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**GUIDELINES FOR COLLEGE AND UNIVERSITY PUBLICATIONS
DIRECTORS ON BUILDING EFFECTIVE PARTNERSHIPS WITH
PRINTERS AND GRAPHIC DESIGNERS**

By
Susan L. Enzman

A Thesis Project

Submitted in partial fulfillment of the requirements of the Master of Arts Degree
in the Graduate Division of Rowan College
July 11, 1996

Approved by

Professor

Date Approved

July 11, 1996

ABSTRACT

Bazman, Susan L.

Guidelines for college and university publications directors on building effective partnerships with printers and graphic designers. 1996. Thesis Advisor: Dr. Donald Bagin. Public Relations.

The purpose of this thesis project was to compose guidelines to help facilitate communication and understanding between graphic designers and printers as they work together to service higher education publication offices.

A review of previous research pertinent to this study was conducted. Original research was undertaken in the form of a mail survey distributed to 100 publication directors/managers at four-year colleges and universities throughout the country.

The survey was used to determine how various publications offices operate and to elicit suggestions publication directors/managers have for working effectively with graphic designers and printers.

The core of this project was the development of guidelines to be used by college and university publication directors/managers to help them communicate with graphic designers and printers to ensure a smooth publication production process.

MINI-ABSTRACT

Enzman, Susan L.

Guidelines for college and university publications directors on building effective partnerships with printers and graphic designers. 1996. Thesis Advisor: Dr. Donald Bagin. Public Relations.

Through a mail survey and literature review, this thesis project sought to determine suggestions for facilitating a synergistic relationship between graphic designers and printers working to produce publications for colleges and universities.

Guidelines were composed based on relevant research findings, to be used by college and university publication directors/managers.

ACKNOWLEDGMENTS

I would like to take this opportunity to thank those individuals who have been instrumental to me in completing the latest chapter in my life—“The Public Relations Master Degree.”

To my parents, thank you for your unwavering support during all of my academic pursuits. Your unconditional love and encouragement make me lucky to be your daughter.

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CHAPTER 1

Introduction

The explosion of electronic publishing has forever changed the production of publications. In fact, "The world of creative design and printing has been turned upside down by [this] revolution in electronic desktop publishing."¹ "Since 1982 . . . the [printing] industry and its associated pre-printing operations have been faced with constant, mind-bending . . . changes."²

Despite the rapid pace of changes in the technology associated with electronic publishing, it has nevertheless become the major instrument of publication production among communication professionals. A survey conducted by the International Association of Business Communicators (IABC) in 1990 found that 86 percent of the respondents produce all of their publications on the desktop.³

A prime example of an area where desktop publishing has affected the way communication professionals produce publications is the field of higher education. As Bruce Erickson explains, "No matter what the viewpoint of publication managers, all agree that desktop publishing is permanently changing the way we at schools, colleges, and universities produce our publications."⁴ Erickson goes on to report that, despite any drawbacks, when polled, members of the Council for the Advancement and Support of Education (CASE) reported many advantages to using desktop publishing systems, including: shorter turnaround, reduced costs, more control and more capability.

¹ Alesi Graphics, *A Guide to Desktop Preparation*, p. 1.

² Kathy Williams, "The art of production: Once-clear lines between roles continue to blur," *Houston Business Journal*, November 9, 1992, p. 32.

³ Kyle Heger, "Pushing Back the Desktop Frontier," *IABC Communication World*, November 1990, p. 17.

⁴ Bruce Erickson, "The Revolution's on Your Desk," *CASE Currents*, February 1987, p. 15.

Most colleges and universities produce a large volume of publications, many of which are done “in-house” in the college publications or college relations office. The need for sharp, attractive “high-end” publications, especially for recruitment purposes, has been growing as colleges and universities continue to compete for the best and brightest students.

However, various sources are used for the creation of these publications, depending on the institution and the budget allotted for publication production. These sources include in-house designers, free-lance designers, design agencies and student designers. In addition, higher education institutions also vary in the type of computers and computer software utilized for their publication production.

As the demand for high-quality publications has grown, so has the need for designers who are able to produce these high-end designs. Many college viewbooks, catalogs, recruitment brochures and other publications take full advantage of the increased design capabilities currently available. Designers for these publications use multiple colors, blends and other more complex design elements that maximize the technology in the field. Problems sometimes arise, however, when the designs that are on disk are translated to a printed product.

To address the problems encountered during the publication production process, the author will compose guidelines for college and university publication directors, to facilitate communication and understanding. The guidelines will focus on ways that publication directors can be effective in building partnerships with printers and designers.

The following excerpt from a booklet created by Alesi Graphics summarizes the importance of the designer/printer relationship: “The design is done. It turned out beautifully. Just a matter of saving it to disk and handing it to the printer. Right? *Wrong*. It is here that unnecessary problems often arise. The greatest design job can turn out quite

disappointingly if the designer does not fully appreciate the fact that he or she is working in two different media and must translate the design from electronic art to tangible print art. Successful translation requires that the designer/artist have a thorough knowledge of electronic desktop publishing processes and an awareness of the pitfalls and ‘traps’ that can often occur in high-end desktop preparation.”⁵

Need for the Study

Because the materials for today’s printing jobs are supplied to printers on disk, the question arises as to what constitutes camera-ready copy. Sheri Rosen, of IABC *Communication World*, writes: “Do you remember ‘camera-ready art?’ That was something you could give any printer and get back a printed piece without surprises. . . . Now of course, mechanicals have gone digital. You hand over disks instead of boards, and the results can be full of surprises. Why? Because it’s a technological jungle out there — no standards apply.”⁶

In addition, the roles of the parties involved in the production of publications have overlapped, and responsibilities have shifted. “The flexibility and direct control offered by this new technology have blurred the traditional roles of designer and prepress professional.”⁷ The end result of these changes has been confusion. As the president of one printing company explains, “The process of getting a job done is not as well-defined as it used to be . . . everybody comes to us with a different set of skills and different levels of competence within those skills. Nobody has the same conception of what his job should be.”⁸

⁵ Alesi Graphics Ibid., p. 1-2.

⁶ Sheri Rosen, “DTP Etiquette for Clients and Vendors,” IABC *Communication World*, June/July 1993, p. 57.

⁷ Adobe *Print Publishing Guide*, 1993-1995, p. 5.

⁸ Williams Ibid., p. 32.

As desktop publishing has evolved, the degree of expertise that designers need has expanded to include knowledge of the printing industry and the printing process itself. Designers are no longer able to simply “hand over disks” and expect their high-end designs to automatically be translated into print. Furthermore, designers for publications in the higher educational setting are increasingly pressured to become the preparation department for their clients, and many simply do not know enough about printing technology to adequately fulfill this responsibility.

As Jill Roth, writing in *American Printer*, explains, “Many clients . . . are able to use a desktop publishing program. However, they are not as likely to know how to manipulate and output their files and images to support multi-use publishing requirements.”⁹ The importance of designers keeping up with printing technology is vital. “Working with outside vendors and service bureaus . . . [is an] area for the DTP professional to add to his arsenal of self-imposed expertise. The document must be in a compatible computer file format before outside vendors can output the finished product. To avoid conflicts, DTP artists and designers must be up-to-speed on the formats available on vendors’ equipment.”¹⁰

The wealth of publishing systems available, coupled with advances in both design and printing technology, has created communication problems between designers and printers. As designers are increasingly expected to become familiar with the printing process, so too must printers become familiar with design elements and processes that are being used.

For the designer/printer relationship to work, both sides must be able to work together and communicate effectively to achieve successful results. Indeed, electronic desktop publishing “has changed the way that creative designers and vendors work and

⁹ Jill Roth, “Prepress in Transition,” *American Printer*, January 1995, p. 68.

