently as new Board members, had little sense of the broad goals of the Club. Thus, without guidance from the Board, their personal agenda became their *modus operandi*, resulting in programming—to take one large example—that simply did not fit the needs of our diverse membership.

This issue of Board control versus the Chairperson's freedom to follow their own path is a difficult problem. After all, a creative, motivated volunteer wants to leave their mark on their area of concern, not just follow orders.

But it is our recommendation that in several key areas, the wishes of the Board overrule the wishes of the individual Chair when they are in conflict. And we recommend that the three vice-presidents who

recommendations will ensure you will (1) see and hear famous designers, (2) improve your business skills, (3) keep up to date with computers, (4) recognize area resources—illustrators and photographers, (5) cozy up with the AIGA, and (6) party. The two other open programs will provide the tilt which gives the program year its unique personality. This tilt is **still** the responsibility and the challenge of the VP Programs.

Reading this may lead you to make recommendations for the program year yourself. If you write **FullBleed**, we'll publish your suggestions.

All of the programs should be approved by the Board by the August meeting and a calendar for the full year sent out in September to every member as a preview of the program year. Most importantly, the calendar will go far toward satisfying two persistent demands—better communication and distant early warning of the program schedule.

### 3. Make FullBleed a Reporter

There's another sidebar on this spread that details page by page our proposed reorganization of **FullBleed**.

Everyone in the focus groups and at the Annual Meeting had plenty of grand ideas for **FullBleed**, but the plain truth is that a monthly publication is hard for a **paid** staff to produce. And unless you are Pat Taylor, it is a miracle that the book is produced at all. That fact has encouraged us to reorganize **FullBleed** around a manageable goal—that of **reporter**.

Every key committee—the three vice presidential Chairs and the Education committee—needs a page to report their activities. Those pages will be designated **departments** and appear in the same place in each issue. So the **program report**, for example, will appear every issue on page 3; the **annual show update** on page 4, the **education report** on page 5. These pages will be the responsibility of the appropriate chairpersons. On the last page of each issue will be the full program year's calendar.

Given the climate of the times, we also recommend a computer department as well. Add in the ads, contents page, president's or editor's page with the minutes of the Board and most of the book is taken care of. This only leaves the features—no small task, but infinitely more manageable than the editor's current job.

There was talk at the Annual Meeting of a bimonthly since a monthly was so difficult to produce, but the by-laws require a monthly publication of the minutes. Furthermore, we do not want to lose sight of our single goal—to work half as hard and communicate twice as well.

There is plenty of freedom within this format for a designers to make their mark on **FullBleed**.

### 4. Settle in with the Annual Show

Every year we reinvent the dozens of wheels that make the Annual Show run when we should just oil them and only replace the few whose cogs are worn.

Of course, Show Chair with vision like Soliteir Jaeger will add new belts and cogs to make it a more grand machine, like the preview cocktail party hosted by Harbin-

## The Recommended Program Year

Month	Program	Local	National
September	Designer Portfolio First Program of year Assign Theme	★	
October	Business Program	★	
November	OPEN Feature local design studio	CGDA	
December	Holiday party	★	
January	Illustrators and Photographers Showcase	ASMP, I/C	
February	Designer Portfolio Assign Theme		★
March	Computer Program		★
April	AIGA/ADCMW Panel Program	★	
May	OPEN		
June	Annual Meeting	★	

### 2. Outline the Program Calendar

In the sidebar nearby, you'll see a matrix we have created which recommends a subject and speaker (local or national) for almost every month of the program year.

Two key dates are left open: November and May. June is accounted for because the by-laws of any organization require an Annual Meeting and that meeting should be the last one of the program year.

The other program

## The Recommended FullBleed

In order to provide consistent demands for clearer communication, we recommend the following organization for **FullBleed**:

Page	Subject
Cover 1	Use existing banner and format. Assign local photographer or illustrator to cover.
Cover 2	AD
1	Contents/Masthead (Include Board Members, phone numbers and areas of responsibility)
2	Letter from Editor/President
3	Last program report
4	Annual Show update
5	Education Committee report
6	AD
7	AD
8-9	Feature (interview)
10-11	2nd Feature
12-13	3rd Feature (local artist/designer portfolio)
14	AD
15	Computer Age (column about electronic design)
16	Full Page calendar for year
Cover 3	AD
Cover 4	AD

### 6. Start a buddy system for new members

One of the biggest complaints we've always had is the lack of welcome to new members. I remember writing about this two years ago, saying one would never treat a guest the way we treat new members. A buddy system could cure that if we can work out the logistics of the assignments. Does anyone have any familiarity with similar systems which have worked for other organizations?

### 7. A summer picnic

If one of the goals of every member is to meet other like-minded individuals, then we need to develop formats where it would be downright impolite to be unfriendly. One suggestion out of the Annual Meeting was for a picnic in the slow summer months where food, drink, and games would promote the kind of relaxed interchange so many members seek. We heartily recommend it as a good antidote to the fuss and bother of the Annual Gala, and a pleasant, easy way to meet each other.

### Who's on First?

No, Who's on second, What's on first . . . and so it goes. Where to begin? Put one foot in front of the other. We can get there.

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ger or the addition of **Best of Category** awards. Still, no where else in the yearly activities of the Club can there be said to be a tradition to uphold as in the Annual Show. Distinguished nationally recognized judges secure the validity of the Show's selection. An elegantly formal gala with as much pomp and ceremony as we can muster add inestimable value to the awards that even the most cynical of us cherish. We should not tinker with that tradition; we should match it year by year. Everyone wants a cheaper dinner and gala evening until you're there; then a wienie roast doesn't cut it.

We also recommend a list of at least 10 potential judges be submitted to the Board's August meeting so the Board may confirm the selection and the judges be notified early enough for us to get on their calendar.

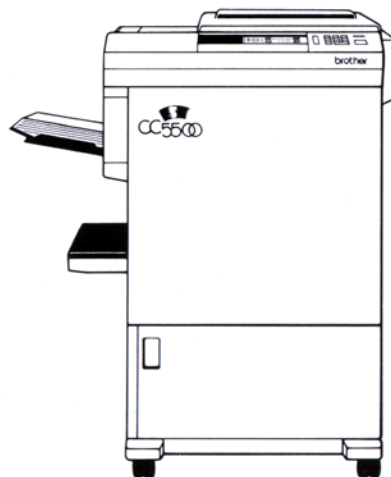
### 5. Include the work of the Education committee on the calendar.

No matter how much the work of the Education committee is appreciated by students and teachers, it remains unappreciated by our members. Why? Poor communication, again.

We recommend that all the activities of the committee be included on our proposed main calendar mailed to members and on **FullBleed's** calendar as well. Through this simple technique, we might be able to divert more attention from the mainstream of our professional activities to the strong tributary represented by the work of the Education committee.

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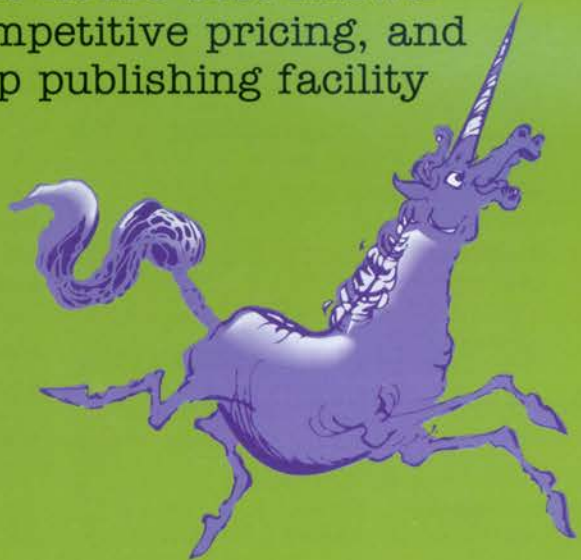
**uñi•corn** (u'ni•kôrn), n. [ME unicorn]: **1.** a fabulous animal generally depicted with the body and head of a horse, the hind legs of a stag, the tail of a lion, and a single horn in the middle of the forehead. **2.** an outstanding typesetting and graphics house best known for its quality, dependability, competitive pricing, and most recently as the best desktop publishing facility to emerge on the East Coast.

