

John Reinhardt's

BOOK DESIGN NEWS

Winter 1995

"ATTITUDE IS EVERYTHING!"

VOLUME III • ISSUE I

CELEBRATING TWENTY YEARS IN BOOK DESIGN

WHAT'S NEW

• **Adobe Acrobat.** This is really nifty stuff! Adobe Acrobat enables us to exchange documents and files between computers (Mac to Mac, Mac to PC, or PC to PC) without needing the application software or fonts installed on both systems.

The files are printed to the "Exchange" software and saved as .pdf files which contain all necessary fonts, page descriptions, etc. The "Reader" software is installed on the receiving machine allowing that machine to open the .pdf files with all formatting, fonts, etc. intact. These files can then be viewed, sorted, searched, rearranged and, best of all, printed.

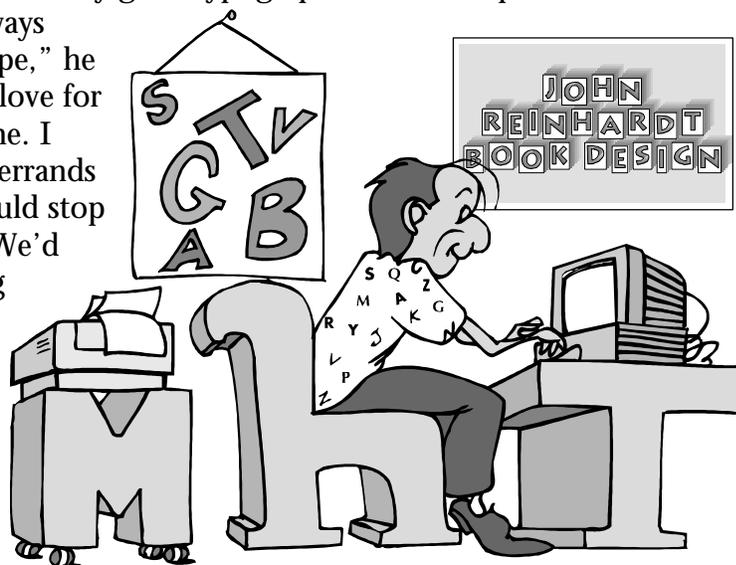
Adobe is offering the "Reader" at no charge and can be downloaded from the Adobe forums on CompuServe. If you don't have access to CompuServe, I can provide you with a copy of the Reader for either Mac or PC.

I have been running several tests with this stuff and it is terrific. If you are interested in this and would like a firsthand opinion on its capabilities, give me a call and I'll send you a file to see for yourself.

Happy New Year! 1995 marks twenty years in publishing and book design for me. During my early childhood I studied art with tutors and in high school I concentrated my studies in art, drawing school signs and posters. I majored in Graphic Design at Layton School of Art in Milwaukee, Wisconsin and painted billboards, rock band posters, and lettered company trucks on the side.

I was drafted in the Army and served as a computer repair person. In 1970, the army computers required huge rooms and vans to house all of the tape and card drives and other assorted equipment. We used paper tape and IBM cards to send and receive information! One of the computers on which I worked required over seventy 12-inch printed circuit boards! When I got out of the army, I went back to school to further my knowledge of electronics and art. I continued my sideline of painting store signs and designing company logos. A short time thereafter I went to work for a small publishing company in Illinois.

During my first ten years as a Production Manager/Book Designer, I had the honor to work with a truly great typographer, Bob Chapdu, owner of 4C Typographers. Always taking time to talk "type," he shared so much of his love for type and books with me. I found myself running errands during the day so I could stop by his shop and visit. We'd spend hours discussing the type needs of particular projects versus the limitations imposed by the production requirements. Always trying to find the least

