the Printed Image

traditional problems & DIGITAL SOLUTIONS

Contents

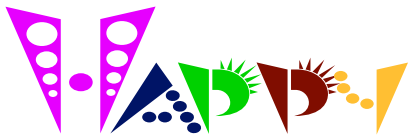# Happy Holidays

Greetings to you all! Since we last visited, the 'zine has experienced an explosion of growth and exposure! We are now international!

In less than three short months of publication, we have almost doubled our subscriber base, received an avalanche of mail from satisfied readers and tons of inquiries from folks who have heard about us from others. We have received distribution requests from the Silicon Mountain Mac Users Group in Colorado Springs, CO and Pacific Hi-Tech in Salt Lake City, UT to be distributed on their monthly shareware / CD-ROM packages. Info-Mac has posted us on their ftp site, a wonderful gentleman has offered to place us on an ftp site in Denmark and The National Association of Desktop Publishers Journal (NADTP) gave us a short review in their November issue.

We have received subscription requests from Sweden, Australia, Africa, Denmark, France, Italy, the Czech Republic, Denmark, the United Kingdom, Canada and all over the United States. Subscribers are ranging from advertising agencies, freelance artists, and educators to technical support professionals, software developers and desktop publishers. Whew! It's been a month!

We have also launched **The Printed Image Web Edition**. The Web Edition contains a condensed version of the magazine with hotlinks to other helpful and interesting web sites not included in the full-version magazine. Also, the featured artist and classified sections contain "mailto's" or direct links to e-mail addresses listed, enabling web surfers to instantly e-mail the artist or printer

About the Publisher

Sherry Stinson is owner of The Printed Image Electronic Design and Production Studio. Her alter ego, Jade (pictured here), kind of liked the spotlight last month, so she has wrestled control of this spot (unfortunately).

"Hey, dudes and dudettes! I'm back! Well, my national debut has turned into an international one with this issue of the 'zine, so I'm sure that I'll soon be leaving all you computer nerds (and my wimpy alter-ego Sherry, far behind for Vogue covers and stuff like that. See ya!"

– JADE

with questions, quotes or whatever. The web address of the 'zine is:

http://users.aol.com/designzine/welcome.html

We hope you enjoy this issue of The Printed Image and also have a very happy and safe holiday.

Sherry L. Stinson
Publisher

Building a better web site

By Steve Guluk   Part 1

As an artist or service provider in the 90's, having a great looking website is just as important as a great portfolio. It gives you the opportunity to have prospective clients view your work 24 hours a day, in full color, from anywhere in the world.

The "Web" has created a leveling of the playing field for many small businesses. Since your site will be viewed with the same equipment that views your competitors, only the content and design will set you apart.

C u t t i n g   E d g e

So new is this technology that a commitment to staying abreast of it is necessary to keep your site from obsolescence. The release of a new version browser can change the way your site is viewed overnight. Strictly adhering to established tag writing formats will help to avoid any surprise results.

B r o w s e r s

The different browsers out there will treat HTML documents with varied results. It would be wise to obtain as many of the major browsers as possible. Run your HTML documents through these browsers directly off your hard drive. Adjust the tags until you have a good compromise between the various browser displays. Even then, some things can change after interaction with a server. Be sure to check them again after being uploaded.

Updates and standardization in the industry will eventually settle, but until then, compromise, continued monitoring and adjustment will be required.

A d v e r t i s i n g

Much of the advertising for your site is still free and carried worldwide. You can add your URL to the major search engines under the category best-suited for your business. This permits someone to do a keyword search and get back a list of matching sites with direct links, accessible from anywhere in the world.

Creation

To create an efficient website, you need to determine the site's main goal. In most cases, it's to display your talents or product. A single direction for your site is essential.

Capture your viewers interest with a fast-loading, concise and easily navigated page. The opportunity to leave your site should not be made available until after you have presented your material. This means leaving the links to related sites until the end of a series of pages. If departure links are on your title page you stand the chance of losing your prospective client before they get a chance to look around.

Fast-loading graphics are a must. If it's going to take more than a few seconds to load a graphic, it should be an extremely purposeful graphic. An alternative to large graphics is to use icons that provide a link to a larger image. Using a black and white image is another method to keep the loading time down.

A web site is a form of advertising and you are competing for potential clients' attention. There's not much difference between your site and a major television station at prime time. The "remotes" are in the hands of your perspective client and you need to cater to their desire for engaging material. If not, they'll start flipping channels.