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## ***Vinyl Final***

***And as last call for  
some platter patter...***

## ***Jan Faul***

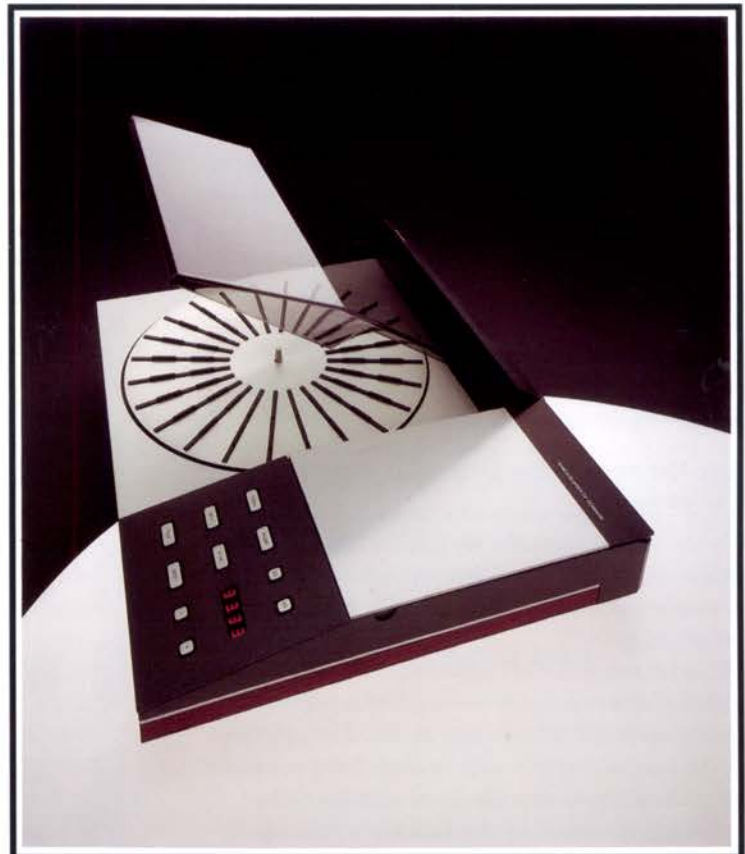
*photography: Stills that move!*

**202/526-1122**

**Represented by:**

**Melinda Nichols**

**703/527-4649**



*A D O B E*  
*P o s t S c r i p t*



**W**ithout this page description language, the desktop publishing revolution would not have occurred. PostScript allows the resolution of a created image to be maintained, regardless of the output device used. High-quality graphics can be produced as camera or plate-ready art, slides or even video — dispelling the myth that a computer aided designer is a slave to the technology. Instead, the “machine” has become a creative ally, and the designer’s only limitation is his imagination.



IN THE OLD DAYS, EVEN THE IDEA OF

**RESOLUTION**

VERSUS IMAGE SIZE WAS

INCONCEIVABLE.

SURE, WE KNEW YOU COULD ONLY

**BLOW UP** A PHOTO SO FAR,

BUT WHO HAD TO CONSIDER

RUNNING INTO THE BEDROCK OF

DIGITAL GRAPHIC IMAGES—THE

INDIVIDUAL PICTURE ELEMENT

“**P I X E L**”?

NOW, THE TREATMENT OF


“RESOLUTION” AS A DESIGN

**METAPHOR** CAN BE

JUST ANOTHER ELEMENT

IN THE ARSENAL OF DESIGN

**I D E A S.**



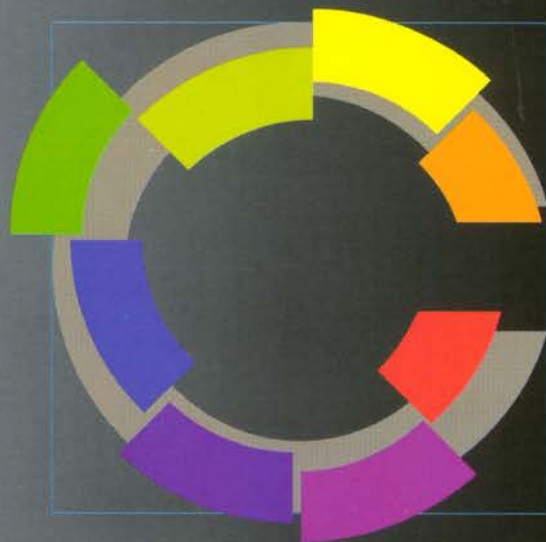
**B** **MAPS**





## COLOR


Color copiers, low cost process separations, and image manipulation herald the fact that the 90's and beyond can't be black & white. Low cost, short-run color and the elimination of color prepress will bring color printing to the smallest job and the cheapest client. Today, sublimable dye technology enables designers to produce photo-realistic prints at a fraction of the cost of printing, and soon color copier quality will rival traditional printing; then other technologies will rush to replicate that standard.



The buzzword of the eighties will be the de facto standard for all information storage in the next century.

Words, graphics, music and video will all be stored in a similar format, and home and office will be linked into wide-band information networks. The computer will become the central tool for accessing information of every kind, from typefaces to photographs. How will this new perspective affect the fundamental nature of design? And, in successful designs should the tools be transparent?

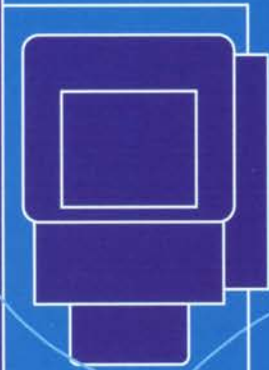


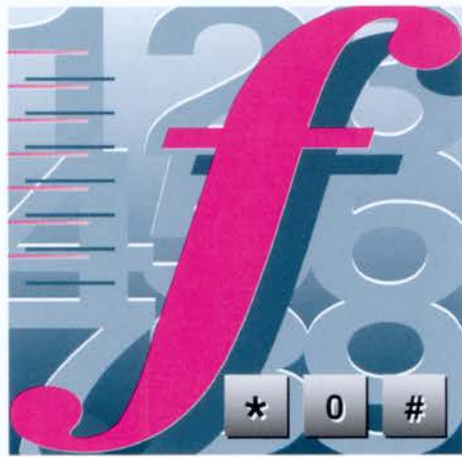


**E**

## **ERGONOMICS**

Increasing time spent in front of workstations are causing kinesics experts to rethink the notion of office ergonomics. Rather than creating chairs that support and lights that soothe, the latest idea is to provide a working space that allows workers to get up, move around, and even exercise while working on the computer.





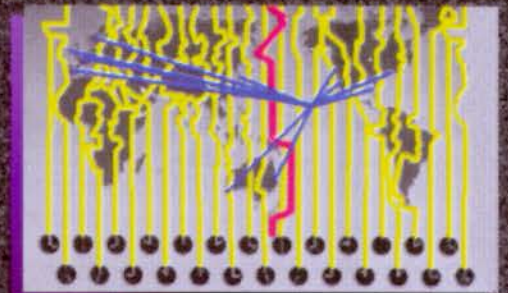
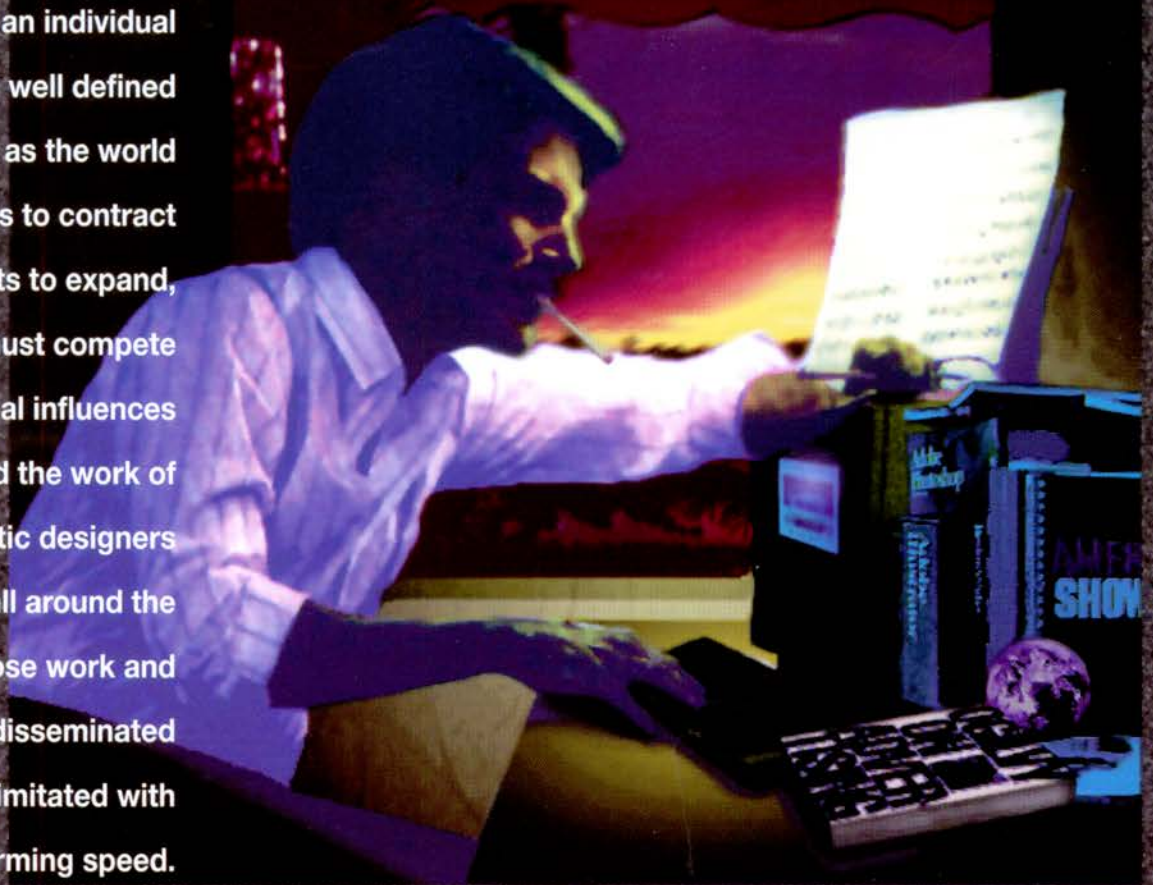
*fax*

