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# PRINT *info*

INFORMATION FOR THE GRAPHIC ARTS PROFESSIONAL

## Fabulous Folds

Also in this issue:

Adobe Sails Its Flagship Product  
into a Safe Harbor

Writing that Effective Sales Letter

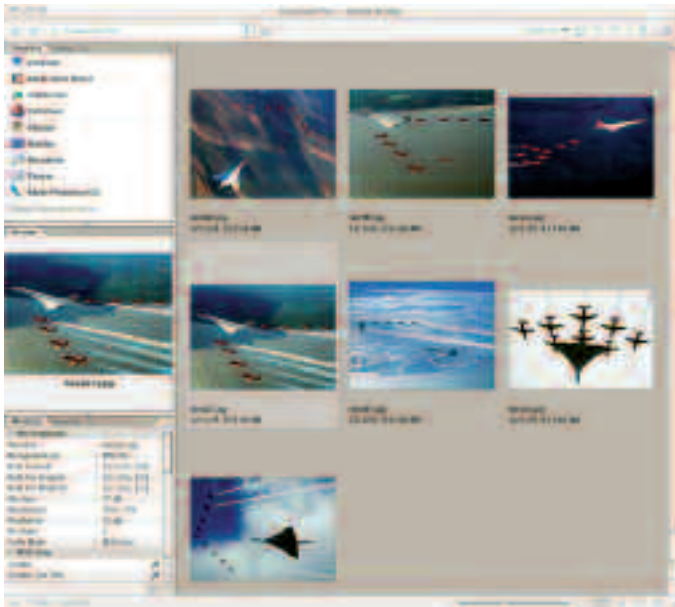


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# Adobe Sails Its Flagship Product into a **SAFE HARBOR**

In its latest upgrade to Photoshop, called CS2, Adobe improved everything without drastically changing the user interface or core features. This “safe” upgrade includes new features in almost every corner of Photoshop’s vast feature set. Whether you need to upgrade to CS2 depends on whether you must have one or more of its new features. This review highlights the top new features to help you decide whether to purchase the latest version of Photoshop.

## File Browsing and Versioning



Bridge: file browser

Adobe removed the File Browser tool from Photoshop and turned it into a separate application called Bridge. This application comes with all Creative Studio applications, including Photoshop CS2. Bridge is a slick file browser that creates thumbnails for all Creative Studio application files and many other graphic formats. It combines organization tools with file searching, display and metadata. Bridge also includes a plug-in versioning tool called Version Cue. This tool lets you create and track alternate versions of the same file.

## Digital Photo Enhancements

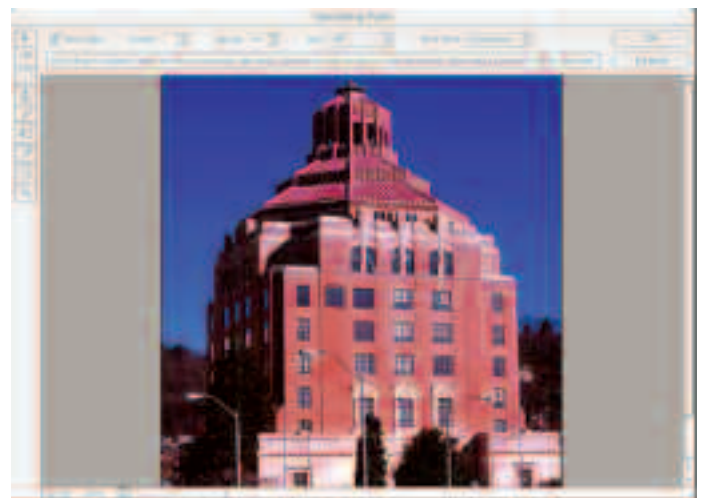
As digital cameras take off, it shouldn’t be a surprise that Adobe is adding features aimed at digital photographers. The new Red-Eye tool not only fixes this scary snapshot problem, it also works on 16-bit (very high data) images, as well as the normal 8-bit images.

The new Spot Healing Brush also works on 16-bit and 8-bit images. It makes fixing common image flaws a simple exercise of point and click.

A third digital image feature is the import plug-in called Camera Raw 3. This new version supports many digital cameras that export in raw format. It includes a set of basic image correction tools and supports batch processing so you can set up automatic correction queues and let Photoshop do the monotonous work of importing all of your images.

## Other Features

In addition to improving digital photo editing, the nimble Adobe programmers added many new smaller features and improved others. One of the nifty ones is the new Vanishing Point filter. This complex and comprehensive filter lets you set up perspective grids. Once the grids are in place, you use the filter’s Stamp, Marquee and Brush tools to clone or move objects around in your image.