Design

The design of your site will be a personal statement of your company's attitudes and policies. You are now responsible for not only the products in your cyber store, but also the structure, plumbing, lighting, and sounds your client will encounter. You are putting forth not only images and pictures, but text and the resulting message it will convey. We have never had so much control and power of a business environment than we have now with a web site.

How you create your site will determine how your company will be perceived. Do you have a large body of text to convey? Are you word-savvy or should you consider hiring a copywriter? How about the programming and graphics? Setting up a page or site isn't too hard, but understanding when you need a specialist may be essential to your site's perceived professionalism.

Try to understand when an effect is a fad or new standard for the web. When a new HTML effect comes along, it may seem dazzling, but if it takes additional loading time, it may not be appreciated by the repeat customer.

Is your site ready to be viewed at a width of 10 inches or 6? A width indicator will help assure that

Web Terms

URL: Uniform Resource Locator
This is the "address" or pointer to data on the Web such as a web page, ftp or gopher file, or usenet posting.

http: HyperText Transfer Protocol
This URL header designation indicates a World Wide Web server, site or page.

HTML: HyperText Markup Language
HTML is the language of the web, much like postscript, which dominates the design and printing world. Web pages are written in this programming language.

ftp: File Transfer Protocol
This URL header designation indicates a World Wide Web server, site or page.

FAQs: Frequently Asked Questions
These are collections of the most commonly asked questions and answers regarding a subject.

your page is viewed as originally intended. We have no control over the equipment a prospective customer will use to view your site. Consideration "usually" needs to be given to clients with limited color viewing capacities; though if you are selling to the professional graphics community, your prospective customer should have the required hardware to appreciate your material.

Finally, take the time to cruise the web and see what's hot. Study the tags used by others and update your site as it matures with HTML and web technology.

The web continues to grow day by day to an end result still yet determined. Stake your claim to this wonderful resource currently available to us all.

Steve Guluk
Design

Steve Guluk is a freelance illustrator and the owner of SGDesign. Web site creation is a substantial portion of his company's business. He is also a forum assistant in the **Web Diner** on America Online helping people set up their first web pages.

www.sgdesign.com/sgd/

e-mail: Burndog@aol.com

Tackling Your First Book

BY LANNY CHAMBERS

Last issue, we discussed the initial contact with the client, and the importance of making a written outline to help plan and execute a large, complex design project, such as a book. This time, we're going to take a closer look at the planning and design stages of our book project. Our focus will be on establishing a design and specifications that will meet the client's expectations and budget, and on getting a good contract that will protect both parties.

Printing Specifications

Now that you've learned all about how books are made and the various options in paper, binding, and so forth (remember how happy the printer was to have lunch with a designer who actually *listened*?), you are ready to advise your client.

Here's a list of production variables that must be specified before you can get intelligent printing bids:

• Number of pages: This will only be approximate until all the type is set, but make the best estimate you can.

• Number of copies: Make sure the client understands the common printing practice of ±10% (overs and unders) and that he'll only be billed for books actually shipped.

• Overall level of production values (quality) – you get what you pay for, and not everyone needs 200 lpi.

• Trim size: Non-standard paper sizes cost more. Bleeds cost more.

• Colors: Extra-color pages may be grouped in one signature, if possible, for a substantial savings. But your cli-

ent may want to spend the extra money to preserve the flow of information.

• Illustrations: Are they halftones, separations, or line art? Who will do the seps and film? (If you're not *very* experienced, consider letting the printer do the scans, seps, and film: you'll avoid finger-pointing when a Matchprint doesn't satisfy you.)

• Screens: Will you produce them in your film, or would the printer rather do them mechanically?

• Paper: Your client will really need your help here.

• Binding: Hard cover or soft? Smyth-sewn? Headbands? Embossing? Foil stamping? Dust jacket? Let the printer help you wade through the options, which you then get to regurgitate to your client.

• How will the final artwork be pro-

vided? On my first book, *Gateway Families*, I printed the black-type-only pages on an HP 4MP, had my service bureau run out pages with screens to 2540 dpi film, and let the printer make seps from the client's 4x5 transparencies. All of these things affect your budget (and profit).

Add anything else that I've left out. Once you know the options, guide your client through the decisions. If you don't already use a print specs form, make one. You'll be sending it to printers to get bids, and it will ensure you're comparing apples to apples.