—Once trendy, now ubiquitous, the evolution of the facsimile machine will continue with greater resolution—and yes, color—all available at prices that will make the “faxphone” the answering machine of the nineties. —*Zap!*



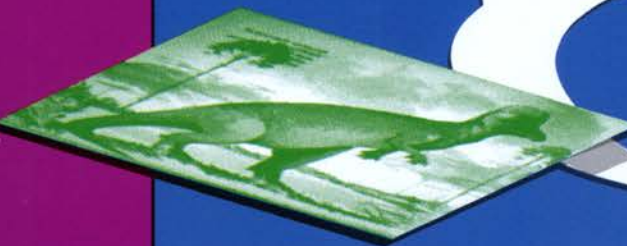
## G L O B A L I T Y

**D**esign projects used to be considered on the basis of an individual need in a well defined market, but as the world continues to contract and markets to expand, designers must compete with global influences and the work of idiosyncratic designers from all around the planet whose work and style are disseminated and then imitated with alarming speed.



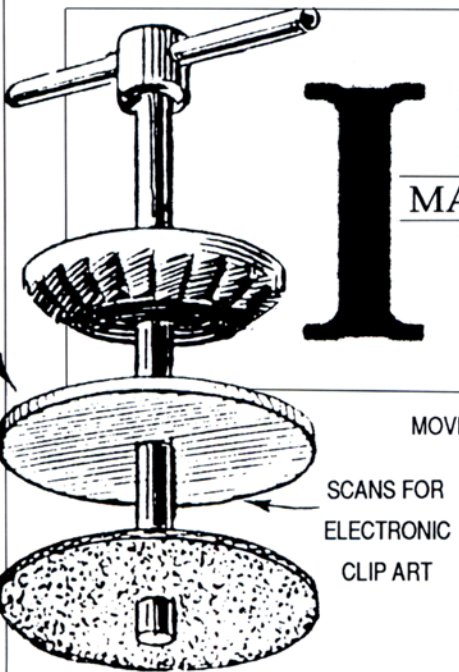


# HYPERMEDIA



Having barely gotten used to graphic design in three dimensions, the challenge for designers in the 90's and beyond will be how to create "interfaces" for information that use data sources such as CD-ROM, LaserDisks and On Line services. Completely interactive in nature, and, as such, free-form, the role of the designer as navigator ushers in new meaning for the concept of "guiding the eye around the page."

UNLEASHED DATABASE



# I

Once barely glorified typesetters, the evolution of these devices are the fuel that drives the transformation of the design studio from production house to image laboratory.

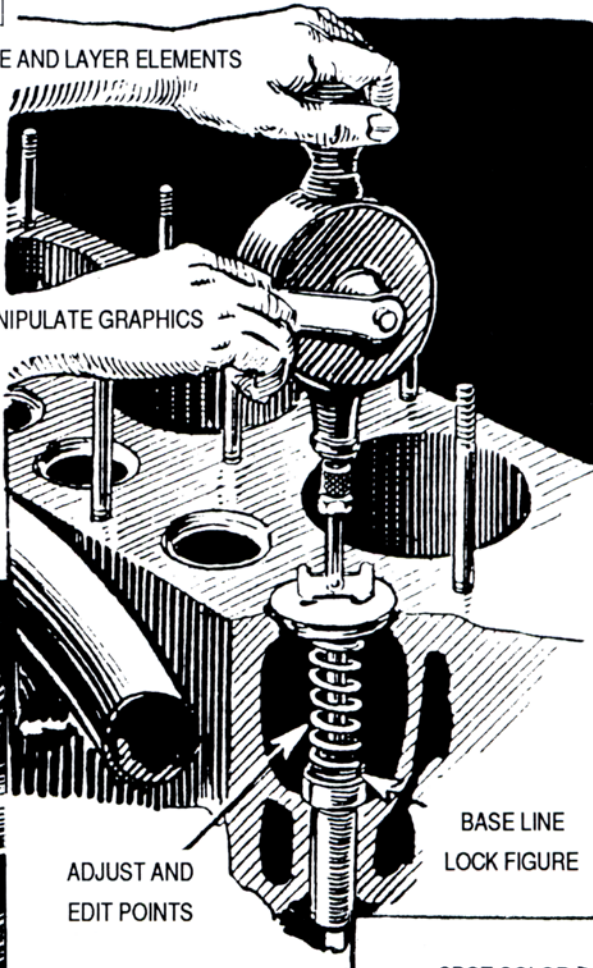
**MAGESETTERS** The generic term is giving way to specialized devices that output paper and film, or create slides, or even expose plate material directly.

POSTSCRIPT:  
CEMENTED TO RUBBER DISC--  
READY FOR ROTATING, REFLECTING,  
SCALING, PLOTTING, OVERRIDING,  
SKEWING, SPECIFYING, MEASURING,  
MODIFYING, RETRIEVING, AND CHOOSING.