¹⁰ Russ Risko, “It’s Not All Roses,” *Managing Office Technology*, January 1994, p. 11.

communicate.”¹¹ “Managing these changing relationships requires a knowledge of the printing process and the decisions that must be made to produce output of professional quality.”¹²

Purpose

The purpose of this thesis project is to compose guidelines to help college and university publication directors build positive relationships with printers and designers as they work together. The project will focus on the field of higher education, and explore the problems encountered as colleges and universities produce publications. The overall purpose is to encourage and facilitate open communication and understanding.

Scott Tilden, an expert in the printing and publications industry, indicated that a project of this type might have more success if it is targeted to an area such as education, given that “more financial constraints exist.”¹³ Tilden also pointed out that “the high end marketplace has some guides already,” and named Adobe’s *Print Publishing Guide* as one example.

As Jill Roth explains in *American Printer*, many agency, design and publisher groups believe that strong relationships between “themselves (the creators) and producers (prepress service providers and printers) need to be developed and nurtured.”¹⁴ Dean Pugh, a technical sales representative for CRWaldman, agrees, noting that “document creators – designers, PR people, etc. – need to have and understand guidelines,” and work with their printer/prepress professional to ensure a quality outcome.¹⁵

¹¹ Alesi Graphics Ibid., p. 1.

¹² Adobe Ibid., p. 5.

¹³ Scott Tilden, Printing Industries of America, telephone conversation with Susan Enzman, October 12, 1995.

¹⁴ Roth Ibid., p. 61.

¹⁵ Dean Pugh, CRWaldman Graphic Communications, telephone conversation with Susan Enzman, January 18, 1996.

Procedure

Data searches for current, pertinent literature were conducted through several computer databases listing periodicals, books and dissertations. Materials on printing and design were also gathered from the Office of Marketing and Publications at Rowan College, from a design seminar attended by the author sponsored by Alesi Graphics, and materials donated by Dean Pugh from CRWaldman Graphic Communications. In addition, the author conducted on-line Internet searches for information on desktop publishing and design, using America On-Line and Netscape Navigator.

Original research for the project took the form of a mail survey distributed to 100 publication managers/directors at four-year colleges and universities. The names were randomly selected from the 1995 CASE Directory of Advancement Professionals in Education.

To produce guidelines for higher education publication directors, the author sought to determine what problems exist and how to address them. Needed information included what electronic publishing systems college/university publications offices use, and problems designers, publication managers and printers are having.

The resulting knowledge base was synthesized to produce guidelines for facilitating a more synergistic relationship between designers and printers, working for publications offices within the field of higher education.

Limitations

It should be noted that this project will in no way be a definitive source for smooth prepress communication for use by all professionals. Rather, the project will offer guidelines and suggestions for higher education publication managers and directors, based on collected survey research of members of this group.

The project is also limited by the relatively small survey sample that will be used to gather the data that will provide the basis for the drafting of the guidelines. In addition, the author will be surveying publications managers and directors only at four-year colleges and universities; two-year and junior colleges will not be addressed.

Definition of Terms

The following terms are useful for the purposes of this study. All definitions except the first were taken from the "Glossary of Graphic Arts Terms" found in the commercial printing manual *Getting Into Print*.¹⁶

CASE – Council for Advancement and Support of Education

camera-ready art – exact material that is to be photographed and printed.

color separations – the photographic process of separating full-color originals into the four primary printing colors (yellow, magenta, cyan, black) in negative or positive form.

desktop publishing (DTP) – microcomputer installation which when paired with appropriate software can produce type, graphics, made-up pages and forms; generally output to laser printer.

dpi – dots per inch

halftone – the reproduction of continuous tone artwork, such as a photograph, through a screen which converts the image into dots of various sizes.

keyline – paste-up of type in position for the lithographic offset camera

mock-up – (also referred to as a dummy) preliminary layout showing the position of illustrations and text as they are to appear in the final reproduction; or, set of blank pages

¹⁶ John R. Hamilton, *Getting Into Print* (Ann Arbor, Michigan, 1990), p. 53-69.

made up in advance to show the size, shape, form, and general style of a piece of printing.

paste-up – (also referred to as a mechanical) camera-ready paste-up of artwork, including type, line art, etc., all on one piece of artboard.

PMS – Pantone Matching System, a widely used method of identifying a particular ink color with a three- or four-digit number.

trapping – the ability of an already printed ink film to accept succeeding or over-printed ink films; used to describe creating a third color from two inks or to simulate a PMS color from the four process colors.

CHAPTER 2

Review of Related Literature

Research efforts began with data base searches at the Rowan College Library and the Gloucester County Library. The data bases used were the ABI Business Abstracts' ProQuest data base, the Educational Resource Information Center database, the Dissertations Abstracts and the Rowan College Library book index.

The searches were conducted using combinations of the key words "publications," "printing," "colleges" and "desktop publishing."

The ProQuest search yielded 37 relevant references, eleven of which were used for this study. Manual searches within the ProQuest data base of the periodicals *Communication World* and *Folio: The Magazine for Magazine Management* uncovered four additional references.

The ERIC data base located nine references; two were used. The Dissertations Abstracts found no relevant references. The Rowan College Library book index yielded six references; two were relevant.

Additional materials were gathered from the Marketing and Publications Office at Rowan College, including several books and two articles from back issues of *CASE Currents* magazine.

The author obtained materials by mail from Promotional Perspectives and the Scitex Graphic Arts Users Association. On-line Internet searches were conducted using America On-Line and Netscape Navigator. The key words "desktop publishing" and "graphic design" were used.

Experts who were contacted are Scott Tilden of Printing Industries of America, and Dean Pugh of CRWaidman Graphic Communications. Both recommended and/or donated relevant literature.

A review of key points from the relevant literature follows. The review is organized by topic.

The Evolution of Desktop Publishing: Coping With Change

Public relations practitioners and communication professionals have embraced desktop technology from its outset. As Donald G. Wright reports in *PR Quarterly's* Winter 1989-1990 issue, "More than half of the practitioners contacted [have taken] the leap into desktop publishing . . . Overwhelmingly, the reaction is favorable . . . Some words used to describe the quality of work from their systems were "cost effective," easy to use," and "saves time and money."¹ In a similar article in IABC's *Communication World*, author Kyle Heger writes, "Desktop publishing . . . is home to a thriving population of industrious communicators, with 97 percent of the respondents to a recent *Communication World* survey saying that they use desktop publishing . . . [while] 86 percent produce all of their publications in this manner."²

Desktop publishing has revolutionized the world of publications. In "Charting the Pre-press Revolution," author Liz Horton explains "Desktop page composition has come a long way in a short time. Virtually unheard of five years ago, today it is de rigueur . . . [Yet] at the same time, keeping up with the technology and managing the changes computerization brings are making a production director's role more complex than ever."³

In their book *Your Guide to Effective Publications: A Handbook for Campus Publications Professionals*, authors Kevin J. Arden and William J. Whalen discuss the

¹ Donald G. Wright, "Practitioners Become Publishers with Desktop Computing," *PR Quarterly*, Winter 1989-1990, p. 19.

² Kyle Heger, "Pushing Back the Desktop Frontier," *IABC Communication World*, November 1990, p. 16.

³ Liz Horton, "Charting the Pre-press Revolution," *Folio: The Magazine for Magazine Management*, August 1991, p. 57.

effects desktop publishing has had on campus publications. There is no doubt campus publications are big business. As the authors note, "Each year the nation's 3,400 colleges and universities issue millions of printed pieces: catalogs, newsletters, magazines, reports, brochures, posters, directories, guidance booklets, programs, books, and other publications. These institutions spend at least \$400 million on composition and printing alone."⁴

The authors explain the impact desktop and printing technologies are having on campus publications, saying "The craftsmanship involved in communications graphics and college publications is rapidly moving from the printer into the hands of the designer and editor. With the automation of many printing processes, the craftsmanship that goes into a magazine, for example, must be supplied by the artists, photographers, and designers in the publishing office. All the elements of graphic quality go in before a single press rolls."⁵

Furthermore, computer technology has changed the manner in which campus publications are produced. Arden and Whalen write, "The 1990s find the print industry in the midst of a revolutionary change in how design and production are coordinated. The personal computer has placed new tools in the hands of many people, thereby democratizing the design process and fusing disparate disciplines."⁶

As author M. Richard Vinocur writes in *American Printer*, "There is no question that the prepress industry is going through a renaissance. Products are being introduced at a dizzying pace, changing the face of the industry faster than many people imagine."⁷ Jill Roth echoes these sentiments in her article "Prepress in Transition," noting "Every service

⁴ Kevin J. Arden and William J. Whalen, *Your Guide to Effective Publications: A Handbook for Campus Publications Professionals*, (USA: Council for Advancement and Support of Education, 1991), p. 1.

