

DELUXE TREATMENT

High-End Design and Production

It's called an Annual Report on the cover, but while it contains some financial information, it's really more of a capabilities brochure. RELO is an association of real estate brokers specializing in housing for relocated executives. Because RELO's clients are the corporations who pay the relocation expenses, the report is designed to appeal to corporate tastes. The images, materials and techniques throughout are luxurious—marble patterns, vellum flyleaves, and photos of expensive accommodations. Five colors are used for the printing: the four process colors and a fifth match color. A textured cover with gold embossing wraps up the package.

THE INTERNATIONAL RELOCATION NETWORK

ANNUAL REPORT



RELO Corporation

Promotional Brochure

Designer: Pamela C. Rice/
P/R Design Group, Inc.

Hardware: Apple

Macintosh IIsx,

Magnavox and NEC

Multisync 15-inch color

monitors, GCC and PLI

removable hard disk

drives, UMAX 600 dpi

color flatbed scanner,

Datacopy gray-scale

flatbed scanner,

Hewlett-Packard

LaserJet IIP with

PostScript cartridge

Software: Letraset

ImageStudio, Adobe

Photoshop, Aldus

FreeHand, Adobe

Illustrator,

QuarkXPress

Font: ITC Penize



BEEM
For Traditional
Wooden Shutters

1991: A BENCHMARK YEAR IN CORPORATE RELOCATION

The year was marked by turbulent political and social change. It began ominously with military conflict in the Mideast. It ended with democratic reform sweeping across Europe and the former U.S.S.R.

While the media focused its attention on these and other world events, commerce continued. However, it was clearly not 'business as usual.' Indeed, 1991 was a year of dramatic economic transition, especially in the real estate sector.

STEP 1: CHOOSE TYPEFACE

Rice wanted a distinctive typeface for the brochure, something conservative but with some flair. She chose ITC Fenice because she liked its tall, thin appearance and the balance between thick and thin strokes.



STEP 2: FORMAT HEADINGS

For the headings, Rice chose ITC Fenice Ultra. She used XPress's Horizontal Scaling feature to condense the face to 90 percent of its standard width, emphasizing its verticality. To keep the condensed type from looking too crowded, she increased the tracking to 20 with XPress's Tracking feature. That kept the headings' apparent weight in line with the widely leaved text.



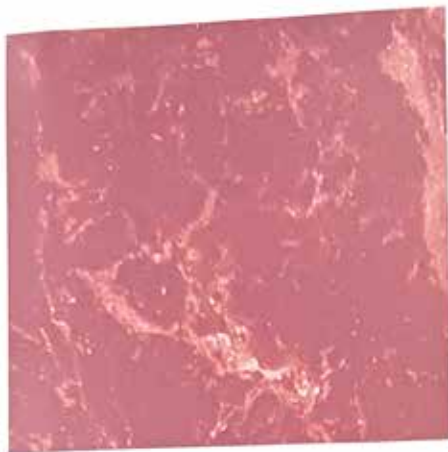
STEP 3: CREATE DROP CAPS

QuarkXPress has an automatic drop-cap feature, but it doesn't allow the text to wrap to the shape of the letter. To get the body copy to flow around the *R*, Rice typed the letter into a separate text box and positioned it in the corner, specifying a runaround of None. Then she drew an empty picture box roughly the shape of the *R* with the polygon tool and placed it over the drop cap. With the wrap on the picture box set to Manual Image, she had a manipulable border she could use to control the text wrap.



STEP 4: ACQUIRE PHOTOS

The photographs in the brochure were supplied by the RELO members. Rice had the largest images scanned on a service bureau's slide scanner; she used her color flatbed scanner to scan prints of the smaller slides. (The prints were made on a Vivitar slide printer.) She used the scans as For Position. Only images to work out her design, then had the photos separated traditionally and stripped in.



STEP 5: CREATE MARBLE TEXTURE

The marble textures used as accents throughout the brochure come from scans. When working out the initial design, Rice scanned a sheet of paper that had a marble texture on it and saved the scan as a TIFF file for import into XPress. She printed that version on her comps; for the final brochure, she substituted a high-quality scan of a 4x5 transparency of a piece of marble.

