

PRINT *info*

INFORMATION FOR THE GRAPHIC ARTS PROFESSIONAL

The Icing on the Cake



Make Good Things Better By:

Building Your Brand Personality

Expanding Photoshop's Features

Planning Ahead for Your Next Print Project



QUALITY
PRINTING
COMPANY

It's what we do!

A QUALITY
PRINTING
PUBLICATION

You've Got

Brand

Personality



LEGENDARY COMPANIES LIKE HARLEY-DAVIDSON AND NIKE DON'T HAVE CUSTOMERS. They have brand loyalists who will spend money hand-over-fist to prove their devotion. Why? Because each company has invested millions in creating its own distinct personality with which its target customers strongly identify. This emotional perspective suggests that brand personality is a potent marketing tool that is richer and far more interesting than functional features-and-benefits marketing. It creates a point of differentiation in product categories where there really isn't any. There are countless brands of motorcycles and athletic wear, but only one Harley-Davidson or Nike.

Whether you deliberately cultivated it or it just happened, your brand has a personality too. It's the position you own in your customers' collective mind. Brand personality often relates to the concept of the brand as your friend. Implicit with this relationship is the promise of shared values. You wouldn't abandon a trusted friend, and you wouldn't stay around if that friend treated you poorly.

It might sound elementary, but the best way to determine your brand personality is simply to talk to your colleagues and customers. Start with a basic question: "If my brand were a person, who would it be and why?" This analogy allows respondents to connect in human terms, and the answers can be illuminating. Is the impression you're leaving with your customers one you want to foster, or do you need to create new experiences and better manage your marketing message to embody a different personality?

It's time to think: If my brand were a person, who would it be?

HOW TO BRING YOUR BRAND TO LIFE

Now that you have determined who your brand is, bring it to life. The design of your printed materials will evolve from an aesthetic exercise into an integral part of your branding strategy as you create a proprietary visual, emotional and cultural identity.

Give your brand a face. An endorser, whether real or fictional, transfers instant recognition and goodwill to your brand. If your budget won't support a celebrity endorser, create one. Think of the Michelin Man or Morris the Cat.

Experiment with language to find a style that fits your personality. A financial services firm might choose authoritative, English teacher-approved text. An informal, friendly tone, complete with dangling participles and sentence fragments, is more appropriate for a brand aimed at a younger demographic.

Choose design elements carefully. Does your brand personality lend itself to black-and-white photography and calligraphy or cartoons and exaggerated fonts? Should you use earth tones to convey your down-to-earth sensibilities or bright colors to evoke a vibrant, forward-looking image?

Carry your personality through every printed piece. Create a style guide to make sure that all marketing collateral use the same palette, images, typeface and tone of voice.

Whether your brand is old or new, take time to assess the role personality plays in your overall branding strategy. The extent to which personality will influence the purchasing decision varies by the nature of your product, customer demographics and the channels through which you market your brand. Businesses that understand how to best leverage this elusive emotional element gain a distinctive position in the marketplace.





PHOTOSHOP

THERE'S ALWAYS MORE TO ADD TO ADOBE

YOU HAVE TO SYMPATHIZE WITH ADOBE. When you produce an application that has been around for almost 20 years, that is the industry standard and that has nearly 100% market penetration, what new features can you add to make it a compelling upgrade?



We're speaking of the venerable Photoshop, a product so popular that even people who know nothing about the graphic arts know what "photoshopping" means.

The Adobe Creative Suite 4 shipped a few months ago, and while it might be hard to imagine that there's anything left to add to Photoshop, Adobe has come up with a compelling set of new and expanded features.

Upgraded Interface

Adobe continues to tweak the interface. A new Application bar at the top of the interface lets you access commonly used tools and contextual menu items, features and presets for those tools. There is also push-button access to Adobe Bridge and default and custom workspaces.

Rotate Your Canvas

A new Rotate View lets you rotate your workspace (that is, the canvas, not the image itself) by any amount. All guides and grids also rotate.

that gives you easy access to a variety of mask tools, such as Refine Mask, Feather, Color Range, etc., to refine image adjustments further.

Collaboration Tools

If you are collaborating with others on image editing, a new Note tool (and corresponding Notes palette) lets you add comments to an image similar to sticky notes in Acrobat.



Compositing Enhancements

There are also a variety of compositing enhancements that facilitate, among other things, image stitching to make panoramas, as well as a completely new suite of 3D tools.

Content-Aware Scaling

Probably the most exciting new feature is Content-Aware Scaling, which "magically" resizes an image without affecting content, such as people, animals and so forth. You can rescale images to improve image composition, fit a specific layout or change the orientation (landscape to portrait, for example). You can also specify a ratio of content-aware scaling to normal scaling, and use alpha channels to protect certain areas.

Print-production features

In terms of print production, you can now preview out-of-gamut (that is, unprintable) colors. One interesting new feature is that you can preview an image to see how it would appear to someone who is color blind.

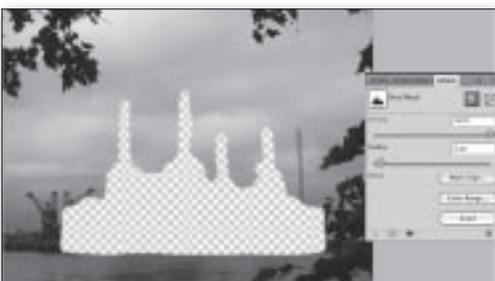
This is but the smallest handful of new features in Photoshop, which is constantly evolving to help you work more creatively and efficiently than ever. As always, be sure to consult with us if you have any questions or concerns about the printability of images you might be creating.