⁵ Arden and Whalen *Ibid.*, p. 130.

⁶ Arden and Whalen *Ibid.*, p. 459.

⁷ M. Richard Vinocur, "Emerging From the Prepress Dark Ages," *American Printer*, August 1991, p. 88.

bureau, color separator or commercial printer can point with assurance to the many changes 'desktop publishing' has wrought. Low-cost, easy-to-operate electronic technologies have democratized the way pages are produced. No longer is it the quiet craftspeople in the trade shops that have the keys to the mysteries of color production. Today, everyone can produce, or thinks they can produce, complete color pages. The impact of these 'desktop' technologies has been far reaching, changing the way graphic arts firms of all kinds do business with their clients—even changing the clients themselves.”⁸

These new technologies in the printing industry are being developed to help keep the industry prosperous in the years to come, according to author Kyle Heger's article "Survival of the Fittest: Printing Industry Adapts to Changing Times." He writes, "Faced with rising paper and postal costs, the obligation to meet recent environmental-protection regulations, and competition both from high-quality photocopiers and new electronic media such as on-line systems and CD-ROM drives, the printing industry has responded with an efflorescence of new technologies to help it not only survive, but prosper, in the coming years . . . [in fact] things are changing so fast in the print industry that evolution sometimes seems to double up on itself. No sooner does one adaptation appear than another threatens to make it obsolete.”⁹

The fast-paced growth of desktop publishing and printing has forced professionals to keep abreast of the new technologies or risk being left behind. As Betsy Brill writes in *Communication World*, "A recent survey of IABC members turned up vast numbers of publications managers who have turned to desktop publishing to gain control and curb costs of their printed materials. [But] just as designers and editors have had to learn typesetting and production techniques, so too must they next adopt the skills of the

⁸ Jill Roth, "Prepress in Transition," *American Printer*, January 1995, p. 60.

⁹ Kyle Heger, "Survival of the Fittest: Printing Industry Adapts to Changing Times," *IABC Communication World*, September 1995, p. 20-21.

prepress technician.”¹⁰ The fact of the matter remains that desktop publishing has become essential for those involved in the production of publications. In her article “The art of production: Once-clear lines between roles continue to blur” Kathy Williams explains, “The real revolution is that in less than 10 years, the computer has gone from being just one more new tool to being an indispensable tool, one whose loss would severely limit [the graphic artist’s] range of options.”¹¹

William Schreiber’s article “Change By Design” presents a thorough examination of the impact technology has had on campus graphic design. The author uses one word to capture the “unfolding times” in education’s graphic design—transition. He explains the term saying, “That hybrid keenly embodies the temperament of today’s campus graphic design at a time when the craft—and the very trends that define it—seem to be in transition. The dizzying, unprecedented effects of the latest computer technology. The transforming roles and responsibilities of graphic designers. Even the future of graphic design. In one way or another, all are in a state of flux . . . Without a doubt, the most profound and sweeping campus trend over the past few years has been the boon—and bane—of the virtually universal move to computer-based design.”¹²

The effect of the shift to computer-based design has been far-reaching. Schreiber notes the benefits of computer design versus traditional paste-up saying, “Computers are helping campus design offices increase production and create smoother work-flow patterns . . . Another benefit is speed. Artists have always sought the quickest route between

¹⁰ Betsy Brill, “Desktop Prepress: Opening New Territories,” *IABC Communication World*, November 1990, p. 26-27.

¹¹ Kathy Williams, “The art of production: Once-clear lines between roles continue to blur,” *Houston Business Journal*, November 9, 1992, p. 33.

¹² William Schreiber, “Change By Design,” *CASE Currents*, July/August 1993, p. 28.

inspiration and realization. Computers provide that bridge—a nanosecond reality that gives designers extraordinary opportunities for expression.”¹³

Despite the benefits of design done on computer, Schreiber also describes a need for focus and restraint when using the technology. He writes, “Many [graphic artists] express the need for a catch-your-breath reality check. It’s a matter of determining a method to the madness. Designs are becoming unnecessarily complex and less accessible to readers. More technology, less human touch. More Macintosh, less message. More computer, less concept.”¹⁴

As one expert in a design firm specializing in educational marketing notes in Schreiber’s article, “The computer opens the door to increased confusion. We’re not connected with our readers the way we might have been with fewer options. Computers offer so many possibilities that we must exercise some restraint and some mastery. We have to impose direction.”¹⁵

Like it or not, desktop publishing is here to stay. Schreiber sums up its implications by noting that, “Just as the Industrial Revolution engendered profound change in graphic design in the 18th and 19th centuries, so the computer revolution will portend new vistas for graphic designers in education as the 21st century looms.”¹⁶

Author Sheri Rosen also understands the far-reaching impact this new technology will have. In her article “DTP Etiquette for Clients and Vendors,” she aptly states, “Desktop publishing is an evolution. Clients and vendors are learning it together.”¹⁷

¹³ Schreiber Ibid., p. 28-29.

¹⁴ Schreiber Ibid., p. 28.

¹⁵ Schreiber Ibid., p. 29-30.

¹⁶ Schreiber Ibid., p. 33-34.

¹⁷ Sheri Rosen, “DTP Etiquette for Clients and Vendors,” *IABC Communication World*, June/July 1993, p. 57.

The Printer/Designer Connection

After desktop publishing opened a new world of possibilities for design and publications professionals, it became time to deal with getting the designs from the computer onto paper. Perhaps the most important link in this process is the commercial printer, as Stephen E. Manousos and Scott W. Tilden assert in their desktop publishing book *The Professional Look*. They write, “Before you think about powering up your DTP engine, block out an hour to meet with the person whose responsibility it will be to print your finished piece. It sounds basic—it *is* basic. But it’s a step that often gets skipped, often with disastrous results.”¹⁸

Another vital element in the desktop publishing chain of events is a competent graphic designer. A booklet created by Alesi Graphics summarizes the importance of the graphic designer, saying “Unlike past technological revolutions, however, this one is not entirely automated in nature. The human element, in this case the creative designer, still plays a vital role. The surprise is that when the designer orchestrates the DTP process correctly, projects can be created with incredible turnaround and unparalleled predictability in terms of concept, budget, and quality.”¹⁹

In the book *Using QuarkXPress 3.3 for Macintosh*, author Rick Wallace explains that the process of publication creation requires careful planning. He writes, “Think of your publication process as a motor journey, a long drive with a deadline for your arrival, plus a budget limit on your transportation costs. The most important part will be getting to your destination. The printer helps you draw up a map: a plan to get you to your destination. The

¹⁸ Stephen E. Manousos and Scott W. Tilden, *The Professional Look*, (USA: Venture Perspectives Press, 1990), p. 229-230.