SCANNING TIP: Look for objects with interesting patterns that you can scan and drop into your documents for spot art or backgrounds (see "Captured Images," page 9). Try lace and fabrics, or get samples of countertop materials from a home supply store and scan them. Paper, of course, comes in all sorts of patterns, ranging from pebbles to polka dots.

You can also scan three-dimensional objects, if you're careful. Try pressed flowers, or even leaves and pine needles. For these last, though, it's a good idea to arrange them on a piece of white cardboard and wrap it well with plastic wrap or sandwich them between two pieces of glass to keep dirt and dust out of your scanner.

STEP 6: ADD TRIANGLE

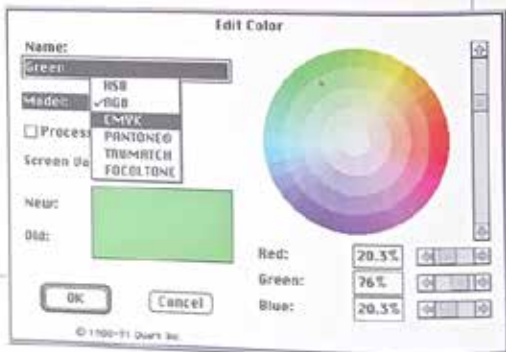
Rice used XPress's polygon tool, which lets you make a picture box of any straight-sided shape, to create the triangle at the top of page 2. She then imported her marble scan and specified the color as a CMYK combination, with an 80 percent screen applied to tone down the color intensity. The additional marble shapes were created with XPress's other picture box tools.



Working With Color in QuarkXPress

QuarkXPress allows you to specify colors by a variety of methods: Hue, Saturation and Brightness, which correspond to the way color is described in color solids; Red, Green and Blue, the three colors used on a color computer screen; Cyan, Magenta, Yellow and Black (CMYK), the process colors; or the Pantone, Trumatch, or other color specification system. No matter which system you use to define a color, you can select

Make Separations, which separates any color created in the program into its CMYK components—no matter how you specified the color—or, alternatively, print it on its own sheet as a spot color.

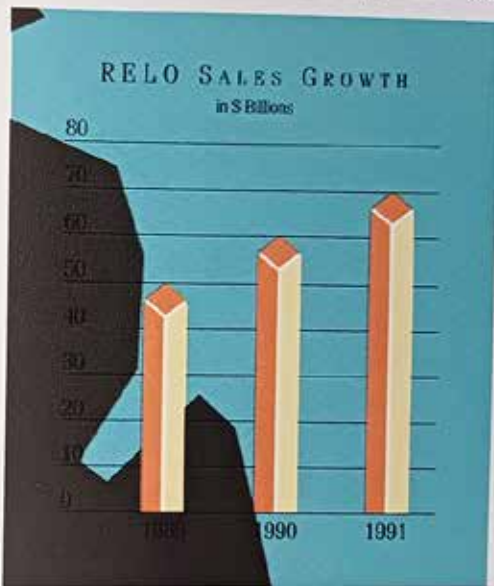
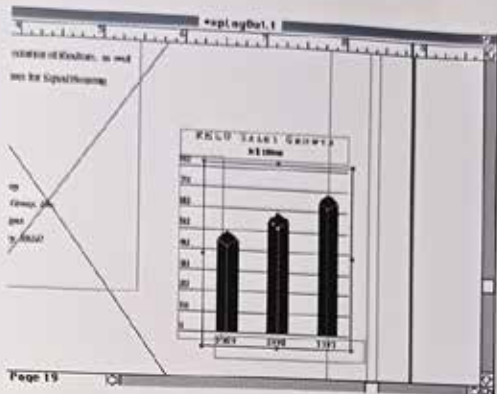


Charts From a Drawing Program

Formerly, graphic artists have been using drawing programs to produce charts and graphs, because their type, layout and color capabilities so far exceed those available in spreadsheet and other charting programs. You can save some effort by using a graphing program to create bars (or wedges of a pie chart) of the proper size and then bringing the graph into a drawing program for refinement. There are several ways to do this:

- print the chart and scan it for use as a template for tracing, as Steve did;
- take a black-and-white screen shot of the chart on screen and load that into the drawing program as a template;
- copy the graph to the Clipboard and try pasting it into the drawing program; this doesn't work with Illustrator, but with MacDraw you get an image you can ungroup and edit.