Once the specs are settled, you'll design the basic book elements: title page, front matter, chapter openers and spreads, index, endpapers, cover, dust jacket, photo captions, etc., and make comprehensives for the client's approval. I'm not going to tell you how to design your book, but just remind you of the steps involved. Comps can be laser prints for the most part, but your client will probably want to see a dust jacket, for example, in color. Whether you provide comps before or after the contract is signed is up to you and your client, according to your assessment of the risk involved. You don't want to work for free, but clients deserve to know what they're getting for their money.

Here comes the hard part: your client will almost certainly want a bottom-line estimate and a target date for delivery. You'll have to estimate how many hours you'll put into each component of the book and multiply by your hourly rate, add up the production expenses (don't forget your markup for overhead), and agree with your client on who is actually buying the printing—are you a broker or an agent, and how does press inspection fit into the decision? Your workflow outline will help you through this process. Keep all of your notes.

The Contract

A contract specifies what you will provide and what the client will pay for it. The Graphic Artists Guild Handbook has good examples of contract formats and fine print, and the document need not be complicated. But make sure it's complete. Here's what should be covered:

- the final printing specs
- your fee, whether hourly or fixed-price, and its payment schedule
- definition of and charges for author's alterations
- what, how, and when reimbursable expenses will be billed
- whether you are brokering the printing or merely acting as client's agent
- intermediate and final deadlines, if applicable (hint: they're ALWAYS applicable)
- copyright, ISBN, and Library of Congress responsibilities

Remember that everything is negotiable, but don't get mired in trivia when basic agreement is evident. Good faith between you and your client will absorb a lot of the inevitable rough spots and forgotten details.

Once the contract is signed, you'll be ready to start production, which is next month's topic.

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/

Visit the Lanny Chambers Web Site by pressing the button below.

TRIVIA CONTEST

Enter The Printed Image's first-ever trivia contest! Answer all five printing trivia questions correctly, be the first to e-mail all the correct answers and win your choice of "The Online Job Search Companion", a complete guide to hundreds of career planning and job hunting resources available via your computer by James C. Gonyea or the national bestseller, "Teach Yourself Web Publishing with HTML In A Week" by Laura Lemay.

1) In 1440, this man introduced the Western world to his invention of printing with ink on paper, using movable type mounted on a converted wine press. Who is this man?

2) Paper was invented in the year 105 A.D. by whom?

3) What famous patriot and printer is founder of *"Poor Richard's Almanack"*?

4) Who created the first linotype machine in 1886?

5) The term "leading" originated from where?

Upon receipt of the first entry that correctly answers all five questions, The Printed Image will ship the winning entrant's selection within one week. Contest ends Jan. 31, 1996 if no correct answers are received. Answers will be published in February issue.

About The Prizes:
• The Online Job Seach Companion - 251 pages, a $14.95 value
• Teach Yourself Web Publishing with HTML In A Week - 403 pages, a $25.00 value

"*This discovery of yours will create forgetfulness in men's souls, because they will not use their memories; they will trust to the external written characters and not remember of themselves. The specific which you have discovered is an aid not to memory, but to reminiscence, and you will give your disciples not truth, but only the semblence of truth; they will be hearers of many things and will have learned nothing; they will appear to be omniscient and will generally know nothing; they will be tiresome company, having the show of wisdom without the reality.*"
— *Socrates*

In the above quote, Socrates was recounting a dialogue that comments upon the invention of the written word. How easily could his words have been applied to the computer. Both discoveries have forever altered the way men store, receive and transmit information. In the centuries before Guttenburg, if someone sought knowledge they sought out men of wisdom, or trusted to their own. Following the invention of the printing press, the Book became the shrine of wisdom to which men were drawn.

Ideally, these books gave everyone an ear to the voices of scholars around the world, living and dead. Unfortunately, a man need not be a scholar to write a book, so that this pool of wisdom soon became tainted with the poisoned pens of self-styled experts whose voices were seldom worth preserving. Information became divorced from its source, and the means by which it could be authenticated became less clear. Even the original authorship of the words came into question. And authorship had become an important issue.

by
Barry Munden, Jr.