¹⁹ Alesi Graphics, *A Guide to Desktop Preparation*, p. 1.

printer also gives free advice on alternate routes that may give you better quality, plus ways to avoid potholes and other road hazards.”²⁰

Wallace describes the importance of knowing how to find and work with a good printer, saying, “The ability to instantly design beauty on the computer screen has cut us adrift from the basic printing press technology that ultimately makes that beauty possible. But the commercial printer remains—a bastion of practical experience, able to translate your design from the high-tech world of computer chips into your low-tech destination, paper and ink on the printing press.”²¹

A printer can be an invaluable source of knowledge and information for those who know how to take advantage of the opportunity that working with him or her provides. Wallace explains, “Your commercial printer also brings to your collaboration a quantity and quality of experience that you can’t possibly hope to match. In a week, your printer sees the number of jobs that you see in a couple of months or more . . . It’s dead sure that those jobs have included a lot of mistakes by the people who designed them, which means that all those designers who made those expensive mistakes gave your printer a free education about what you should avoid and how to help you evade the same problems.”²²

In his book *Beyond the Desktop: Tools and Technology for Computer Publishing*, author Barrie Sosinsky describes the importance of developing relationships with printers. He explains, “The goal of any publication process is to produce a printed final product. But surprisingly, talking to the printer is the last thing most desktop publishers think of. In fact, it should be one of your first steps. Your printer can help you define what your master

²⁰ Rick Wallace, et al., *Using QuarkXPress 3.3 for Macintosh, Special Edition*, (USA: Que Corporation, 1994), p. 659.

²¹ Wallace *Ibid.*, p. 660.

²² Wallace *Ibid.*, p. 660.

must contain or what guidelines it must conform to.”²³ He goes on to say, “Good DTPers cultivate a long-term relationship with a good printer, who in turn will find ways to save you money and time.”²⁴

Manousos and Tilden reiterate this idea when they offer the following advice, “‘Assuming’ costs money. *Asking* is free. Trust us; free beats ‘costs money.’ Your print shop can be an invaluable resource. Ask questions; learn all you can about the print shop and its capabilities.”²⁵

The Importance of Education

As desktop publishing has exploded and new technologies continue to flood the print and design industries, education has become critical in keeping up with the changes. Authors James Craig and William Bevington advise publication managers in their book *Working With Graphic Designers*, saying “By what process does a design become a printed page? While this question may be of little concern to the average reader, to the designer it is critical. The printing process has a major impact on design and determines to a large extent the designer’s choice of type, illustrations, and paper. The more the designer—and you—know about printing, the better you will be able to control the quality and cost of a job.”²⁶

In his article “DTP: Changing the Way You Work,” author Alex Brown describes how the evolution of desktop publishing has necessitated the need for those using it to learn new tasks. He writes, “DTP has brought control. Control is so desirable that it entices

²³ Barrie Sosinsky, *Beyond the Desktop: Tools and Technology for Computer Publishing*, (New York: Bantam Books, 1991), p.64.

²⁴ Sosinsky Ibid., p. 490.

²⁵ Stephen E. Manousos and Scott W. Tilden, *The Professional Look*, (USA: Venture Perspectives Press, 1990), p. 230, 234.

²⁶ James Craig and William Bevington, *Working With Graphic Designers*, (New York: Watson-Guptill Publications, 1989), p. 103.

creative and commercial people alike; yet both must accept the new tasks and new relationships that it brings. DTP places the originators of print projects closer to production, with the purest kind of authority over their work . . . In any event, it's no longer a question of whether you'll use DTP tools, it's a question of when."²⁷

Author Barrie Sosinsky elaborates on the importance of having a solid working knowledge of the printing process, saying "An understanding of the factors involved in printing will help you get better results for less money. Some knowledge of the setup, make-ready (press preparation) work, and printing press that will be used is necessary for you to do your job properly. Your printer should be able and willing to give you suggestions and to quote competitive pricing. An early visit to a printer, or better yet, several printers, will alert you to options, choices, and potential problems—all before the fact."²⁸

Printers are an important resource for publications professionals and graphic designers for obtaining valuable information. Furthermore, it is becoming necessary for printers to be proactive in providing information to their customers. The article "The Printer and Publisher Partnership" explains, "Educating [customers] about the printing process is another way printers are providing better customer service. In-house seminars and plant tours show publishers the realities and limitations of printing, which helps them work more effectively with printers."²⁹

It is becoming increasingly crucial for graphic designers in particular to acquire education in the area of printing processes. Author Mary Ellen Rooney notes, "The

²⁷ Alex Brown, "DTP: Changing the Way You Work," *Folio: The Magazine for Magazine Management*, May 1989, p. 101.

²⁸ Barrie Sosinsky, *Beyond the Desktop: Tools and Technology for Computer Publishing*, (New York: Bantam Books, 1991), p.479-480.

²⁹ "The Printer and Publisher Partnership," *Folio: The Magazine for Magazine Management*, Special Sourcebook Issue 1993, p. 201.

marriage of computers and typesetting in publishing and information production has created a revolution. Yet the revolution has also blurred traditional job distinctions. No job has been more affected than the graphic designer's . . . The challenge is to 'discern what route designers need to take in order to grow with and help change the field.'"³⁰

William Schreiber echoes these sentiments, saying "Designers need to be technicians as well as designers . . . Now that they prepare disks for printers, they're building in traps and scanning in halftones, things that typically a printer would've done. It's become apparent that the new technology has taken a lot of the pre-press work out of the printer's hands and given it to the designers."³¹

Alesi Graphic's booklet *A Guide to Desktop Preparation* contains a section on the expanding role of today's graphic designers. It states, "Conventional mechanicals allow the artist to separate the artwork and type, leaving the printer to worry about the problems associated with stripping and trapping. By working on the computer, however, the designer is assuming a new and challenging role."³²

The booklet goes on to explain how "The designer can create a masterpiece, but without an understanding of the production impact of the desktop process, a project can turn into a nightmare—generating additional costs in proofing, preparation, and conventional stripping. [But] when the marriage of both creative and technical worlds is established, the creative artist will undoubtedly expand his or her imaginative vision and innovation."³³

The evolution of desktop publishing and printing technologies has brought about the need for education of all those involved. Author M. Richard Vinocur sums this fact up

³⁰ Mary Ellen Rooney, "New Roles for Graphic Designers: Aaron Marcus Speaks Out," *Electronic Publishing and Printing*, December 1988, p. 28.

³¹ William Schreiber, "Change By Design," *CASE Currents*, July/August 1993, p. 32.

³² Alesi Graphics, *A Guide to Desktop Preparation*, p. 5.

³³ Alesi Graphics *Ibid.*, p. 5.

saying, "As technology becomes more complex, training requirements increase. This also applies to customers who, if they are going to communicate effectively with their prepress providers, also must be trained. [Of great] importance [are] designers to efficient prepress processes . . . Designers are being empowered with greater control over the production of their work, ensuring the integrity of original design concepts. Changes in technologies put stress on traditional business relationships by making graphic arts tasks and production steps less defined."³⁴

Relationship Building: Partners in Publishing

Building solid, positive relationships with the people you must work with during the publishing process is of vast importance. Perhaps no relationship is more important than that between a publication manager and his or her printer or prepress provider. Adobe's *Print Publishing Guide* explains that "[A] key factor in your project's success is your relationship and communication with your prepress service provider. If you and your service provider have a clear understanding of each other's requirements, you can both do what is necessary to make your project a success . . . Clearly communicating responsibilities between you and your service provider can save both time and money."³⁵

In her article "Prepress in Transition" author Jill Roth notes, "Relationships need to be built between service providers and their customers [because] if clients' needs are fulfilled, then client satisfaction will be the outcome."³⁶ David Steitz builds on this idea, stressing the importance for printers to build relationships with their customers. He states, "Knowing customer needs and wants---actively pursuing customer input---helps a

³⁴ M. Richard Vinocur, "Emerging From the Prepress Dark Ages," *American Printer*, August 1991, p. 88.

³⁵ Adobe *Print Publishing Guide*, 1993-1995, p. 27.