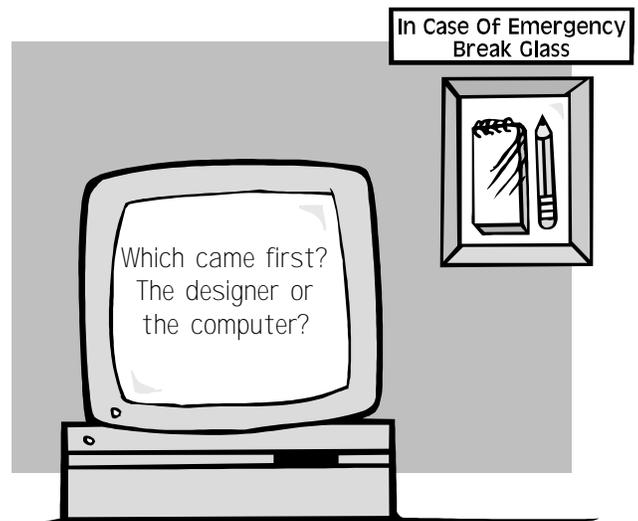


expensive way to get the *best* product in the shortest amount of time! Some things never change! My passion for designing books was sparked by “Chapdu” and I will always be grateful.

I have worked with many typesetters, typographers, designers, artists, and compositors over the years and most recently I’ve been blessed with the opportunity work for and with another truly great book designer, Irving Perkins. “Perk” is one of those book designers that have that special *gift* for design. For seven years I worked with Irving, and for the past few years, since opening my own shop, I continue to do quite a few books for him. I also provide his company with ongoing computer-generated design and technology assistance.

I could never have guessed twenty years ago that my years of art & design and computer training would come together as one. It has only been within the last ten years that we really began moving from drawing our design layouts and specs with pencils and tissues to generating them on the tube. In fact, it seems like the design industry has been moving terribly rapidly within the last three to four years.

As designers, we are capable of doing just about anything we want with the myriad of type and graphics software that’s available. This is why book designers must be careful and not get swept away by the overwhelming power of the com-



puter. Sound book design requires one foot firmly planted in the foundations and traditions that have proved successful for centuries. Most elements of book design are of a technical nature rather than creative. Many graphic artists struggle with book design because they find it too difficult to restrain their creative juices.

The rules of the games have been defined and we must learn to play by these rules. This is all the more challenging as we must now be even more creative. I like to think of designing books as transparent creativity: It’s there, you just can’t see it. And in the world of book design, that’s success!

Now that everyone is using computers, people will once again make the difference!

De·sign: to create, fashion, execute, or construct according to plan.

—Webster’s Seventh New Collegiate Dictionary, 1971

Neat stuff *The following is a list of some terrific design periodicals:*

The Page—A nifty 20-page magazine that demonstrates methods of performing various tasks using the major desktop design software.

\$69 a year, 12 issues, 800-223-8720

Before & After—A 16-page magazine that promotes itself as “How to Design Cool Stuff.” It lives up to its name. Filled with great ideas and how to produce them.

\$36 a year, 6 issues, 916-784-3880

Graphic Design: usa—All the latest happenings in the world of graphic design. Who’s doing what and where. Approx. 100 pages, varies.

\$60 a year*, 12 issues, 212-534-5500

HOW—A magazine loaded with design stuff. The magazine’s subtitle is “The Bottomline Design Magazine.” Approx. 132 pages, varies.

\$39 a year, 6 issues, 800-333-1115

Communication Arts—Truly a class act, the cream of the crop. Approximately 300 pages, varies.

\$50 a year, 8 issues, 800-258-9111

Adobe Magazine (formerly Aldus Magazine)—This magazine is filled with great stuff for Aldus and Adobe software users. Free to all registered Adobe and Aldus product owners. Approx. 100 pages, varies.

\$35 a year*, 7 issues 206-628-2321

U&lc—When it comes to talking about type, this is it! Hard core type stuff. Approx. 60 pages, varies.

\$14 a year*, 4 issues, 212-371-0699

Seybold Report on Desktop Publishing—Good, sound industry and software/hardware info. Approx. 32 pages, varies. Also, Seybold expos and seminars.

\$245 a year, 12 issues, 800-325-3830

Print—Calls itself “America’s Graphic Design Magazine.” Articles and displays from every corner of the design profession. Approx. 150 pages, varies.

\$55 a year, 6 issues 800-222-2654

*Complimentary subscriptions available