SCANS FOR  
ELECTRONIC  
CLIP ART

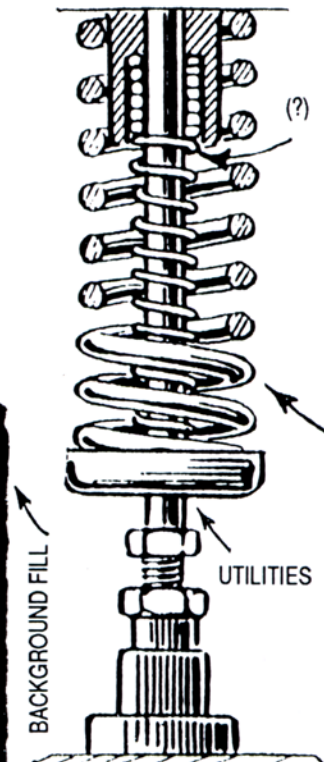
MOVE AND LAYER ELEMENTS

MANIPULATE GRAPHICS



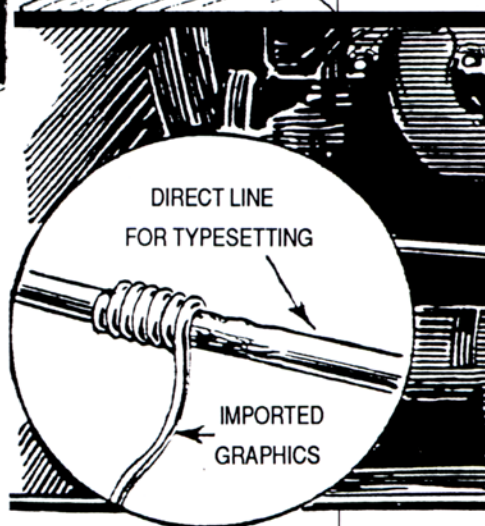
ADJUST AND  
EDIT POINTS

BASE LINE  
LOCK FIGURE



BACKGROUND FILL

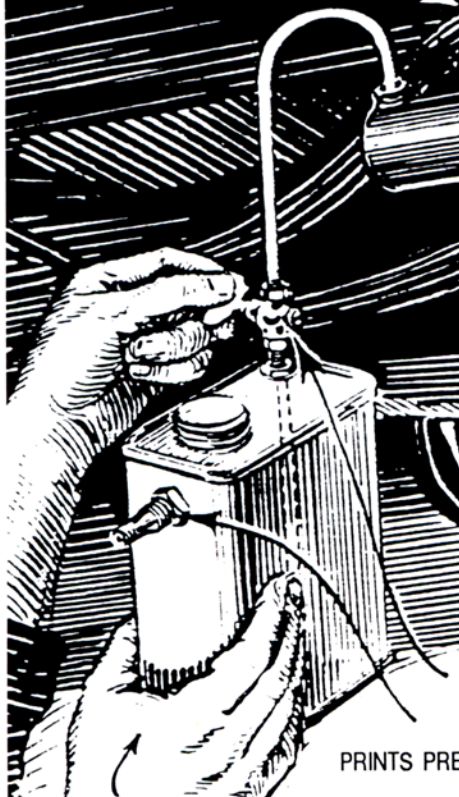
UTILITIES



DIRECT LINE  
FOR TYPESETTING

IMPORTED  
GRAPHICS

SHOCK ABSORBER

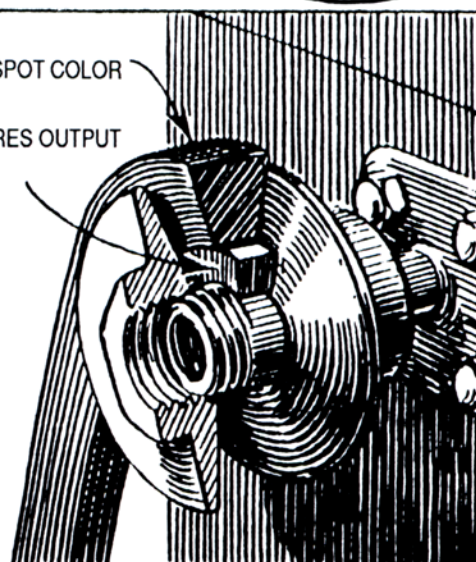


PRINTS PREVIEWS

NEXT OCCURRENCE  
OF STYLE

DIALOG BOX

SPOT COLOR  
HIGH RES OUTPUT



WHEN THIS BREAKS, YOU'LL NEED AN X-ACTO, WAXER AND YOUR OLD TOOLS

(C) 1985 POPULAR MECHANICS "WRITTEN SO YOU CAN UNDERSTAND IT"



The ease of using computer design programs and the attendant rise in the visual aggressiveness of promotion and marketing has engendered a whole new level of badly-executed design. In the past, non-designers were discouraged from the craft by the arcane mechanics of preparing material for printing. Having eliminated that obstacle, the field is wide open for anyone who can convince someone else that what they are doing is competent.





# KINETICS

The lack of animation on the printed page will begin to be felt as much a limitation as one-color printing has been in the past. The design of logos and trademarks in a three-dimensional kinetic environment will inevitably be part of a comprehensive communications program for even the smallest businesses.



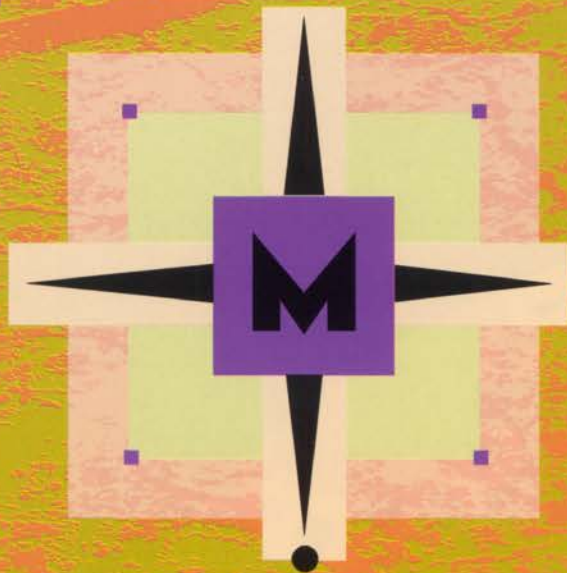
# K



THE ABILITY OF COMPUTERS TO SAMPLE AND MANIPULATE IMAGES WILL CAUSE THE COPYRIGHT LAWS TO BE RE-EVALUATED IN THE COMING YEARS.

JUST AS IN THE MUSIC INDUSTRY, NOW STRUGGLING WITH THE NOTION OF WHEN AND HOW RECOMBINED SOUNDS MIGHT CONSTITUTE AN ORIGINAL WORK, DESIGNERS WILL HAVE TO DEAL WITH HOW MUCH AND HOW APPROPRIATE IS THE MANIPULATION OF OTHER PEOPLE'S IMAGES BEFORE THEY CONSTITUTE A NEW DESIGN.

WITH THE POSSIBILITY TO EXECUTE "TEMPLATES" OF A DESIGN IT MAY EVEN BECOME POSSIBLE TO ACTUALLY PROTECT THE WORK OF DESIGNERS.



**THE INTEGRATION OF SOUND, STILL VIDEO AND FULLMOTION VIDEO THROUGH ONE MEDIUM EXPANDS THE RANGE OF POSSIBILITIES FOR PRINT DESIGNERS. MULTIMEDIA PROJECTS WILL INEVITABLY LEAD DESIGNERS INTO NEW AREAS OF DESIGN, FOR VIDEO, SLIDE PRESENTATIONS AND EXHIBIT DESIGN. ONCE THE WORK IS ON THE COMPUTER, PROJECTS CREATED FOR ONE MEDIUM CAN EASILY BE PORTED TO ANOTHER.**

***Multimedia***



## *New Corporate Style*

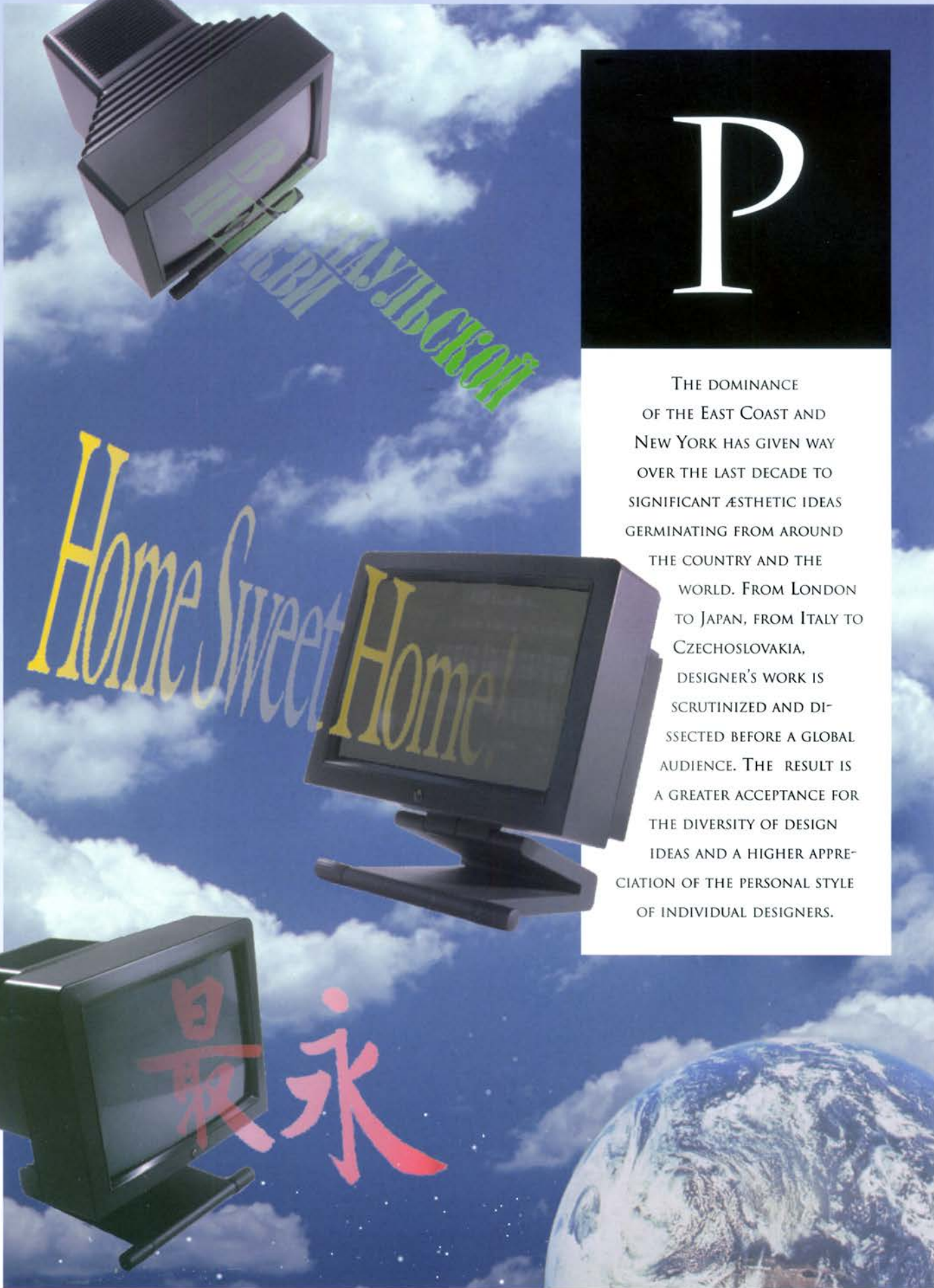
Faced with a rejection  
by consumers of  
large business entities  
(as a public image, at least)  
modern corporations  
are enacting  
new visual strategies  
for their communications  
that promote playfulness,  
ironic counterpoint and  
self reflectiveness  
in materials that create a  
"touchy feely" ambiance  
meant to humanize even the  
largest corporation.