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Prior to Guttenberg's invention, manuscripts were painstakingly transcribed and illuminated by hand. Most of this work was undertaken by monks, as the valuable books were sacred objects, aids to religious, legal and communal memory. Books had the authority of the church, and the anonymity of the order. There was no need of authorship. But with the coming of print, came a need and a desire to establish individuality of authorship. As books proliferated, literary conventions such as the title page became established, and, not long after, copyright law.

So, has the printed book resulted in the vulgarization of learning that the ancient scholars feared? Undoubtably. Literacy has become widespread, and with it the diversity of regional languages has diminished. Information travels faster, the world has become a smaller place, and civilization has entered into an age of technological progress unparalleled in history. Mostly unparalled.

A new medium of information exchange has arisen recently, more powerful than any that has gone before, and the old fears have arisen again. This time it is not merely the printed word, but the printed image that is in danger of vulgarization. Even photographic images, once unquestionable in their authenticity, have become the playground of armchair artists. Experienced graphic designers lament the growing number of desktop publishers with lots of equipment and little training. Photographers see their images dismembered everywhere by pixel pirates, while typesetters grudgingly reinvest in digital prepress equipment. Type designers read gloomy industry forecasts in a ripped-off-typeface-turned-truetype font while illustrators retire their airbrushes and pore over Photoshop tutorials. The latest Disney film lists a software manufacturer as its producer. Walt is dead, long live Pixar...

With all of this change has arisen a growing uncertainty of just who owns what. Copyright law is undergoing a revolution, and I believe that this is just the beginning. It is the aim of this author, and this column, to keep graphics industry professionals aware of the law, both in theory and practice, and offer some insight into the growing ambiguity surrounding this subject.

BARRY MUNDEN, JR. is a freelance illustrator based in Silverton, OH. He is a graduate of the ACA College of Design in Cincinnati. He is planning a series of articles based on technology and copyright issues in the computer age. If you would like to offer some insight of your own, feel free to e-mail him at BMundenJr@aol.com. Please mention whether or not you would care to be quoted.

Featured Artist Cecile Johnson

What a wonderful talent! We are both honored and humbled to introduce Ms. Cecile Johnson as our featured artist of the month. This incredible talent, internationally known for her transparent watercolors, also works in oils and acrylics. Her work has been reproduced in serigraphs, lithographs and a variety of Limited Edition prints and posters. Of her many subjects, her most celebrated are those of winter sports. She has recently returned from France where she painted events from the 1992 Winter Olympics. This was Ms. Johnson's fourth consecutive trip to the Olympics.

Ms. Johnson has been featured in several solo exhibitions, including the Grand Central Galleries (New York), TWA Gallery (Paris), and O'Meara Galury (Santa Fe, NM) – just a few of the more prestigious exhibitions. Her work is included in the collections of Emperor Akihito of Japan, President and Mrs. Jimmy Carter, Sir John and Lady Templeton, King Carl XVI Gustaf of Sweden, President and Mrs. Gerald Ford and several corporations around the world.

The New York Times says this about Johnson, ". . . fresh, realistic work, technically excellent. Her ability with color, atmosphere and mood are outstanding." *L'Aurore* (Paris) says, "Captures the atmosphere and sparkling light of the out-of-doors . . . a multitude of magic and spontaneous touches."

DES ARTISTES   ONE WEST 67th STREET   N.Y.C., N.Y. 10023
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"Arapahoe" by Cecile Johnson
Available in limited edition prints

Scenic prints and original artwork by Cecile Johnson, internationally exhibited and published artist. Ideal for guest rooms and available for sale to guests. Over 200 subjects including limited editions, framed or unframed. Featuring ski slopes and towns, Carribean, Europe, Bermuda, Ballooning, winter sports, Olympics, etc. Contact Laura at (303) 786-1905, 1300 30th Street B3-15, Boulder, CO 80303 for info and catalogue.

The Dreaded Banding Blend

By BILL DRISTAS

One design trend these days seems to be a wide use of blends, vignettes, gradations, degrades, whatever you choose to call them. When used and created properly, they add a nice touch to design. But for a greater part of the time, they create problems in regards to banding. I would even venture to guess when color proofs come back from your prepress house, you've had to circle the blends, ask them to get rid of the banding and make them smoother. I'm also sure this has added additional costs to the job by having to re-do those pages and output another set of film and color proofs. The best way to avoid this (and the best solution to avoid any problem) is communication with the people who output your files.