³⁶ Jill Roth, "Prepress in Transition," *American Printer*, January 1995, p. 65.

company not only win new business but also make significant decisions regarding technology purchases, training, and overall direction.”³⁷

The need for relationship building between printers and customers is summed up by M. Richard Vinocur in his article “Emerging From the Prepress Dark Ages.” He explains, “Clients are looking for prepress providers who can help them utilize this equipment to its full potential—partnering with them to make the technology both efficient and economical. They are looking for consultative help in establishing and expanding their in-house capabilities and technical support to maintain these operations. To survive, prepress providers will have to meet these changing needs.”³⁸

Communication is the Key

A significant step in relationship building is the ability to communicate effectively and honestly. Adobe’s *Print Publishing Guide* asserts, “Choose your vendors early, and involve them in up-front decision making. Review your rough design ideas with them, discuss any potential printing problems, and always identify who will be responsible for prepress tasks . . . When you have questions about your project, seek advice from your vendors. Keep track of decisions you make: who is responsible for the completion and quality of each task, when each phase must be completed, and what requirements must be met for the final output.”³⁹ Author Rick Wallace follows up on this idea, noting “The degree of efficiency and focus in the [preflight] meeting . . . will be in direct proportion to your ability to be clear about your needs and goals.”⁴⁰

³⁷ David Steitz, “Let the Customer Be Your Guide,” *Nation’s Business*, March 1995, p. 6.

³⁸ M. Richard Vinocur, “Emerging From the Prepress Dark Ages,” *American Printer*, August 1991, p. 88.

³⁹ Adobe *Print Publishing Guide*, 1993-1995, p. 27-28.

⁴⁰ Rick Wallace, et al., *Using QuarkXPress 3.3 for Macintosh, Special Edition*, (USA: Que Corporation, 1994), p. 661.

One source to help those preparing publications for printing is the document named Computer Ready Electronic Files (CREF), which was created by the Scitex Graphic Arts Users Association. "CREF is a set of guidelines for communicators to prepare desktop publishing files for successful output to film. You and your printer know the agenda, and then you communicate. The client knows what to ask and the vendor knows what to ask."⁴¹ As the CREF booklet states, "The underlying tone throughout [the] document is to be aware that the way an electronic document is conceptualized and ultimately designed has an impact on manufacturing. Printing is not a precise process . . . Early communication and a willingness to learn each other's expectations are keys to the success of this process."⁴²

Complicating matters is the fact that a lot of printing's technology has become digital. Therefore, the only way to successfully manage today's technological jungle is to work together and communicate. Author Frank J. Romano explains, "Newer reprographic technologies will only accept digital files, so both creative professionals and print professionals will have to work more closely. We need to bridge the digital divide by communicating with each other and making technology work for us."⁴³

Communication is the key to making today's technology work. Author Kathy Williams notes the designer's role, saying, "One of the most important skills a designer can develop nowadays is the ability to know his electronic capabilities and communicate honestly with his print representative about his experience and limitations."⁴⁴ M. Richard

⁴¹ Sheri Rosen, "DTP Etiquette for Clients and Vendors," *IABC Communication World*, June/July 1993, p. 57.

⁴² *Computer Ready Electronic Files 2*, (USA: Scitex Graphic Arts Users Association, 1995), p. 5.

⁴³ Frank J. Romano, *Pocket Guide to Digital Prepress*, (USA: Delmar Publishers, 1996), p. 14.

⁴⁴ Kathy Williams, "The art of production: Once-clear lines between roles continue to blur," *Houston Business Journal*, November 9, 1992, p. 32-33.

Vinocur explains the printer's role, and the learning opportunities communication among the parties involved in publication production can bring. He states, "There is no stronger competitive advantage than establishing a partnership with customers. A partnership through which both parties are able to share learning experiences, because communication and education can be a two-way street."⁴⁵

⁴⁵ M. Richard Vinocur, "Emerging From the Prepress Dark Ages," *American Printer*, August 1991, p. 88.

CHAPTER 3

Procedures

Literature Search

Data base searches were conducted at the Rowan College Library and the Gloucester County Library to find current related literature. The searches included data bases for books, periodicals and dissertation abstracts.

The primary research focus centered on the ABI Business Abstracts' ProQuest data base, which yielded numerous current periodicals on printing and desktop publishing. Other data bases searched include the Educational Resource Information Center database, the Dissertations Abstracts and the Rowan College Library book index.

The searches were conducted using the key words "publications," "printing," "colleges" and "desktop publishing."

The ProQuest search examined periodicals dating from January 1986 through August 1995. This search uncovered a total of 280 references, 37 of which were relevant to this study. Eleven of these references were used. In addition to key word searches, the ProQuest data base allows for manual searches of individual periodicals. After utilizing this feature, a search of the periodical *Communication World* found seven references, of which two were relevant, and a search of the periodical *Folio: The Magazine for Magazine Management* yielded nine references, of which two were relevant.

The ERIC data base located nine references; two were used. The Dissertations Abstracts found no relevant references. The book index from the Rowan Library yielded six references; two were relevant.

Materials pertinent to the study were also found in the Office of Marketing and Publications at Rowan College, where the author located books and conducted a manual search of back issues of *CASE Currents* dating from 1975, which yielded two articles.

Other materials were obtained by mail from Promotional Perspectives, a company that produces instructional guides and seminars for writers, editors and graphic designers, and from the Scitex Graphic Arts Users Association.

Experts in the field who were contacted are Scott Tilden of Printing Industries of America, and Dean Pugh of CRWaldman Graphic Communications, both of whom donated and/or recommended relevant literature.

The author conducted several on-line Internet searches for information using America On-Line and Netscape Navigator. These searches focused primarily on Internet locations found in articles from the desktop publishing magazine *Publish*, and by key word searches using the terms "desktop publishing" and "graphic design."

The author also attended a design seminar sponsored by Alesi Graphics and the 1996 CASE Conference to gather additional information.

Survey

A survey was designed to determine suggestions college and university publication directors/managers have for working with graphic designers and printers, and to find out how different publications offices operate (Appendix A).

The survey was presented to Dr. Don Bagin's graduate Seminar II class at Rowan College, to ensure the survey was clearly written and free from bias. Suggestions were implemented and a revised survey was sent to 100 publication managers/directors at colleges and universities throughout the country. The names were taken from the *1995 CASE Directory of Advancement Professionals in Education*.

To obtain a random sample of 100, the author manually selected all the colleges and universities that listed a publication director or manager. Of these 347 names, every

11th person was surveyed. The starting point was determined using the random table of numbers.

Of the 100 surveys mailed, 62 were returned. The results of the survey are presented and analyzed in Chapter 4.

The primary data resulting from the author's survey, along with the secondary data found in the literature search, were the basis for developing guidelines for facilitating communication between designers and printers working for higher education clients.

CHAPTER 4

Findings

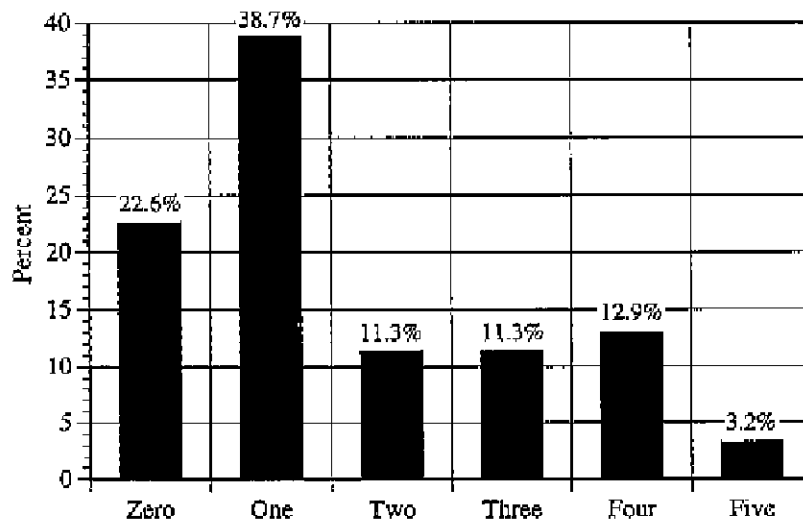
A survey was mailed to 100 publication directors/managers at four-year colleges and universities throughout the country. The survey was designed to determine suggestions college publications professionals have for working with printers and graphic designers, and to gather basic information on how these offices work.