#### ORNAMENTATION

*After the  
voguish infatuation  
with the minimalism  
of international style  
of the 70s  
and the trendy response  
of Postmodernism  
in the 80s,  
a more studied approach  
to ornamentation  
for the 90s,  
has evolved into  
more original  
and richly  
idiosyncratic expressions  
that blend tradition  
and creativity together  
to make personal statements.*





# P

THE DOMINANCE OF THE EAST COAST AND NEW YORK HAS GIVEN WAY OVER THE LAST DECADE TO SIGNIFICANT AESTHETIC IDEAS GERMINATING FROM AROUND THE COUNTRY AND THE WORLD. FROM LONDON TO JAPAN, FROM ITALY TO CZECHOSLOVAKIA, DESIGNER'S WORK IS SCRUTINIZED AND DISSECTED BEFORE A GLOBAL AUDIENCE. THE RESULT IS A GREATER ACCEPTANCE FOR THE DIVERSITY OF DESIGN IDEAS AND A HIGHER APPRECIATION OF THE PERSONAL STYLE OF INDIVIDUAL DESIGNERS.



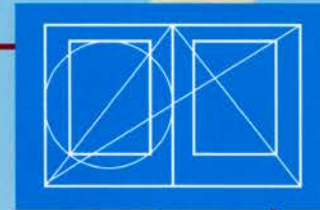
# *Q u i c k e r !*

The 80s were altered by the two "Fs"—Federal Express and Faxes—and the pace for the 90s can only speed up. Driven by computers and client demand, the nineties will be the era of the "paperless presentation," allowing clients to make alterations and see them instantly. This will entail a new skill for the designer—collaborating with clients and making real-time alterations in a comprehensice. In this environment, who will champion reflection and reconsideration?



# R revivalists

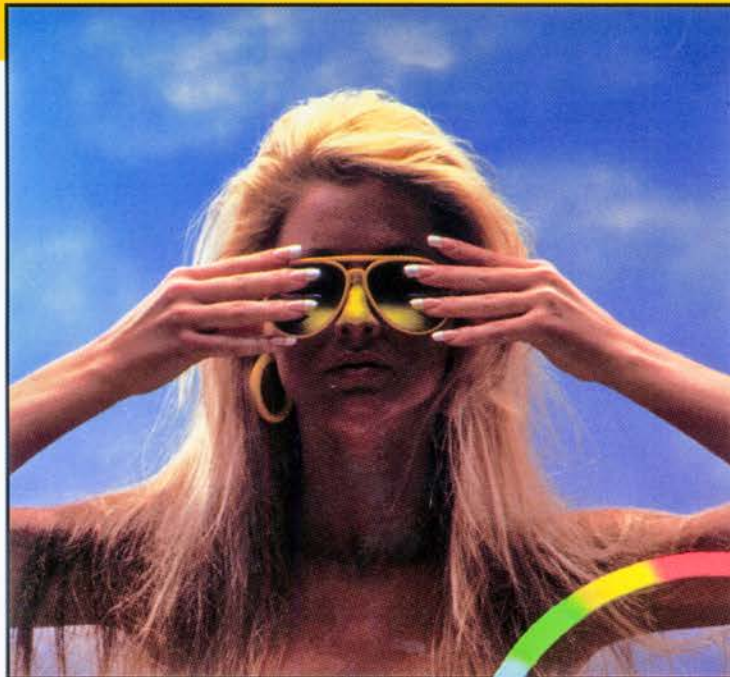
A DEEPENING APPRECIATION OF OUR DESIGN HERITAGE AND RE-AWAKENED INTEREST IN HAND CRAFTSMANSHIP IS SPURRING A RENEWED CONCENTRATION ON THE WORK AND PHILOSOPHY OF PAST DESIGNERS. BESIDES THE REEMERGENCE OF ORIGINAL TYPEFACES BY THE LIKES OF CASLON, GOUDY, AND GARAMOND, THE APPROPRIATION OF PERIOD DESIGN AESTHETICS HAS ENCOURAGED WORK IN THE FIELDS OF EMBOSSING, CUSTOM BOOKBINDING AND PAPERMAKING.





## SEPARATIONS

THE EMERGENCE OF THE IN-HOUSE COLOR SEPARATION AS WELL AS THE PRACTICALITY OF PROCESS COLOR PAGE-MAKEUP ARE CHANGING THE RELATIONSHIP BETWEEN COLOR SEPARATORS, PRINTERS AND DESIGNERS. THE DESIGNER WILL HAVE GREATER AND GREATER CONTROL OVER HOW THE FINISHED PIECE WILL PRINT, BUT ALONG WITH THAT WILL GO THE RESPONSIBILITY TO MAINTAIN LEVELS OF QUALITY THAT HAVE BEEN ESTABLISHED BY EXPERT CRAFTSMEN OVER YEARS OF CONVENTIONAL PRODUCTION. DESPITE THAT CHALLENGE, WILL THE TRADITIONAL COLOR SEPARATION HOUSE GO THE WAY OF CONVENTIONAL TYPESETTING FIRMS?



\*/files/MacFX/600meg/images/fullbleedpage"S"/end  
Fri June22 13:52:19 1990 9000PS 49.3  
PostScript screen - resolution 1200dpi/133 lpi  
Agfa 9600 output  
cyan magenta yellow black - adobe angles standard

A B C D E F G H I K L M N O P Q R S T U V W X Y Z

A Great Typeface:  
Adobe Garamond.

SMALL CAPITALS

T

Ornaments 

Fractions 1/8 1/4

Typo

Ligatures fi fl ff ffi ffl

gra

Italic ligatures fi fl ff ffi ffl st

phy

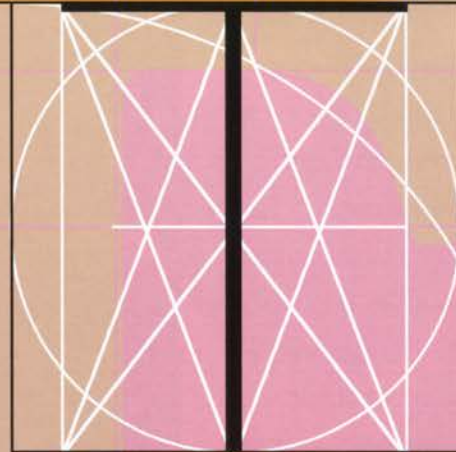
Terminals a. z

Swash capitals A B C D E F G

Old style figures 1234567890

TITLING CAPITALS

Italic old style figures 1234567890



**A New Renaissance in  
Type Design is Occurring.**

*The ability for small companies or even individuals to create and market their own designs has weakened the control of type foundries and typesetters in the ability to disseminate type design.*

A resurgence of classic typefaces and brand new ones from a variety of small design houses will compete in an ever-growing market of designers looking for striking and attractive bearers of the written word.