Adjustments Palette

The new Adjustments palette puts all the items from the IMAGE > ADJUSTMENTS submenus into a single palette. You can apply any combination of image adjustments non-destructively, meaning that the actual image is not affected. It makes changes as layer masks. So, for example, you can adjust the levels, then tweak the curves, then change the hue/saturation. If you then decide that you need to go back and tweak the levels again, you can easily do so. You can even choose to get rid of the levels layer mask

entirely without having to undo everything you have done since applying the levels adjustment.

Related to the Adjustments palette is a new Masks palette



The new Masks Palette



Planning Your Next Print Project

Protect Yourself from

THOMAS EDISON SAID, “GOOD FORTUNE IS WHAT HAPPENS WHEN OPPORTUNITY MEETS WITH PLANNING.” Most successful printing projects don’t happen by accident; they start with a good plan. No matter what the project is, it will require many decisions, and you want to communicate with us as early in the process as possible. We can offer helpful advice and tips that can save you money, time and energy throughout the process.

Production Problems



To plan your project, you need to answer a few questions.

1. What is the goal of this printed piece? Is it to entertain or inform? To impress clients? The goals of your project influence the design and quality of the piece. We can tell you whether certain ideas will have an impact on the time or cost of the piece. For example, you might not realize that some binding options can take extra time, or that a certain trim size might incur extra costs. Your paper choices also might affect the project cost and turnaround time.

2. Who is the audience, and how will they use the piece? Your readers influence your design decisions. If you are designing a flyer for an academic lecture, it will look different than a flyer for a rock concert. Also, people read a book differently than they read a poster. Again, before setting anything in stone, you should talk to us to determine how your design decisions can affect the project budget and schedule.

3. How many suppliers are involved? In creating your plan, you need to take into account the schedules of any outside service providers. For example, if you are using a freelance illustrator for a label design, you might need to take his availability into consideration. If you’re going to place your printed piece on a product, such as a label on a bottle, you might need to work with the bottle company to ensure that the bottles are available when you need them. Similarly, if you’re going to have your piece mailed, you might need to work with a separate mailing house.

4. When does the piece need to arrive? You need to plan backwards from the delivery date. It’s particularly important to involve us in this part of the planning process so we can schedule your project. Because we juggle many jobs at any given time, you need to make sure that your project gets press time. It’s important to understand that if you don’t meet your date to get the files to us, your delay can have a ripple effect. We might place another job on the press in front of yours, and we’ll have to push your project back to the next available opening. The larger the job, often the more difficult it is to reschedule.

Finally, you need to incorporate “fudge factor.” Always add in buffer time to accommodate slippage in the schedule. The larger the project, the more buffer you will need. Keep people in the loop, and tell them when you need the job to be in your hands. When everyone is working toward the same goal and communicating effectively, you are more likely to be rewarded with a project that comes in on time and on budget.





QUALITY
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It's what we do!

QUALITY PRINTING WORKSHOPS

8:30 A.M.—NOON
INDIANAPOLIS ART CENTER

Quality Printing Company continues its commitment to bringing relevant, useful communications information to customers, designers and other interested parties.

THE STANDARD No. 3

Varnishes & Coatings

This Sappi ETC Educational Program will discuss the new standard which examines ways that varnish and coatings technology has evolved over the past five years since the last Sappi Varnish Techniques booklet. The seminar will highlight visual comparisons and examples of spot, halftone and tinted varnishes as well as unusual and unique aqueous and ultraviolet coating techniques such as strike-through, textured, soft-touch, scented and thermochromatic effects. The presentation is filled with practical and informative tips, print demonstrations — from simple to complex, a performance comparison between the techniques, the different finishes, their advantages, limitations and their relative costs.

Quality Printing Company is hosting these workshops free of charge at the Indianapolis Art Center, 820 E. 67th Street. Lunch will be provided (a great time for questions, answers and networking).

Direct Mail

A workshop that discusses the fundamentals of Direct Mail and Direct Marketing: from a discussion as to why Direct Mail works and how to meld it into an integrated marketing campaign, a quick review of the fundamentals of Direct Mail including the significance of addressing the “when”, “why should I?” and “call-to-action” at planning, the importance of “Permission Marketing”, “1-to-1” marketing and “intimacy selling”, to insights regarding the impact that Variable Data Printing has made in the last decade, new facts and figures regarding Variable Data Printing, as well as insights and useful information provided by the United States Postal Service, the Direct Mail Association and the Digital Printing Council/Printing Industries of America and including a brief look at the new Print Council and Print in the Mix research tool.

ABOUT OUR PRESENTER



An award-winning graphic designer, art/creative director, production manager and print buyer, Daniel Dejan is widely respected in the print

communications industry as a graphic arts educator, author and consultant. Over the past 20 years, he has shared his expertise, giving keynote addresses, seminars and workshops for AIGA chapters, the Printing Industries of America, IDEAlliance, the Spectrum Conference, Print Production Clubs, the Art Directors Club, and Print Oasis.

RSVP To register for these workshops, email: events@quality-printing.com or call 800.771.1142, ext. 21

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