The names were randomly chosen from the *1995 CASE Directory of Advancement Professionals in Education*, using the systematic sampling method. Of the 100 surveys mailed, 62 were returned.

Following is a summary of the survey findings:

QUESTION 1:

How many full-time graphic designers are employed by your office?

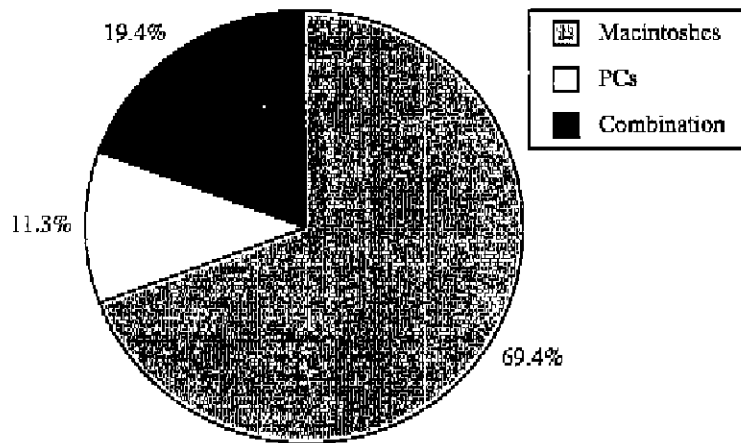


This question was used to determine how many offices employ full-time designers. Almost 23% of the respondents have no full-time designers on staff. Another 38.7% of the respondents have only one full-time graphic designer

on staff. Of the 27.4% of respondents who employ three or more designers, the majority are large universities.

QUESTION 2:

What type of hardware does your office use?

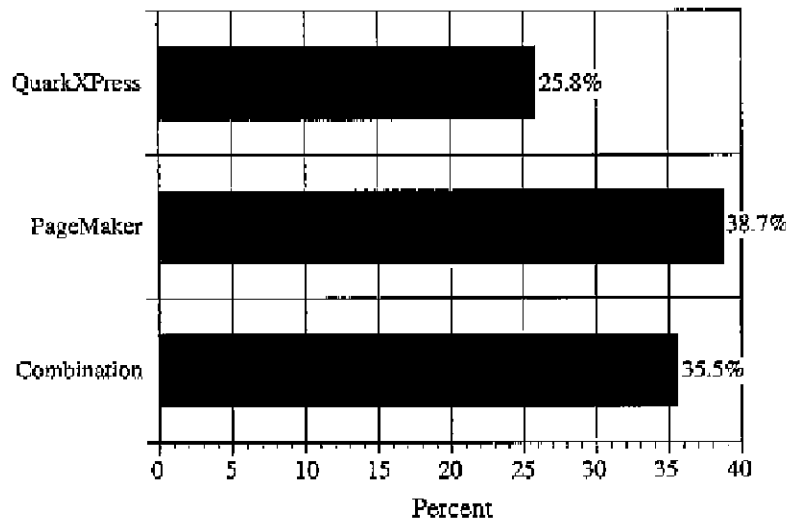


Not surprisingly, the majority of computers used by college and university publications offices (69.4%) are Macintoshes. In addition, 19.4% of these offices use a combination of Macs and PCs. This

finding is consistent with other research that indicates Macs are traditionally favored for page composition and layout, while PCs are preferred for word processing.

QUESTION 3:

What page layout program does your office use?

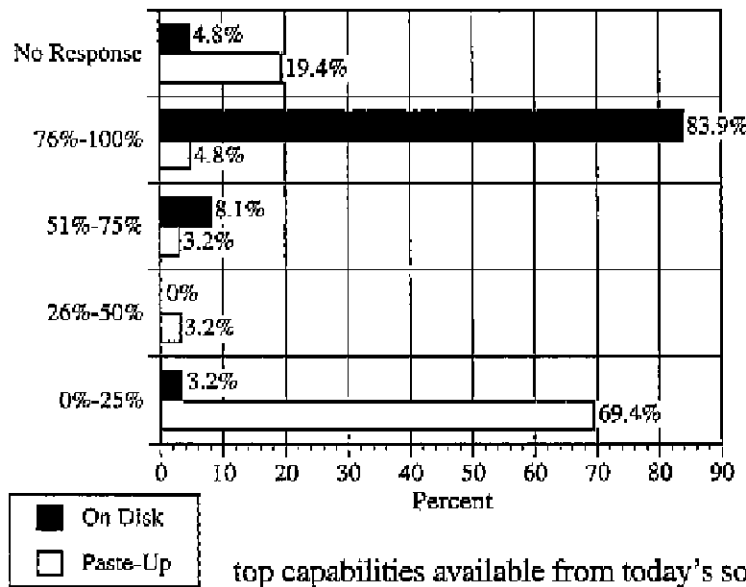


The majority of respondents (38.7%) use PageMaker for their layout needs, while 35.5% use a combination of both PageMaker and Quark. This finding supports research acknowledging the increasing competition

between PageMaker and Quark, which remain the two dominant page layout programs on the market today.

QUESTION 4:

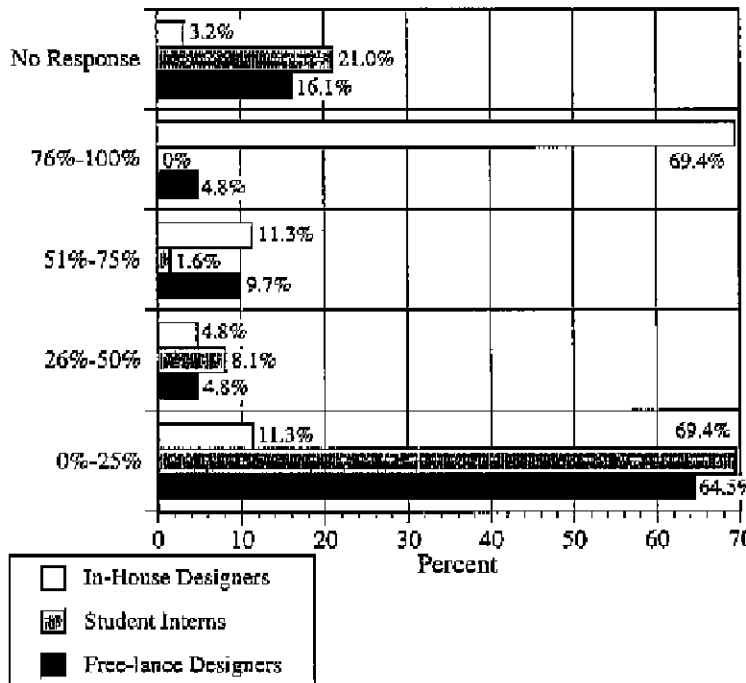
What percentage of work does your office do on disk vs. traditional paste-up?



As expected, most offices indicated that the majority of their work (76%-100%) is done on-disk, with only 0%-25% being done in traditional paste-up. This is consistent with the overall industry shift from paste-up that has occurred as the desktop capabilities available from today's software programs has increased.

QUESTION 5:

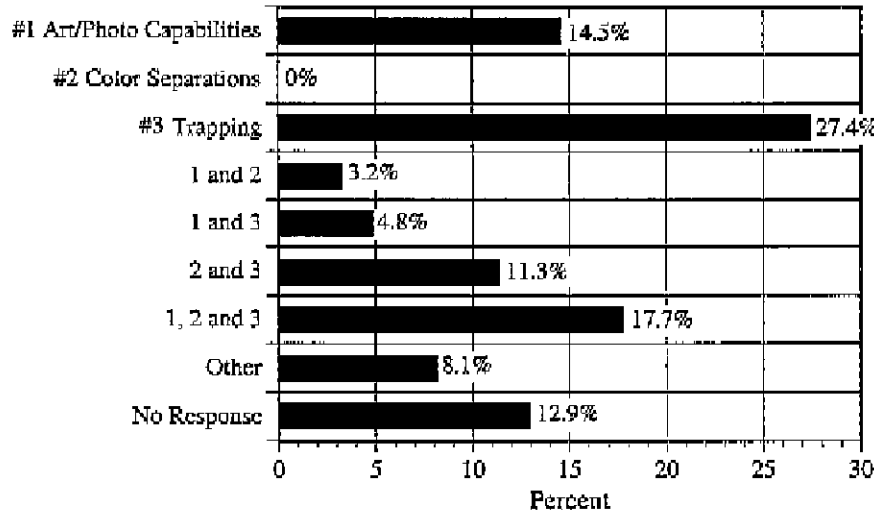
Give the percentage of design work done by the following sources: In-house designers, Student interns, Free-lance designers.