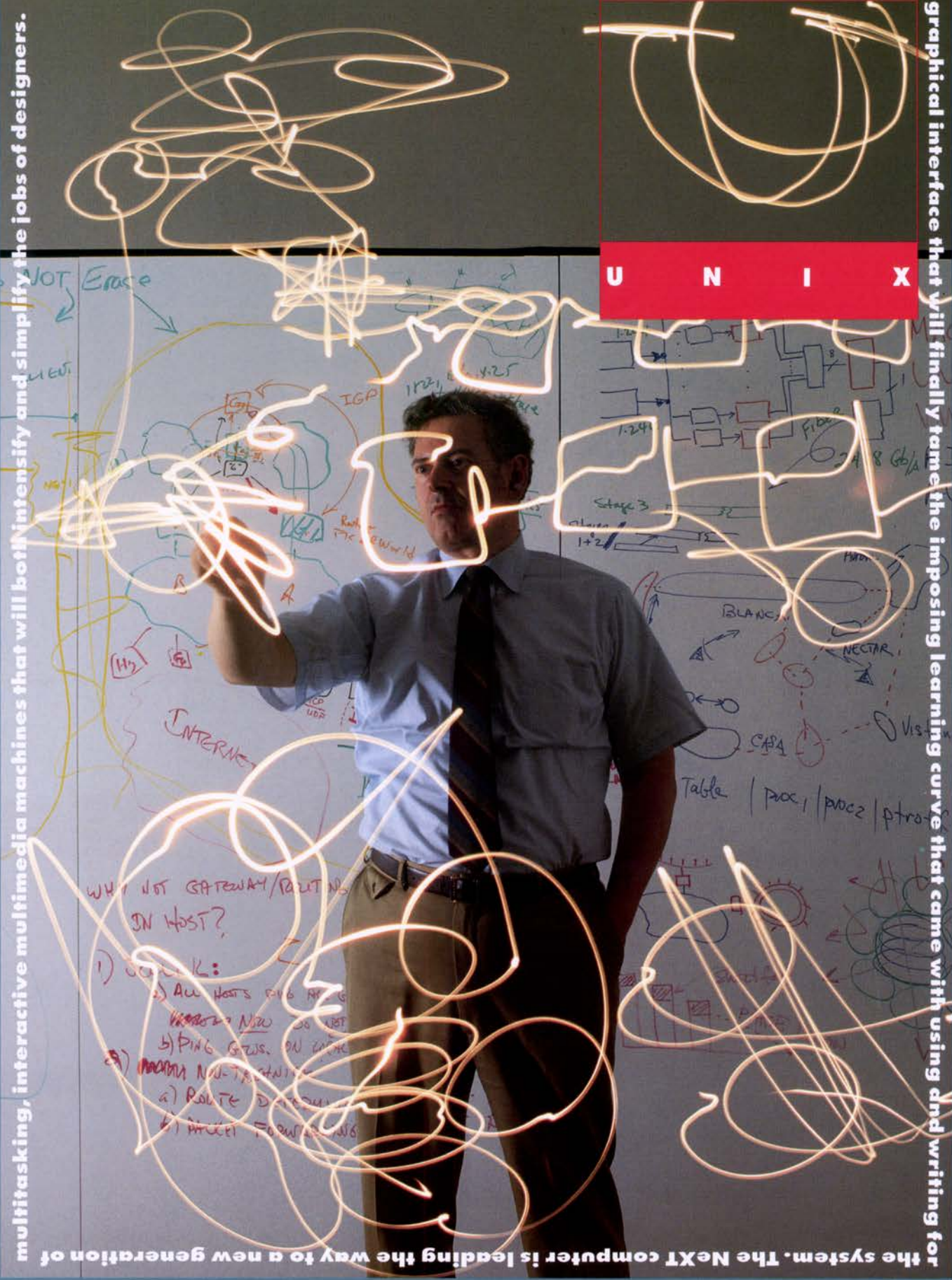
A B C D E F G H I K L M N O P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I K L M N O P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I K L M N O P Q R S T U V W X Y Z

**UNIX** This powerhouse of computer operating systems will be harnessed to

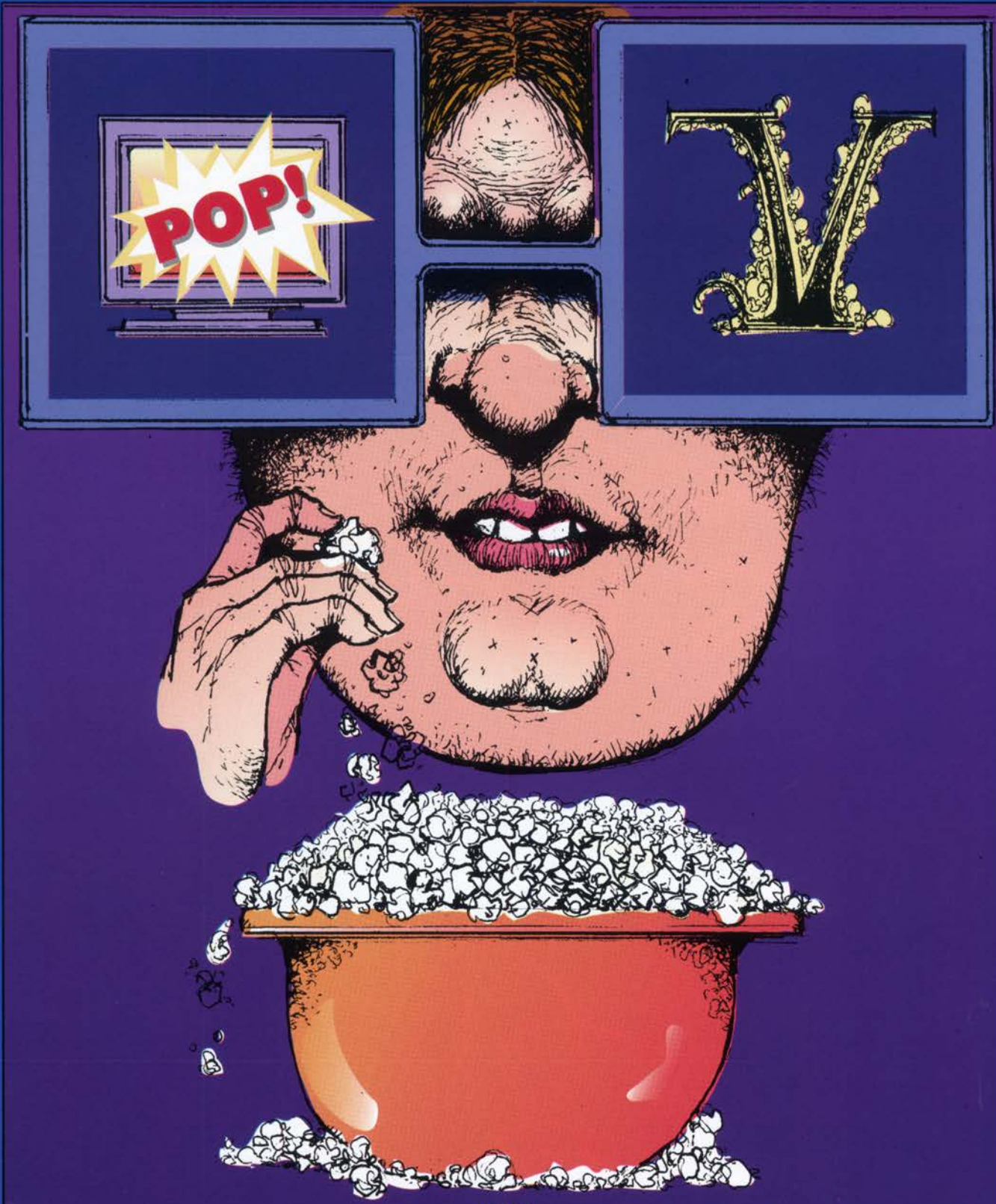
multitasking, interactive multimedia machines that will both intensify and simplify the jobs of designers.



**U N I X**

a graphical interface that will finally tame the imposing learning curve that came with using and writing for the system. The NeXT computer is leading the way to a new generation of

the system. The NeXT computer is leading the way to a new generation of



**VIDEO** New compression techniques have made the prospect

of realtime recording and playback of video images on compact disks and DAT formats feasible. This bridge between the ubiquitous world of TV and the digital domain of computers will pave the way for more and more interactive relationships between the two, allowing true hypermedia applications to be created and widely accepted, ultimately placing the computer squarely in the center of tomorrow's living rooms.