There are many variables which determine how a blend will look once it is imaged onto film. Many RIPs (Raster Image Processors) and image-setters interpret blends differently. A good printer, prepress house or service bureau should know what works best with the equipment they have. For example, if your printer uses Scitex RIPs (and this will only work on Scitex RIPs) you may want to invest in a Quark Xtension called Scitex Blends which creates a smooth blend with a little added "noise" to eliminate banding. But make sure your printer also has the Scitex Blends Xtension, because they will also need it to output the file.

Some general rules for achieving smooth blends are:

1) Try to avoid creating blends that cover a large area. This holds true especially with color mixtures that don't have a high percent value. For example, a blue that is 80% cyan, 15% magenta, 5% yellow and 10% black will most likely band over a seven-inch area because the magenta, yellow and black do not have enough color to gradate smoothly. The blend will resort to stepping those colors from 5% to 4% to 3%, etc. in big chunks, thus creating that dreaded banding we all hate! If this blue color blend over such a large area is an absolute must, consider printing that color in a PMS (or spot color) thus greatly reducing the risk of it banding.

2) Avoid blending complementary colors over a large area (such as a purple to a yellow) for the same reasons as mentioned above.

3) Don't create a vignette in a picture box in Quark and then rotate, skew or distort that box. This will most likely confuse the RIP. Also, the blend displayed on the monitor will probably not look like the blend printed on the color proof.

4) Creating blends in Photoshop

can eliminate a lot of problems especially if using the Gaussian Blur filter along with the third-party KPT Hue Protected Noise filter.

This filter will do just what it says. It will add noise to blends without adding any unwanted colors (those which are not needed to create the chosen color) whereas the regular Photoshop Noise filter does add those unwanted colors. The downfall to this method is file size. The blends created in Photoshop should be of a high resolution (300 dpi if outputting 150 line screen film). Therefore, a blend covering an 8.5 x 11 inch area will be well over 20 megabytes.

5) Experiment with different applications. Create a page with different types of blends – from Quark, Illustrator, Freehand and Photoshop to see which work best for your needs and which work best with the targeted output device.

WILLIAM (BILL) DRISTAS is an electronic prepress specialist with W.E. Andrews, Co., Inc., a printing company in Bedford, MA. He specializes in electronic imaging using Crosfield and Scitex systems. Dristas can be reached at TerraBill@aol.com.

Send comments with LETTERS in the subject line to: Designzine@aol.com

Very Informative

Hi folks. Just read your 2nd issue and found it very informative. I'm in my last year in a graphic design program and your story on the book cover project was just what I was looking for. I'm looking forward to the next issue. Please add my name to your subscription list!!

Thanks and I wish you continued success.

Gilberto Irias, Jr.
http://www.albany.net/~iarts
iarts@albany.net

An International ftp Site

Please subscribe me to your excellent "The Printed Image" magazine. I will put all your magazines onto our server MacFTP.RZ.Uni-Augsburg.DE in < /pub/information/theprintedimage >

Werner Bauer
ezines@MacCip01.RZ.Uni-Augsburg.DE

What others had to say: It looks great…nice job!…the Printed Image web site is fabulous!…promise that I am forever subscribed to it…it is my favorite zine!…really enjoyed Issue #1 of "The Printed Image..." however, Issue #2 is a KNOCKOUT - whimsical, wacky and very informative. Great job!! Congratulations to all involved!!
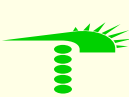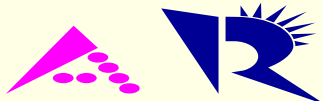
This is the Art DEADLINES List. It is a list of competitions, contests, call for entries/papers, grants, scholarships, fellowships, jobs, internships, etc, in the arts or related areas (painting, drawing, animation, poetry, writing, music, multimedia, reporting/journalism, cartooning, dance, photography, video, film, sculpture, etc), some of which have prizes worth thousands of dollars.

It is international in scope. Contests and competitions for students, K-12 and college-aged, are included. Some events/items take place on the Internet. You are invited to submit items. The list is mailed around the first of each month.

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• December 25, 1995 FABULOUS FOOTAGE seeks quality images shot on film to represent. Do you have shots of families, people, professions, scenics, etc? We have in-house telecine to transfer your material. For details call: (617) 237-6555

• December 30, 1995 Bradford Washburn Award. Recognizes an "individual who has made an outstanding contribution toward public understanding of science, its importance, its fascination, and the vital role it plays in all our lives." The favored candidate will have made international, national or regional, rather than local, impact. Individuals may not nominate themselves. Award: $10,000, gold medal. Contact: Museum of Science, Boston at (617) 589-0100. Nominations are accepted yearlong.