Starting with version 3.0, Adobe Illustrator includes a charting module with which you can create column, pie, and other standard types of graphs and later edit them like any other drawing. The drawback is that if you ungroup the chart to modify its appearance, its connection to the data is lost. Illustrator's direct selection tool lets you work on the chart without ungrouping it, though.



STEP 7: THE BAR GRAPH

Rice began work on the chart by entering the data into Microsoft Excel, a spreadsheet program with built-in graphing abilities. She then printed the graph and scanned the printout to use as a template in Illustrator. After tracing the template and saving the result in EPS format, she brought the chart into FreeHand to work out the colors. She prefers the tracing tools in Illustrator but feels FreeHand is better for color work. She saved the colored chart as an EPS file and imported it into XPress. Finally, the labels were added in XPress, in text boxes overlaying the chart.

STRENGTH IN NUMBERS

Despite all the uncertainty resulting from high inventory levels in some regions of the country, KELL had what you can't buy: A portfolio of a luxury fleet.

In recent years, KELL brokers generally outperformed the markets where they compete. Across-the-board sales reached a record level. This passed the three-year

average annual rate of growth to a brand new 10%. It also marked the third straight year of increased sales, in spite of a sluggish economy.

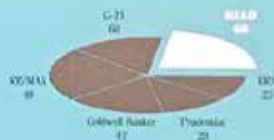
"KELL is no longer the best-kept secret in real estate. It's hard to overlook KELL's sales of over \$70 billion. That means a KELL agent sells a home every two minutes, 24 hours a day, 365 days a year. No one else can do that."

Much of this success can be traced directly to the recruitment of more successful members, as well as an increase in the number of corporate clients and third party business. It is important to recognize, however, that while these numbers are impressive, we anticipate even greater success in the years ahead.



Ed Wilcox
First Properties, Inc.
Raleigh, North Carolina
1992 President, KELL

1990 NETWORK SALES
in Millions



STEP 5: THE MAPS

For the maps in the background, Rice took a rough line drawing of a map of the United States, scanned it, and opened the scan as a template in Illustrator. Then she created a cleaner, more graphic version in Illustrator and saved it as an EPS file. Finally she imported the map into XPress, enlarged it to two-page size, and cropped it to the region she needed for each spread. The maps are printed in a special fifth ink, so they had to be printed as spot colors from XPress. To do so, she simply left Process Separations unchecked when she defined the special color in XPress's Colors dialog box. XPress then produced five plates when Rice separated the file.

STEP 9: THE WAVE PATTERN

Rice created the wave pattern for the water areas of the maps as a patterned fill in FreeHand. She filled a page-size object with FreeHand's predefined zigzag pattern and printed it. Then she enlarged the printout as a stat to 200 percent to widen the space between waves. She scanned the enlarged pattern and printed it at low resolution to maintain the texture. She had the result stripped in mechanically and let the stripper handle any trapping problems.

Comping on Special Paper

You don't have to wait for proofs or for your printed publication from the printer to check out your design ideas, even if they require special paper or ink treatments. You can send more than just laser printer/copier paper through a laser printer. Print on acetate sheets to check ideas on transparent overlays or to prepare overhead transparencies for presentations. Vellum, light cardstock, and some colored paper also work.

If you don't have a color printer, you can add spot color to your laser printed copies with special colored foil available from Letraset and other companies. You lay one of the foil sheets over the part of the page you want to appear in color, and use a special heating unit—or an iron—to transfer the color to the toner in that area. With tricks like these, you can mimic press techniques when making proofs.

The Intentional Mechanical Strain

The art of the intentional mechanical strain is a technique commonly used in bookbinding. It is a technique that is used to create a specific texture in the paper. This is done by using a mechanical device to stretch the paper in a specific direction. This creates a texture that is similar to that of a marbled paper.

STEP 10: THE COMP

Rice prepared color "reader spread" proofs—two-page spreads arranged as a reader would see them—for color approval. She also printed a black-and-white comp of the entire publication, bound like the printed piece would be. To mimic the translucent vellum sheet that appears between the cover and the first and last pages of the brochure, Rice simply ran a sheet of vellum through the laser printer, printing the text reversed out of a marble-patterned vertical bar, to show what the effect would be.