Almost 70% of the offices (69.4%) prefer to use in-house designers for most (76%-100%) of their work, while using student interns and free-lancers for very little of their work (0%-25%). Overall, student interns and free-lancers are used only a small percentage of the time.

QUESTION 6:

What problems have new technologies created for you when preparing projects to send to printers?



The largest number of respondents (27.4%) listed trapping as the major problem created by new technologies. While no one listed color separations as their only problem, it was cited frequently

along with the other responses. Slightly more than 8% of respondents listed “Other” as their only source of problems, but many people also listed “other” problems in addition to choosing the suggestions provided. Problems listed by respondents include:

- software/program compatibility with a printer’s system
- scanning problems/requirements
- font problems/conflicts (versions, ownership of, etc.)
- PostScript errors
- conversion problems (PC to Mac)

QUESTION 7:

What do printers need to tell you to help you when preparing projects?

Of the 62 respondents, 52 (84%) answered this question. The question was designed to determine what things college publications directors feel are important for

printers to tell them. The responses fell into two distinct areas: 1) the need for overall honesty and guidance, and 2) specific technical problems/concerns.

In the first area, the respondents generally favored printers who take a proactive stance in helping to educate and troubleshoot during the entire process. Specific responses of what publication directors feel they need to be told by printers include:

- “how much responsibility they will take in preparing files for prepress”
- “general tech support”
- “the best printers have detailed production checklists to help customers avoid problems”
- “where extra charges lie”
- “*exactly* what they want”
- “clear instructions on capacity to handle photos, art and special effects”
- “discuss printing options”
- “honestly acknowledge their ignorance and equipment limitations”
- “everything”
- “what their needs are”

In the second area, the issues respondents felt need to be covered by printers are compatibility, capabilities and the most efficient use of resources. Specific responses include:

- trapping issues
- dpi needed for photos
- costs/budget pitfalls
- deadline hitches
- system requirements/software used
- format needed
- font issues

- charges for alterations
- advice on paper and ink
- equipment capabilities

QUESTION 8:

What do you need to tell printers to help them give you what you need?

Of the 62 respondents, 51 (82.4%) answered this question. The question was designed to determine what publication directors feel are the important things they need to tell printers when working on a job.

Though the responses varied somewhat, the central theme was that “you can never tell a printer *too* much.” The respondents acknowledge their responsibility in the process, which many view as a partnership. Their responses reflect this fact.

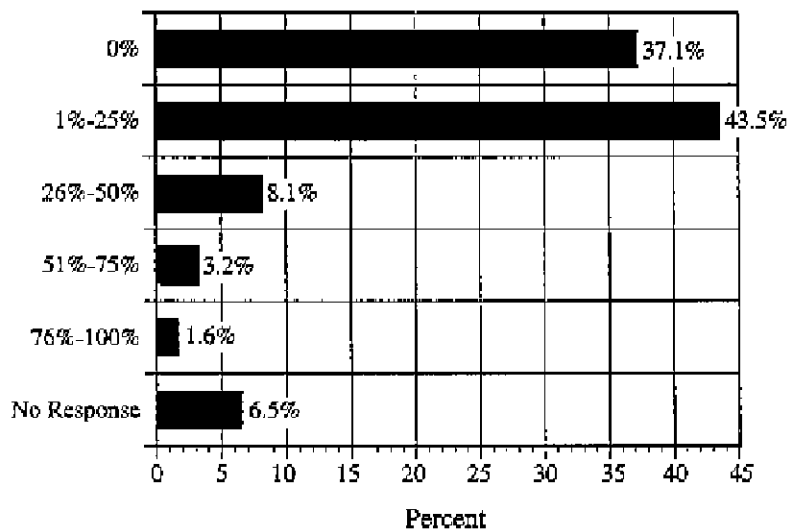
As one respondent wrote, “You need to give them clear instructions and specifications for the job with a mock-up. You need to work cooperatively on a schedule and continue to be active in the process—the job isn’t over until it finds its way to the audience’s mailbox.”

These ideas were reiterated in many of the responses. The major things the respondents feel they need to cover with printers and the number of responses include:

- provide exact and complete job specifications (11)
- provide the fonts and tell what software versions were used (8)
- provide a mock-up with color separations (7)
- deadline expectations (5)
- “everything” (4)
- meet with printer to discuss the job/proofs (3)

QUESTION 9:

What percentage of print vendors provide a prepress guide to help you prepare projects?

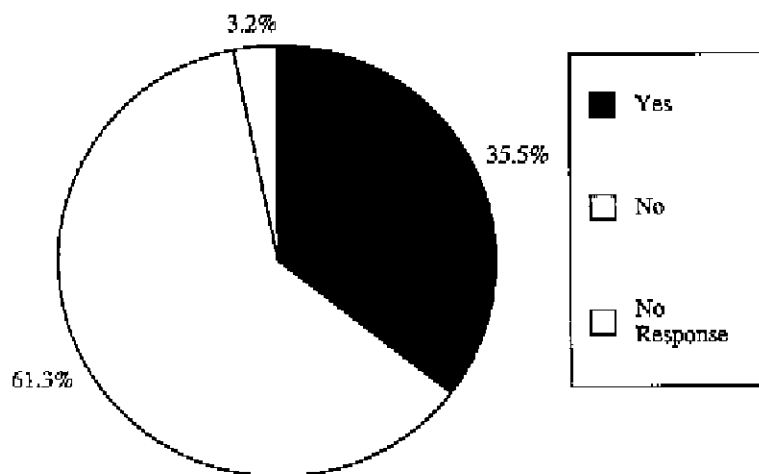


This question was designed to determine how many printers currently provide prepress guidelines to help clients prepare jobs. 37.1% of the respondents said their vendors do not supply one at all, while 43.5% said

only 1%-25% of printers supply one. For a combined total of 80.6% of respondents, this finding indicates a need for more printers to provide guidelines for clients.

QUESTION 10:

Does your office use a formal prepress checklist to prepare jobs/projects? If yes, what areas does it include?



A little more than 35% of respondents currently use a prepress checklist in their office. The majority (61.3%), however, do not. The respondents who use the checklists were enthusiastic in their endorsement of them.

Mainly, a format similar to a specifications sheet is used. The checklists are used internally by the offices to insure that jobs are properly prepared and sent. The major areas covered by these checklists include:

- fonts used
- programs used
- photo/art file information
- size
- quantity
- paper information
- bleeds, perforations, etc.
- costs
- special instructions
- colors (PMS, CMYK, etc.)
- trapping information
- deadlines

QUESTION 11:

In what areas do you think graphic designers need to be better educated about printing technologies?

Of the 62 respondents, 50 (80.8%) answered this question. The question was designed to gauge how knowledgeable the publication directors feel graphic designers are. The respondents' answers reflect the general idea that how successful designers are has a lot to do with how well a designer knows the printing process and its limitations.

The respondents definitely feel that part of the responsibility for working successfully with a printer depends on the designer. This is especially true for colleges

and universities that employ full-time designers.

Responses fell into two areas: 1) the need for a broad and thorough understanding of the printing process/industry, and 2) the need for education in specific areas or techniques.

