Figure 4.26 You can even set the appearance of the hyperlink in the New Hyperlink dialog.

# Working with Graphics

Let's face it. A newsletter without graphics is pretty boring. Sadly, most newsletters fall short when it comes to graphic content. Either they have none, or what they use is mostly crummy clip art from some equally crummy source. But just because your newsletter is done on the cheap doesn't mean it has to look cheap. In the following sections, you'll see how to find and take advantage of interesting and affordable graphics and also how to create your own great-looking pie chart with 3D effects, built easily in Illustrator CS3 (Figure 4.27).

## Adding Photos

Depending on the kind of newsletter you're producing, photography can add much to your overall content. Today, in the era of the ubiquitous digital camera, gathering photos to place in a newsletter has become a lot easier. Gone are the days of shooting film, developing photos, and scanning snapshots just to drop a few pictures of the office picnic into the monthly newsletter. In its place, the photographer now downloads the photos from her camera and emails them to you, the designer, whose job it is to place the best shots into the layout.

This section hardly replaces a more in-depth book about photography, but here are a few worthwhile fundamentals about working with images in publications. The concepts are simple. Pay attention to them, and you'll get more out of the images you use in future projects.
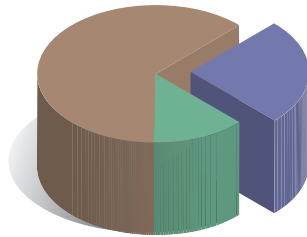
- **13% in favor of path**
- **25% undecided**
- **62% against path**

## New paths in Riverside Park?

**Y**et so vain is man, and so blinded by his vanity, that no writer, up to the very end of the nineteenth century, expressed any idea that intelligent life might have developed there far, or indeed at all, beyond its earthly level. Nor was it generally understood that since Mars is older than our earth, with scarcely a quarter of the superficial area and remoter from the sun, it necessarily follows that it is not only more distant from time's beginning but nearer. ■

## Board re-elects officers

**N**o one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same.

No one gave a thought to the older worlds of space as sources of human danger, or thought of them only to dismiss the idea of life upon them as impossible or improbable. It is curious to recall some of the mental habits of those departed days. At most terrestrial men fancied there might be other men upon Mars, perhaps inferior to themselves and ready to welcome a missionary enterprise. Yet across minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us. And early in the twentieth century came the great disillusionment

Yet so vain is man, and so blinded by his vanity, that no writer, up to the very end of the nineteenth century, expressed any idea that intelligent life might have developed region the midday temperature barely there far, or indeed at all, beyond its earthly level. Nor was it generally understood that since Mars is older than our earth, with scarcely a quarter of the superficial area and remoter from the sun, it necessarily follows that it is not only . ■

## 2008 Central Park Day Camp applications now available

**E**ven though this summer's hardly over, it's already time to start thinking about sending your kids to camp for next summer. According to the parks department, over one million New York kids attend city summer camps, and competition is fierce for those who want to attend. As a service to those who'd like to reserve a place in line for their children, we've published an application (above) that can be filled out electronically (using the free Adobe Reader) or manually and returned by fax. The immediate pressure of necessity has brightened their intellects, enlarged their powers, and hardened their hearts. And looking across space with instruments, and intelligences such as we have scarcely dreamed of, they see, at its nearest distance only 35,000,000 of miles sunward of them, a morning star of hope, our own warmer planet, green with vegetation and grey with water, with

# 100 STREET NEWS

**"A MONUMENTAL BLOCK"**

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**Figure 4.27** Add some life to a newsletter by combining graphics and charts.

## Central Park Summer Day Camp
## 2008 Application

Parent First _____ Parent Last _____

Address _____ City _____ St ___ Zip _____

Home Phone _____ Work _____ Mobile _____

Child First _____ Child Last _____

Address _____ City _____ St ___ Zip _____

Home Phone _____ Work _____ Mobile _____

Date of Birth _____

Doctor's Name _____ Tel _____

Choose the session(s):

☐ June 2–6, 2008 ........................................................ $450.00

☐ June 9–13, 2008 ...................................................... $450.00

☐ June 16–20, 2008 ..................................................... $450.00

☐ Horseback riding lessons ........................................ $100.00

Grand total $ _____

Choose method of payment:

☐ Visa ☐ MasterCard ☐ American Express

Card Number _____ Expiration Date _____ Code _____

Signature _____

Submit (electronic registration only) ☐

*(This form can also be faxed to NY City Parks and Recreation at 212.555.1212)*

and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe abou their little affairs, serene in their assurance of their empire over matter. ▪

### Spate of new restaurants open on the Upper West Side

Once considered a desert of decent dining, the last few years has seen a string of better restaurants open in our neighborhood. No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same. No one gave a thought to