• December 30, 1995 Fine Art publisher seeks new artists for a large format, full color art book. Schedules for publication and distribution in 1996. To receive a free sample brochure and application information, send a SASE (55 cents US postage) to: Book Art Press, Box 57, Woodstock NY 12489

• December 30, 1995. The Electric Walleye, a bi-weekly, Minnesota-based arts and entertainment publication seeks submissions. Details from: ZNLArts, 4th St. S #2, Moorhead MN 56560-2646 or colon@mhd1.moorhead.msus.edu

• December 30, 1995 "Autobiography" is an all media, juried, group exhibit. Artists from the St. Louis region (including a 200-mile radius of the area) are eligible to submit works. Artworks should explore the

artist's "own self/life (past, present and future) through the visual arts, or the visual arts in combination with another form of personal self-expression." Artists may submit up to 2 artworks. Artworks will be juried from the actual pieces. Entry fees art $15, Art St. Louis members; $25 non-members; or $10 with a new $30 membership. For entry form or information contact: Robin Hirsch, Art St. Louis, 917 Locust St. 3rd Floor, St. Louis MO 63101 or 314-241-4810 or 314-241-6933 (fax)

• December 31, 1995 Documentary Educational Resources, a producer and distributor of anthropology/ethnographic and documentary film, video and multimedia for educational use, has several internships available starting in January. Please call Cynthia Close or Stacey Scudder at 1-800-569-6621 or send a letter stating your interests and a resume' to DER, 101 Morse Street, Watertown MA 02172, Tel: 617-926-0491 fax: 617-926-9519 or docued@der.org or http://der.org/docued

• December 31, 1995 (ongoing) Money For Women/Barbara Deming Memorial Fund Inc., open to individual feminists in the arts, grants up to $1,000, applicants must be citizens of US or Canada, information available from: Money For Women, Box 40-1043, Brooklyn NY 11240-1043

• December 31, 1995 (ongoing) PEN American Center offers grants and interest-free loans up to $1000 to published writer or produced playwrights facing financial emergencies. Those with HIV or AIDS also qualify for the Fund for Writers and Editors with AIDS. Applications reviewed every 6 weeks. For guidelines and application contact: Writers Fund, PEN American Center, Karen HWA, 568 Broadway, New York NY 10012 (212) 334-1660

• December 31, 1995 Kenneth Patchen Competition in Poetry – Writers interested in participating may submit manuscripts of poems to be judged by poet Jim Daniels of Carnegie Mellon University. A reading Fee of $10.00 is required to enter the contest. The competition reading fee should be made payable to Pig Iron Press. Send to: The Patchen Competition, Pig Iron Press, Box 237, Youngstown OH 44501. The competition is open to any writer working in the English language, regardless of age, sex, or geography. The annual competition awards to the winning manuscript paperback publication in an edition of 1,000 copies, a $100.00 cash prize, and 50 copies of the published book. Send an SASE to Pig Iron Press for a copy of the Kenneth Patchen Competition and freelance writing brochures and guidelines.

• December 31, 1995 ARTISTS FELLOW-SHIP INC. funds artists experiencing serious illness, crisis, or bereavement. Send SASE to: Artists Fellowship Inc., Emergency Aid, c/o Salmagundi Club, 47 5th Ave., New York NY 10003

• December 31, 1995 Art New England offers excellent opportunities for college students to learn all aspects of publishing. Must have computer and typing skills. Call: (617) 782-3008 for information.