## **WORKPLACE**

Business gurus have been promising a massive change in work habits for a decade, but the prospect might finally occur as more and more workplaces become linked by local area networks. Within the workplace, new philosophies about using technology to work together simultaneously on projects—called “groupware”—will stimulate new thinking about the quality of work life harnessed to a human/electronic chain gang. More probably the ability to network the disparate parts of complex publishing tasks such as magazines and technical manuals will improve the speed and accuracy with which materials can be created, while allowing each individual to contribute more fully.

X  
XP  
XPR

XPRE  
XPRES  
XPRESS

X  
XP  
XPR

XPRE  
XPRES  
XPRESS

XPRE



XPRES

XPRESS

The desktop program that legitimized the high-end of desktop publishing could finally dominate the market among designers with the introduction of its version 3.0. A rewritten user interface, which makes the program more flexible and intuitive to use, helps the user transcend the feeling of technical limitations. This has been the major hurdle to acceptance of layout programs among the design community which is constantly evaluating layout software in terms of the multifaceted needs of day-to-day design work.

X  
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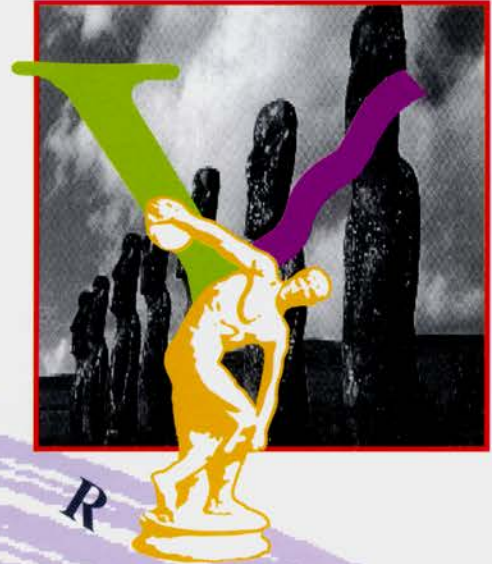
X  
XP  
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XPRE



# YESTERDAY

*"Everything old is new again" might be the all-time design refrain, but Postmodern sensibility has altered forever our perceptions of distinct place and time. Perhaps modern communications are gradually erasing the distinctness of "time period" in the same way that it has the sense of geographical locality. The freedom to "borrow" images and ideas from various modern time periods is creating a new sensibility that augments designers personal idiosyncrasies as never before.*





## ZERO-WAIT

The term for instant memory access by a CPU might as well be the catch phrase for the future. Instant response to and from clients, and an ever up-spiralling curve of artistic dissemination might challenge designers to wonder about the way they will make their mark in the twenty-first century.



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Tom Kochel-Photographer  
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**Unix**

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Photography—Bob Grove  
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**Zero-Wait**

Andrew Bornstein—Designer  
Dan Sherbo—Illustrator  
Bornstein Associates  
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**Cover**

Robert Sugar  
AURAS Design, Inc.

**COLOPHON**

The work in this issue was created (with the exception of letters U, and the seps of letter Z) electronically, with final film being generated as process-color separations through ColorStudio, Aldus PrePrint, or within the application. Programs used included Aldus PageMaker, Aldus Freehand, Adobe Illustrator 88, Adobe Photoshop, Letraset ColorStudio, Quark XPress 2.0, and a host of other utilities. The pages were output on a Linotronic 300 or a Compugraphic 9400 or 9600 at 2540 dpi or 2400 dpi respectively using line screens from 133 to 150 lpi. The paper is Mead 80 lb Signature Gloss donated by the Frank Parsons Paper Company, and the printing was supplied by Anaconda Press. (nice job, guys!)

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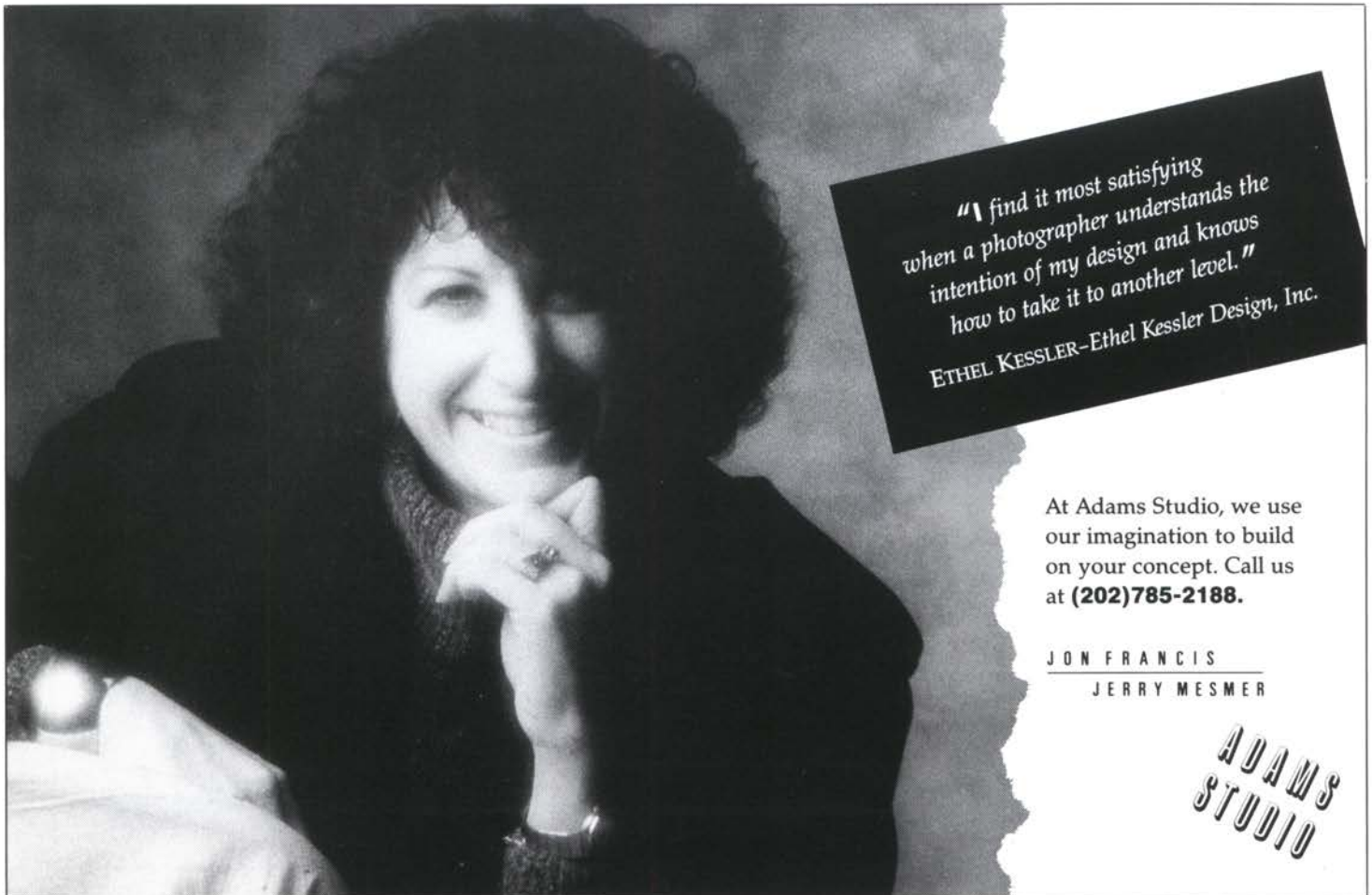
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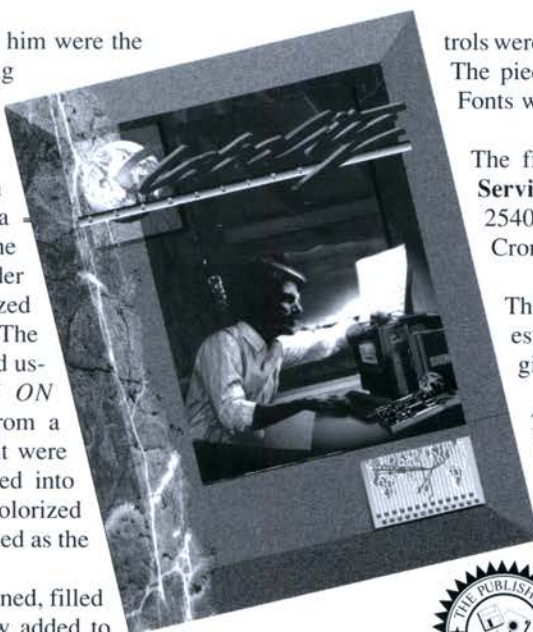


# HOW DID YOU DO THAT?

This page is part of "The Future of Design From A to Z" featured in this issue. Most of the work was done in Adobe Photoshop® and this is how. . .