### 2008 Central Park Day Camp applications now available

Even though this summer's hardly over, it's already time to start thinking about sending your kids to camp for next summer. According to the parks department, over one million New York kids attend city summer camps, and competition is fierce for those who want to attend. As a service to those who'd like to reserve a place in line for their children, we've published an application (above) that can be filled out electronically (using the free Adobe Reader) or manually and returned by fax. The immediate pressure of necessity has brightened their intellects, enlarged their powers, and hardened their hearts. And looking across space with instruments, and intelligences such as we have scarcely dreamed of, they see, at its nearest distance only 35,000,000 of miles sunward of them, a morning star of hope, our own warmer planet, green with vegetation and grey with water, with a cloudy atmosphere eloquent of fertility, with glimpses through its drifting cloud wisps ofNo one would have believed in the last years of the nineteenth century that this world was being watched keenly

**Understanding Image Size**    A few years ago I designed a book where the authors provided me with scans they had made of the images to be used. When I opened the scans in Photoshop, I discovered them to be huge, massive files, each weighing in at several hundred megabytes per image. When I asked about why the scans were so big, the authors told me they figured that if scanning the images at 300 pixels per inch made a good-looking image, that scanning them at 600 ppi would make a *great*-looking image! Ah, if it were only that easy.

This story represents the kind of confusion that surrounds discussions of image size and resolution. Compounding this are digital cameras that typically capture images at 72 ppi. So, without going into this subject much further (there are many good books on the subject), here are a few simple guidelines.

The amount of image resolution you need depends solely on the device to which you are printing. The accepted rule of thumb is that if you are printing to a commercial offset printer, 300 ppi is the magic number. The fact is 300 is really just an arbitrary number and, depending on other factors such as line screen and output size, may or may not be enough resolution. In fact, 300 ppi may be too much resolution, particularly for low line-screen environments such as a newspaper, because more is not better when it comes to pixels per inch and image quality as my book authors learned.

Further muddying the waters is that InDesign can be confusing for beginners trying to predict whether the photo they just placed will print well. Fortunately, InDesign provides the necessary information about images, assuming you know where to look.
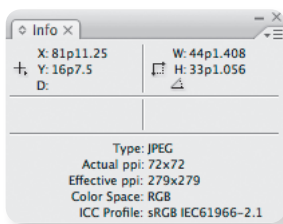
**Using the Effective ppi**    Take any image and place it on a blank InDesign page. With the image frame selected, open the Info panel. There, for all the world to see, under Actual ppi, are the words *Effective ppi* (Figure 4.28). This is the image resolution as a result of scaling the picture larger or smaller and is the only number you need concern yourself with. Actual ppi (72 in this case) is of little importance. For fear of generalizing after just stating that there's no magic number for correct image resolution, allow me to venture that for most devices where you might output a typical newsletter (ink-jet printer, laser printer, or commercial press), images need to possess an effective resolution of between 240 and 300 ppi. In practice, I've gotten away with lower and higher values, so also take that into consideration.



**Figure 4.28** Effective ppi for this particular figure is 279, making it a good resolution for high quality printing.

Once again, these values are general guidelines. But as long as you're aware of an image's effective ppi and understand that too much resolution ultimately degrades image quality, you should be in good shape.

**Cropping Creatively**    As any good photographer will tell you, the difference between a good shot and a great shot is the right crop. Many a ho-hum photo or graphic can be dramatically improved with proper cropping. When done well, cropping forces the viewer to see what you want to be seen. Just like the relationship between an editor and the writer, the designer must know what to use and what to lose.

Look at the photo on the left in Figure 4.29. Now look at it after it has been cropped. See how much stronger the image is? The eye focuses on only what's important, without any interference from nonessential information. The key to cropping is figuring out what's important and what's not. Once you know what's important, it's easy to know what to discard. Not every photo benefits from tight cropping. In fact, many feel constrained or constricted, even claustrophobic, when they're cropped too tightly. But when an image is properly cropped, it's like pruning a rose. By cutting off what's not needed, you ultimately make the final product stronger and more beautiful.

**TIP:** As tempting as it might be to crop images in Photoshop in an effort to save file space, resist this urge. Unless you always save multiple copies, once you've cropped an image in Photoshop, you have no way to change your mind later. Smart designers always leave the door open for change by leaving final cropping to InDesign or Illustrator.

## Getting the Most from Stock Photography and Graphics

Before the digital explosion, decent stock imagery was not only expensive but also slow to acquire. Stock houses printed large, expensive books of photography and artwork they'd send by mail. Images would be ordered by phone or fax and delivered days later on CDs. Today, of course, things are different.



**Figure 4.29** Cropping an image draws the eye to what is important in the shot.

Photo credit: Barry Schwartz

Thanks to high-speed Internet connections, designers are able to search through millions of images anytime, anywhere, all instantly downloadable with the swipe of a credit card. As a result, the Web is a dense forest of stock sites, each brimming with every kind of content imaginable. And as any student of Economics 101 knows, as supply goes up, prices go down.