• December 31, 1995 BLACK ENTERTAINMENT TELEVISION seeks videos by black independent filmmakers for Screen Scene. Send treatment, permission to air, photos, and five minute segments on broadcast quality tape to: Screen Scene, Black Entertainment Television, 1899 9th St. NE, Washington DC 20018 (202) 636-2400

• December 31, 1995 CALL TO ARTISTS AND AUDIENCE. Ruby Slipper Productions presents a monthly showcase of mixed-media performance as part of the continuing Monday Night at the Middle East Performing Arts Series in Cambridge, Massachusetts. Performances take place at 8 p.m. on the first Monday of every month, and include five or six artists per evening. (Note: Due to Labor Day, the September date will be the 11th.) If you have work that feels appropriate for a showcase format, call Stefanie at: (617) 625-3551

• December 31, 1995 DYKE TV is organizing a nationwide network of volunteer video correspondents willing to report on issues vital to lesbians. Call, write, or fax: Ana Simo or Janet Baus, Box 88, 128 E. Broadway, New York NY 10002-9998 or

(212) 343-9335 or (212) 343-9337 (fax)

• December 31, 1995 FUNCTIONAL POTTERY ARTISTS: please send labeled slides of your work, a resume, SASE to: J. Atkinson, 46 Lewis St. #6, Boston MA 02113 for possible inclusion in a technique book.

• December 31, 1995 Hearts and Other Body Parts, January 27 - February 10, 1996. Mixed-media exhibition celebrating Eros and the human form. All media, all viewpoints. For a prospectus send SASE to: Ashwell Gallery, 237 Cabot St., Beverly MA 01915

• December 31, 1995 Pending final budgetary approval, the English Department at Drake University seeks a teacher of fiction writing at the Assistant Professor level, tenure- track. Six courses per year, including 2 sections of Freshman Seminar in Reading and Writing. Terminal degree at time of appointment; teaching experience required, publication desired. Salary dependent on qualifications. Send letter and vitae (including e-mail address, if possible) to: Joe Lenz, Chair, English Department, Drake University, Des Moines IA 50311

• December 31, 1995 Small art Gallery looking for new work (small/medium-sized). Please send 12 slides with resume and SASE to: Michelle Giargiari, 79 Newbury St., Boston MA 02116

• December 31, 1995 Call to artists of Central Massachusetts: ARTS Worcester Gallery 1996 Season. Send SASE for prospectus: ARTS Worcester, 349 Main St., Worces-

ter MA 01608

• December 31, 1995 Fund for Constitutional Government. Grant applications are invited yearlong for government investigative journalism. The Fund believes that "there has been a trend in the media away from the role of active informer toward that of passive commentator. More dangerous still is the actual suppression of information concerning controversial issues by the "mainstream" media." Awards: $1,000 to $4,000. Contact: The Fund, Washington DC at (202) 546-3799

• December 31, 1995 MUSICA Y TECNOLOGIA, The Argentinian composer Ricardo Dal Farra organizes once a week a radio program through Radio Nacional de Argentina (FM 98.7 MHz) exclusively devoted to electroacoustic and computer music from all over the world. Details from: dalfarra@clacso.edu.ar or 54-1-498742 (fax) Submit material to: RICARDO DAL FARRA, "Estudio de Musica Electroacustica", Ciudad de la Paz 550, Piso 3, "D", RA-1426 Buenos Aires, Argentina

• December 31, 1995 SEEKING ARIZONA Artists for 3 exhibitions in 1996. Open to all media. SASE to: Shemer Art Center, 5005 E Camelback Rd., Phoenix AZ 85018

• December 31, 1995 Synapse Art Initiatives in Australia can put your art work on the World Wide Web, details from: a.hall@unsw.edu.au

• December 31, 1995 The Fund for Investigative Journalism. Grant applications are invited yearlong for investigative journalism projects. Awards: $3,000 maximum, $1,500

typical. Contact: The Fund, Washington DC at (202) 462-1844

• December 31, 1995 William Rainey Harper College is a comprehensive community college located in Chicago's NW suburbs which enrolls approximately 25,000 students of all ages. The College supports and encourages the development of multicultural perspectives, the celebration of diversity, the recognition of different learning styles, and excellence in teaching. Full-time tenure-track faculty positions are available in the following areas for the 1996 Fall semester: (1) English: prefer interest in teaching both composition and literature. (2) English as a Second Language/ Linguistics: Master's degree in TESOL or applied linguistics with TESOL specialization. Experience in postsecondary ESL instruction in the US. Native or near-native proficiency in English required. All positions have minimum qualifications of a master's degree for respective discipline and demonstrated teaching competency. We anticipate hiring at the Instructor or Assistant Professor level. To be considered, applicants must submit a resume, copies of credentials (including graduate transcripts), a statement of educational/teaching philosophy, and three letters of recommendation to: William Rainey Harper College, Employment Specialist, 1200 W. Algonquin Rd., Palatine, IL 60067.