Vanishing Point filter



The perspective grids automatically size and shape the objects. For instance, adding new building features, such as extra doors and windows, becomes a relatively simple operation.

Another new Photoshop compositing feature that is sure to speed production is Smart Objects. Once layers are blessed as a Smart Object, their current image data is saved permanently. Any transformation of a Smart Object does not change its original pixel data. In a similar way to the History brush, Smart Objects let you try out many transformations without losing data or versioning your image.

One other new feature is that you can now select multiple layers to edit them without first linking them.

With such a mature product, adding real value becomes more and more difficult. Adobe helps with this decision by offering free 30-day downloads of CS2. Try it out for yourself. Only you will know whether the new Photoshop CS2 features are worth the price (\$599 retail, \$149 upgrade price).





# Fabulous Folds

Amid the excitement of getting a brochure printed, it can be easy to forget about the last step: folding. However, correct folding of the paper is an important part of a printed piece. Incorrect folding can result in a piece that doesn't lie flat or margins that look a little "off" because the designer didn't take the mechanics of folding into account.

The number of ways you can fold a piece of paper can be mind-boggling so it helps to know a few of the terms and limitations associated with folding. In discussing your project, you need to think in terms of panels. A panel is the two-sided section of the printed piece that is defined by the fold. The standard "three-fold brochure" most people are familiar with is technically a six-panel, letter-fold brochure.

**“When you create your design, you don't want the fold to run through important visual elements. To plan for folds, always create a folding ‘dummy.’ It's much better (not to mention less expensive) to discover design problems on your own laser proof than after it has gone to press.”**

In terms of folding, the flat size is the size of the piece when it is laid out flat. The finished size is the size of the piece when it's folded. The standard six-panel, letter-fold brochure has an 8.5x11-inch flat size, but the finished size is 3.75 inches.

As you might imagine, almost all folding is done by machine. The type of machine determines the type of standard folds you have available for your project. Note that because it's mechanical, folding is not an extremely precise science. Many machines work with tolerances of 1/32 of an inch so you need to take that "fudge factor" into account when you plan your design. If you have a large sheet that folds several times, the accuracy of the first fold affects the subsequent folds. If the first fold is off by 1/32 of an inch, the next one multiplies any variation, shifting the second 1/16 of an inch, and the third 1/8 of an inch and so on. It's therefore important to lay out your design to accommodate these possible shifts.

In designing, also remember that if one brochure panel needs to fold into another, you need to make it slightly smaller. If you don't, you will end up with telescoping, and your folded piece will not lie flat. Telescoping happens because the panels are too long and push against each other causing the brochure to "telescope" up into a curve.

You also need to consider the grain of the paper when you design folds, especially if you will be printing on medium or heavy stock. Paper has a definite grain direction because when it is manufactured, the fibers align themselves parallel to the direction of movement on the machine. Ideally, you want the folds to run with the grain of the paper. If your design doesn't take grain direction into account, you may have to pay for scoring as well as folding. In some cases, folds against the grain might not lay flat or cause ink cracking, especially in areas with heavy ink coverage.

How can you tell which way the grain runs? The easiest way is to just fold a test sheet of paper in both directions. You'll find that

when you fold in one direction there is less resistance than another and the fold will look cleaner. Or you can tear the paper. You'll see that with the grain, the tear is relatively straight. When you tear across the grain, you end up with a jagged edge.

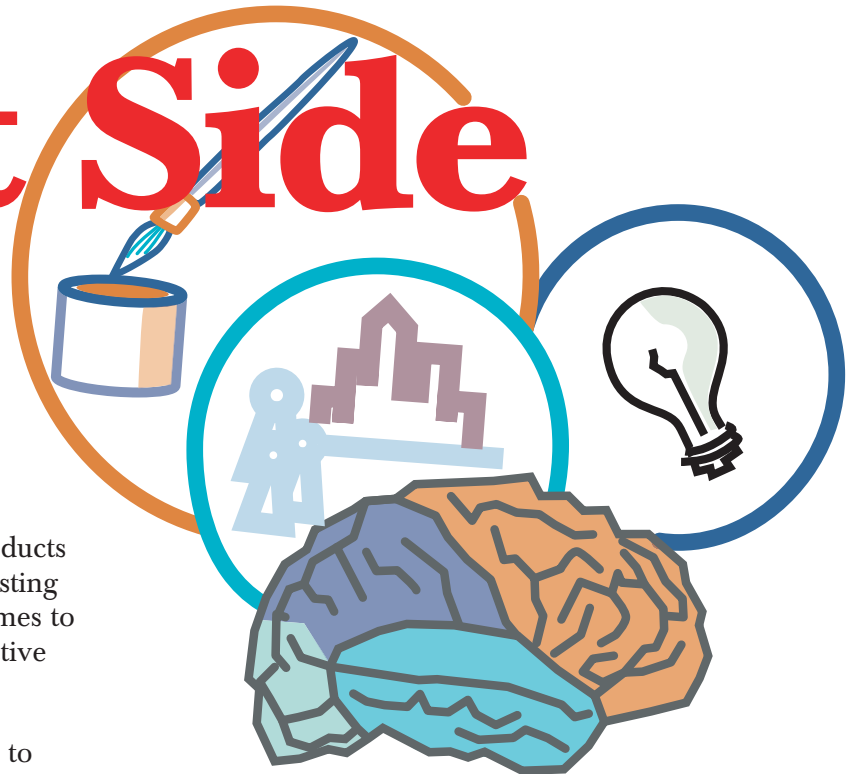
When you create your design, you don't want the fold to run through important visual elements. To plan for folds, always create a folding "dummy." It's much better (not to mention less expensive) to discover design problems on your own laser proof than after it has gone to press.