In the first area, the major issues and the number of responses were:

- printing mechanics/technology (6)
- prepress (5)
- all areas (5)

In the second area, the major issues and the number of responses were:

- handling photos (resolution)/halftones (5)
- trapping technologies (4)
- compatibility of systems/software (4)

General comments made by all respondents reveal a variety of areas in which publication directors feel designers need to be better educated. These include:

- “All – education and communication are critical to completing a good project.”
- “They need more printing orientation vs. computer design – the concepts often differ.”
- “Keep abreast of new technologies to find out what works best.”
- “As technology continues to expand, designers are taking on more pre-press tasks which they are not properly trained for. Designers are now typographers, keyliners and camera people.”
- “They need to balance the practical and the artistic priorities; it’s a challenge to be creative on a budget.”
- “They need to understand how what they do (or sometimes overdo) affects costs.”
- “How to be better communicators.”

CHAPTER 5

Project

Guidelines for College and University Publication Directors

Working With Printers and Graphic Designers:

How to be an Effective Partner in the Publication Production Process

Introduction

As the publication director or manager for a college or university, there is a constant challenge to help effectively market your institution in increasingly competitive times in higher education. The publications you produce can go a long way in helping (or hurting) your institution's image.

A major part of your job is the ability to work effectively with the other members of the publication production team, especially commercial printers and graphic designers. To be successful, you need to realize that it is your responsibility to take the initiative in opening the lines of communication between yourself and the other parties involved.

You can be instrumental in the success of the production process by working closely with these individuals and by communicating openly and honestly about what you need and expect.

The following text covers areas that are essential for you to address and offers tips on how to be effective in getting what you need and want during the publication production process.

Selecting the Right Printer

The printer you choose can help to make (or break) your printed materials. The following suggestions cover things to look for and remember as you select printers.

- **Find the right “category” for your job.** Not all printers will be able to handle every job you need produced. Determine each printer’s capability, and whether his or her equipment is able to produce what you need.
- **Establish a relationship with your printers.** Aim for a long-term association, but again, remember you can’t expect one kind of printer to do all kinds of printing.
- **Ask prospective printers to show you their facilities.** See if there is organization and pride. Good housekeeping usually reflects a good company attitude. Determine if the printer has the necessary equipment to do the quality of work you require.
- **Ask to see samples of a printer’s work.** Examine the samples by focusing on print quality. Factors to look for include:
 - 1) Registration—Do abutting colors line up properly?
 - 2) Print defects—Are there hickeys or streaks in solid colored areas?
 - 3) Color quality—Are the colors in photos natural? Do they look “right”?
- **Determine the personality and reputation of a printer.** Some questions to answer include: Can you work with and do you trust this person? Does the shop have a good reputation among clients? Does the printer deliver on time?
- **Approach your projects as a team.** Use language that communicates a sense of partnership. For instance, don’t say “I insist . . .” or “You must . . .”; instead try “Can we . . .” or “Our goal is . . .”.
- **Learn the terminology.** A working knowledge of the printing process and related terms will enable you to be more active in articulating what you want during the process. Never be afraid to ask for an explanation of unfamiliar terms. You are spending too much money to be treated as an inferior.
- **Determine if you can save money on periodicals** (newsletters, magazines, etc.). Ask to base the price on a time period (6 months or 1 year) to see some advantage.

Scheduling, pricing and service often improve with work done on a regular basis.

- **Don't buy "price only."** Some things to keep in mind:
 - 1) AA's (Author's Alterations). Find out what the additional charges will be, and realize that if you change it—you pay for it.
 - 2) Your time should be valued. Determine if you will have to do extra "home-work," or if the printer will smooth the way with his or her assistance.

Some additional things to keep in mind:

- Every print job is unique and every print vendor has a different set of skills and equipment for achieving a desired result. By carefully evaluating and choosing printers, and by developing relationships that focus on a partnership, you will be better able to match your jobs to appropriate vendors for better results.
- Many print jobs are handled through printing salespeople or representatives. These individuals may be employed by a print shop or be independents, but they work for *you*. When working with them, remember: it is their responsibility to provide good estimates, confirm schedules and move your job through production. Often, a rep is only as good as the support he or she receives from the printer.
- Above all, do your homework before you choose a printer. By matching jobs to printers, you can save money and time. Don't overlook the cost advantages of printers "far away" from your location. By using your fax machine, overnight delivery services, and your telephone, these jobs can often be done quickly and efficiently.

The Communication Link

Your print vendors can be an invaluable source of information. As you prepare jobs, keep in mind the following areas in which your printer can provide suggestions.

- **Reality Check.** Ask your printer to look at what you are attempting and to point out potential problems or pitfalls. This process can eliminate a lot of hassles up front—for both you and your printer.
- **Quality.** Ask your printer for suggestions on improving quality. Printers are set up to deliver a range of quality, so it's usually a good idea to make sure your job falls within their range of capability.
- **Money.** Ask for suggestions your printer may have for saving on the budget. A common area of concern is choosing paper stock. Printers can often suggest papers that will allow you to fit more pages on a sheet, which translates into savings for you.

After discussing the logistics of a job with your printer, additional prepress issues must be resolved before you begin. These include:

- **Color Matching Systems.** Find out from your printer what color matching systems are supported. Work with your printer to determine the best way to handle your spot and process color needs.
- **Trapping.** It is essential to determine who will do the trapping (if any exists). Printers can also sometimes help you change your approach to a job to eliminate the need for trapping.
- **Proofs.** Be sure to reach an agreement on proofing procedures. Will there be a press check? In addition, what types of proofs can they provide?

The Designer Connection

Whether your institution employs full-time designers, or uses free-lance designers or student interns, the individuals responsible for the design process provide a crucial link

in the production chain. The ability to maintain an open and positive relationship with your design source is critical to the success of a project.

Education in the areas of printing and printing technology is becoming increasingly important for designers. In a survey of college and university publication directors, when asked in what areas designers need to be better educated, printing technologies and processes was a major response. Publication directors today are looking for designers who can do more than create pretty designs on a computer screen. They are looking for individuals who have a solid working knowledge of the printing process.

Encourage your designers to keep current with the changing technologies in the printing industry. Also encourage them to attend seminars sponsored by printers, and to visit printers to learn first-hand about various printing operations.

Designers need to know what limits define their design process. Designers must know the capabilities of each print vendor involved and the processes to be used, and need to take this into consideration at the conceptual design stage.

The better educated your designers are, the better able they will be to work with you and the print vendor to successfully complete projects as a team. As one print vendor's literature states, "Educated print buyers can be the best friends printers have. When customers know what they are doing, everything goes smoother and comes out better."

The Key to Success

Communication between you, your designer and your printer must begin before the start of a project and continue throughout the process. Effective communication and a willingness to learn each other's expectations are the critical ingredients to the successful production of your publications.

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8) What do you need to tell printers to help them give you what you need?

9) What percentage of print vendors provide a prepress guide to help you prepare projects?*

0% 1% - 25% 26% - 50% 51% - 75% 76% - 100%

10) Does your office use a formal prepress checklist to prepare jobs/projects?*

Yes

No

If yes, what areas does it include?

11) In what areas do you think graphic designers need to be better educated about printing technologies?

12) Name of College/University (optional): _____

13) Title of department/office (optional): _____

* If you have any sample prepress checklists or guidelines, please send a copy or provide information on where I could obtain one. Thanks!

Information: _____

Please send your completed survey by March 15th in the enclosed SASE or fax it to (609) 256-4322.

Thank you!

Name
Title
College
Address
City/State/Zip

Dear :

I am a graduate student in the public relations program at Rowan College in New Jersey. I am seeking your cooperation in preparing my master's thesis project.

The attached survey is designed to determine suggestions you and/or your publications office have for working with printers.

The result of my research will be the compilation of guidelines to facilitate better communication and understanding between graphic designers and printers working for clients in the field of higher education.

The survey should take no more than eight minutes of your time. Please return your survey no later than Friday March 15th. For your convenience, I am enclosing a self-addressed stamped envelope. If you prefer, you may fax your response to (609) 256-4322.

Thank you in advance for your time.

Sincerely,

Susan Enzman