• January 12, 1996 The Muscarelle Mu-

seum of Art invites artists to enter the American Drawing Biennial V, a nationwide competitive exhibition to be held March 9-April 14, 1996. The exhibition is open to all American artists residing in the United States. The juror will be Thomas Armstrong III, former director of the Andy Warhol Museum, Pittsburgh, and the Whitney Museum of American Art, New York City. Fax, telephone and e-mail requests for the prospectus cannot be accepted. For a prospectus, send a #10 SASE to: ADB VA, Muscarelle Museum of Art, College of William & Mary, Box 8795, Williamsburg VA 23187-8795

If you like this list, then you are welcome to tell your friends and colleagues about it. A personal note telling them how to subscribe, which means no more than sending the message: SUBSCRIBE DEADLINES to: ADL@RTUH.COM in the Subject line or body of your message is the best and simplest way to do it. Paid subscribers to the list receive 250-300 items; this free version contains about 50 items. A subscription costs $12 for 12 once-a-month issues, sent to your email address. The Art Deadlines List is available on paper, via US mail. The cost is $24 for 12 once-a-month issues, add $8 for foreign airmail delivery. A sample copy of the COMPLETE paper edition costs $3 ($2 for a complete sample via email). Send your check to: Resources, Box 381067, Cambridge MA 02238, USA

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http://www.gx.com/tgx

Transparent Images in PageMaker

I have tried importing transparent images (ones with transparent backgrounds) into Pagemaker… the same images that I have used successfully on a Home Page. However, these images are not printing as transparent. Is there anything in PM6 that prevents me from doing this?

Mark Strand
mstrand@hr.house.gov

Are you importing the objects from Photoshop? If so, the transparent background function that works with the Gif89a plug-in does NOT apply to PageMaker. If you want the objects to appear transparent, then you must apply a clipping path to the object in Photoshop, save the file as an EPS applying the clipping path you made, save the format as ASCII, not Binary. (PageMaker and Freehand do not like binary "Huffman encoding"). Then it will appear to "float" on your background. For more specific help doing a clipping path, see your Photoshop manual for details.

How To Find Work

I just finished reading your zine and loved it. I especially liked the cowboy artist and the font creator. Does your zine come out once a month? I hope so. It is excellent.

I do have a question: I have just finished an eight-month certificate program in Desktop Publishing using QuarkXPress, Adobe Illustrator, and Adobe Photoshop. I want to get involved with either building web pages, or in a print shop. I am trying to stay away from "grocery ads" type jobs. Do you know of anything in the Massachusetts area (by Springfield) that delves in these areas?

lainerd@aol.com

Thanks for the wonderful comments about the 'zine. Yes, indeed, it is published monthly and is free to all subscribers!

In regards to your question about how to get started doing web design or with a printer, I would suggest building a portfolio of things you have done. If you don't have those available, get busy on the computer and do some self-promo creations; i.e. covers you would envision doing for some magazine, ads you would like to create, logos you want to do . . . anything to get your creativity out in a forum people can see and feel. Next, I would suggest picking up the latest issue of the Artists and Graphic Designers Market book. It's around $23-$24, but it's definitely worth the price. You can find it at B Dalton or Waldenbooks. They have listings of TONS of ad agencies, fine art galleries, anything and everything a designer would want to consider. Then, I would suggest checking our your local Chamber of Commerce and getting a listing of all the printers in your area. Get on the web and see who has pages for your area, then pitch them with your wonderful web page design ideas.

The most important thing to remember is you have to get your name out, otherwise how will people know to call you when they need the latest and great design? Patience, perseverance and a lot of hard work will take you the places you want to go. Good luck!

4

a final word

We have discovered a plethora of resources on the Internet that we think you will find both helpful and enjoyable. Some are unmoderated newsgroups, plenty of web sites and a few great places on America Online. Browse through the offerings and enjoy!

• Newsgroups
comp.graphics.apps.pagemaker
alt.aldus.pagemaker
alt.aldus.freehand
alt.corel.graphics
comp.graphics.apps.freehand
comp.graphics.apps.photoshop

• Web Sites

The Digital Zone

Quark XPress

Adobe

VH-1 (hey, not all our time is spend working!)

• America Online
Macintosh Desktop Publishing
   keyword: MDP
Macintosh Graphics Forum
   keyword: MGR
Web Diner
   keyword: Web Diner

The Legal Briefs . . .

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