The guy, and the window behind him were the start. They were scanned using Colorset® scanning utility. The table was drawn in Photoshop and placed in position. The wall was a colorized marble finish from a black & white scan and has a transparent radial fill to give the effect of a glow. The marble border was from the same scan, colorized and flowed into a black mask. The granite is a special effect achieved using various filters. *OGILVY ON ADVERTISING* was distorted from a flatbed scan, the books behind it were video scanned, placed and rotated into perspective. The globe was a colorized black & white scan (it was also used as the initial "G").

The script type was a sketch, scanned, filled and blended, with a drop shadow added to give a dimensional look. The brightness and contrast con-



trols were used to achieve the mortising effects. The piece was separated in Quark® XPress. Fonts were Adobe Type One typefaces.

The film was imaged at **The Publishers Service Bureau** on a Linotronic L300® at 2540 lpi and proofed with their Dupont Cromacheck® color proofing system.

The rest was **MAGICK**. If you are interested in seeing more of this technology, give us a call at 824-8022.

*Thanks to the folks at **The Publishers Service Bureau** for allowing me the time and equipment to produce this.*  
 Stephen Parrott, Creative Director



**The Publishers Service Bureau**  
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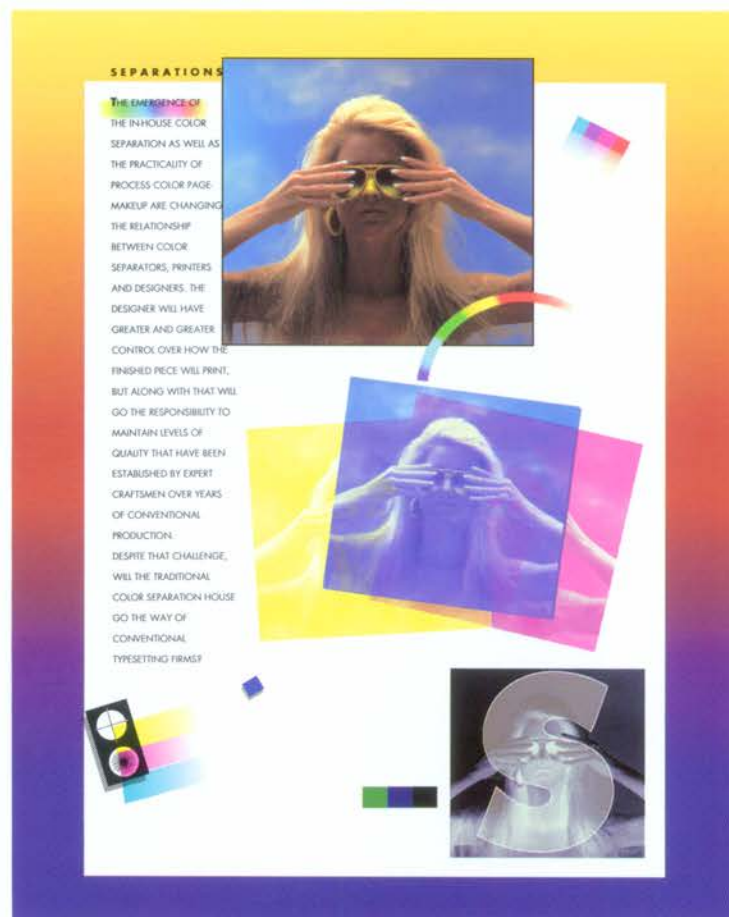


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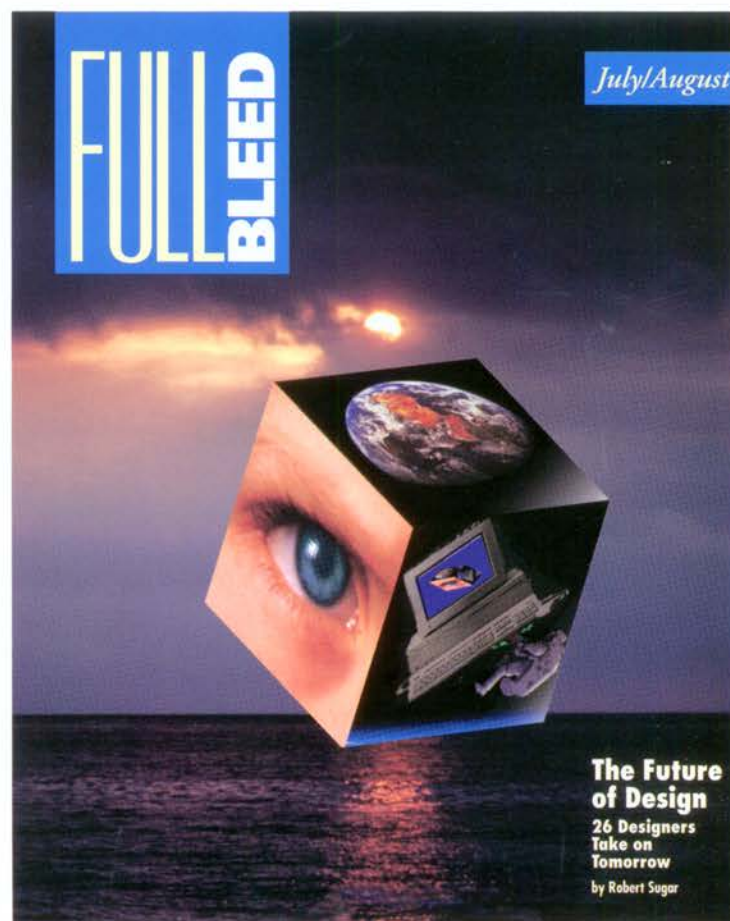
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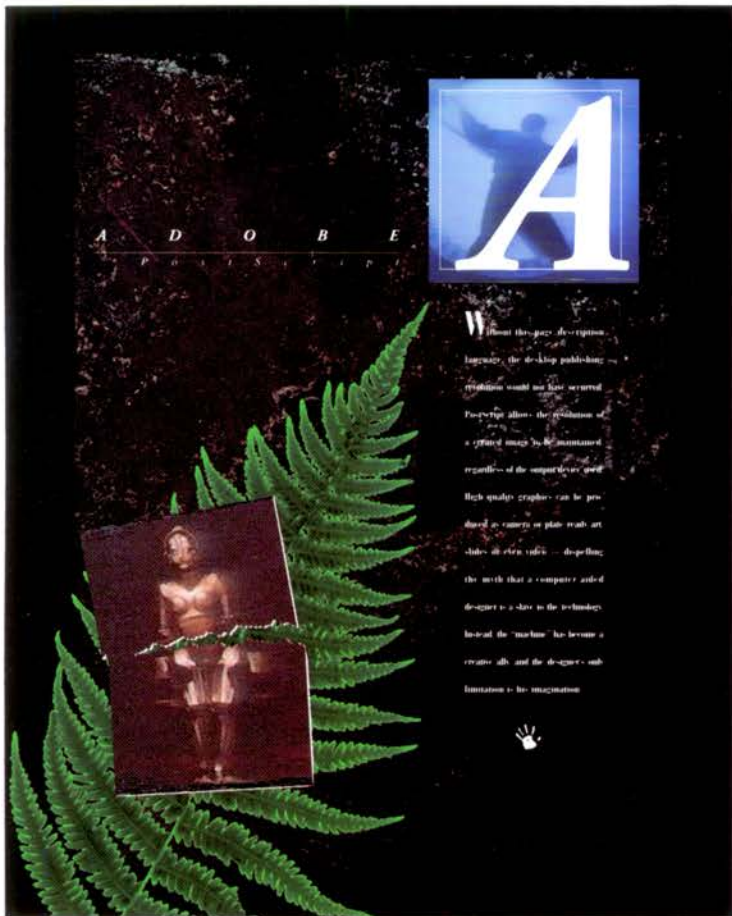
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# RESULTS LIKE THESE..

**L**ETRASET'S COLORSTUDIO SOFTWARE and Advanced Laser Graphic's state-of-the-art color production services combined to provide these designers with the tools and support they needed to bring their artistic vision to life for this special issue of *Full Bleed*.

The images were all created in Letraset's ColorStudio, an advanced imaging program that combines sophisticated tools for retouching and color correction with the accessibility of a paint program. ColorStudio has been designed with the artist in mind, duplicating the familiar pencil, paintbrush and airbrush with convincing realism.

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