One of the best examples of how the sale of digital imagery has changed over recent years is iStockphoto.com. In case you're unaware, iStockphoto (www.istockphoto.com) was one of the first Web sites to pioneer the idea that anyone with a digital camera could upload and offer images for sale on their site. For years customers could buy images for between $1 and $3 each. As the popularity of this model grew, so did iStockphoto and the number of its imitators. Recently iStockphoto was bought by Getty, the stock image behemoth. Prices for individual images may have risen, but so too have the quality, depth, and variety of these Web site assets. Video and Flash content has been added for download, too, along with photos and other graphic formats.

This leads back to the issue of making great-looking newsletters. With all the available resources of wonderful (and often inexpensive) images, there's no longer any excuse for even a neighborhood newsletter to look like it came off the Mimeograph machine. If you examine the finished 100 Street News newsletter, you'll see several examples of stock photography and artwork. In fact, the only original photos are the two I took with my digital camera: the shot of the trees that are used to fill the nameplate and the street sign found on the back. The rest I bought for very little.

### There Is Such a Thing as Good Clip Art

*Clip art* is another one of those phrases that gets a bad rap among designers. Years ago the rap was justified; just like most stock photography was boring and predictable, most clip art shouted "amateur," "low-budget," or "church bazaar" when used. Today there's still plenty of dross to wade through, but fortunately there's lot of good stuff, too.

For years one of the better suppliers of inexpensive clips have been the folks at Dover Publications. This Mineola, New York-based company has carved itself a comfortable niche by reprinting royalty-free artwork into neat books such as *Old-Fashioned Floral Designs*, to which I turned for two of the illustrations used in the 100 Street News newsletter. To make its offerings even more irresistible, many Dover titles such as the one I just mentioned include CDs that contain all the artwork shown in the book, most of it in multiple file formats. At about $13 per book, these gems are hard to pass up, and I have many. And if you're working
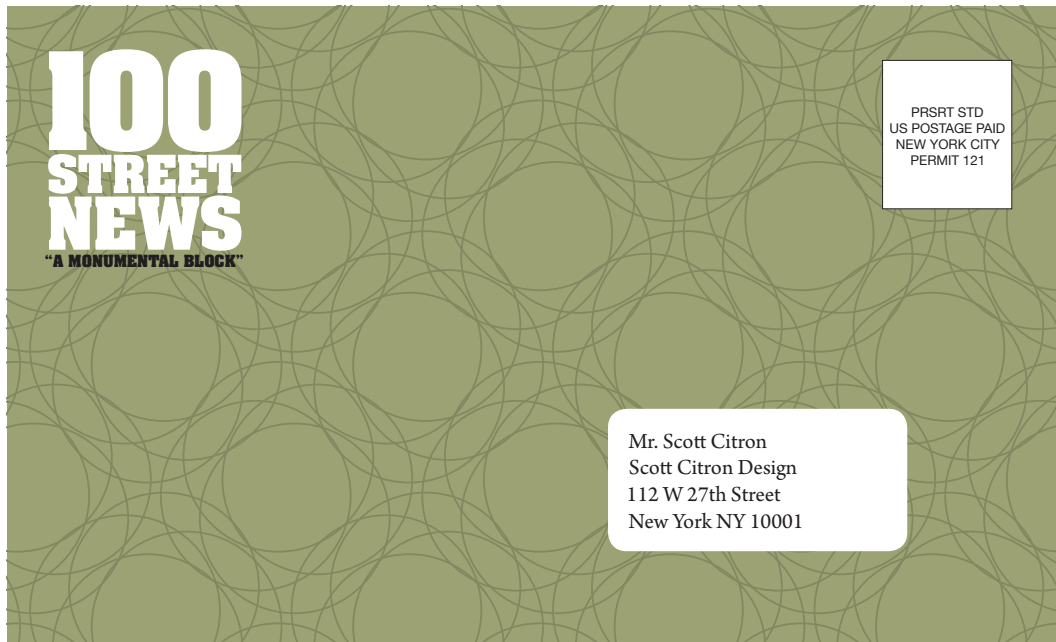
**Figure 4.30** This pattern was a perfect backdrop for the look I wanted to achieve for the mailer panel on the newsletter.

late at night and just can't get to the bookstore, you can find the Dover collection online at Clipart.com, a subscription-based, all-you-can-eat Web site that offers millions of images for very little.

For the two Dover images I used in the newsletter (the front-page flowers and the masthead background) I placed single-bit TIFF files and then applied a splash of color to these wonderful etchings. Instead of using clip art for the circular pattern of the self-mailer panel, I decided to create my own artwork in Adobe Illustrator. To create this effect I used the Wallpaper tool, one of the many powerful components that are part of the Xtreme Path plug-in from CValley, Inc. (Figure 4.30).

## Charts, Forms, and Tables

If doing newsletters is considered by some to be the torture rack of the design business, creating charts, forms, and tables for newsletters must be its thumbscrews. I'm always amused by the look on student's faces when I ask them how they feel about doing this kind of work. Yet it's no wonder why designers