With a little planning, you can create a folded piece that not only looks good, but folds well.

# *Writing* that Effective Sales Letter



# The Right Side



You know your business offers first-class products and services, but how do you convince existing and prospective customers of that? When it comes to communicating your sales proposition, an effective sales letter is one of your best resources.

A sales letter, if written properly, is a great tool to personally communicate to your target market. You can target it to prospects or to those individuals who are already familiar with your products or services. An effective sales letter should always make the distinction between customers and prospects.

**The first thing your letter needs to answer is, “What’s in it for me?”** The recipients must be able to immediately recognize what specific benefits they can realize if they take the actions instructed in your letter. Be specific and to the point. The introduction needs to focus purely on the recipients, not you or your company.

**Back up your first paragraph.** Establishing credibility and trust is your second objective. Customer testimonials, success stories or bulleted points are some highly effective ways to achieve this. This is the time to explain who you are and what makes you so great.

**Maximize the visual impact of your document.** The use of colors and even shapes can help make your letter stand out from the numerous other pieces of mail that your audience receives.

**Make it personable.** Resist giving your letter the feel of a “mail merge” or filling it with lots of stiff business jargon. Your letter should read like a personable, one-on-one conversation with the individual recipient as opposed to a broadcast speech.

**Build relationships.** A good sales letter isn’t purely focused on immediately producing a sale. Build a relationship with the recipients by offering them meaningful information. This type of communication often leads to long-term sales relationships.

**Call to action.** Give the recipients a specific course of action to take in order to receive the clearly defined benefits you previously noted. Providing a time-sensitive offer will often increase response rates. Conversely, you can finish the letter by telling recipients that you will call to answer any questions they might have. This will “action” them into thinking about what they have just read in your sales letter.

**Measure.** Whether you’re sending out a mass mailing or just a single letter, it’s important to measure your results. Make small changes in your letter, such as altering the call to action, the P.S., case studies versus bulleted points and so on, and then take note of the different response rates. By doing this, you are quickly able to hone your most successful sales letter.

On a final note, one of the most often read parts of a letter is the P.S. This is an excellent opportunity to reinforce your offer and increase your response rate.

## Here We Grow!

Due to our rapid growth, construction is currently underway to increase our work area. At completion in November, our mailing, fulfillment and bindery areas will be increased by 50%. This will also allow for overall increased space for other production areas. We're excited about the growth and the opportunity to continually improve service to our customers.

## More Than Just Print

At Quality Printing, we have the resources and expertise to handle all of your mailing needs, professionally and on-time. Using the latest in postal software, we can save you time and money mailing from our facilities. So give us a try on your next mailing. Quality Printing and Mailing... It's What We Do!

## Mailing Tips

You can help speed the delivery of your mailings by following some simple guidelines:

The United States Postal Service uses automated equipment that systematically reads the address from the bottom up. It is expected that the city, state and zip code be on the bottom line, with the line above to contain the street address or P.O. box. Should their machine find an apartment number or suite number on this line, it immediately diverts the piece for extra handling. This will delay the delivery. It's also recommended that punctuation, including periods and commas, not be used. Some samples are shown below:

### IDEAL

Mr John Smith  
1234 Main Street Suite 100  
Anderson IN 46012

### ACCEPTABLE

Mr John Smith  
Suite 100  
1234 Main Street  
Anderson IN 46012

### INCORRECT (may cause delays)

Mr John Smith  
1234 Main Street  
Suite 100  
Anderson IN 46012

We are ready to assist with your mailing and fulfillment needs!

### Quality Printing

800.771.1142

[www.quality-printing.com](http://www.quality-printing.com)

[customerservice@quality-printing.com](mailto:customerservice@quality-printing.com)

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Anderson, IN 46012

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U.S. Postage  
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