

GRAPHIC EXCHANGE



EXPERIENCE

Photoshop 6
Painter 6
Canvas 7
CorelDraw 10
Microsoft Publisher
QuickTime 5
OS X



And we'll have Fund, Fund, Fund 'til Daddy takes the CMF away

Earlier this year I wrote an article about the state of the Canadian magazine industry in which I detailed the federal government's plan to offset the impact of split run publishing through its \$150 million Canadian Magazine Fund. Well, the guidelines for the Fund, which will be disbursed over the next three years at \$50 million per year, were finally announced in mid-September, offering me the opportunity to revisit the subject (go to www.pch.gc.ca/culture/cult_ind/CMF/eindex.htm to get the complete rundown).

In a nutshell, the fund supports three things: Editorial Content, Business Development for Small Magazines, and Infrastructure Development. In the first year of the program, editorial content funding totals \$25 million, split proportionately between all qualified magazines which apply using a formula based on the prior year's editorial expenses, with the first \$36,000 in expenses given triple weight. Small magazines also have access to a pool of \$5 million for special projects, either individually or in groups, through CMF's second segment. As well, infrastructure development funds amounting to up to \$15 million will be disbursed to trade associations for the development of various programs for the publishing industry. (And of course the government is setting aside the remaining \$5 million to cover the cost of administering the fund.)

Now you might think that only publishers should care about what this fund represents—but think again.

Photographers, graphic designers, web designers, graphic artists, illustrators, editors and writers all contribute to the creation of a magazine, and all could wind up

benefiting from this injection of extra cash into the publishing industry.

And it will only get better for content creators in the second and third year of the program, as the government plans to increase funding for editorial content support in 2001 and 2002 and decrease the portion designated for infrastructure, so that by Year Three there could be \$35 million or more available for the development of Canadian magazine content.

The big mystery is how those millions for "infrastructure" will get spent. The Canadian Business Press (CBP), which represents trade and business magazines, and the Canadian Magazine Publishers (CMPA), which represents consumer-oriented publications, have both taken aggressive roles in discussions with Ottawa about the structure of the CMF. Each has its own ideas about what's good for the industry.

CMPA (www.cmpa.ca), which represents about 300 titles, has a multi-million dollar project in mind called the National Promotions Program. If approved by the Department of Canadian Heritage, they hope to raise the awareness of Canadian readers about homegrown magazines through a national advertising campaign—billboards, print, web site ads—extolling the quality of Canadian publications. CMPA members range from *Report on Business*, *The Hockey News* and *Canadian House & Home* to *Artichoke*, *Azure*, *Atlantic Boating News*, and *Cottage Life*.

I don't quite understand how an expenditure of this magnitude will measurably improve the lot of Canadian publishers (and is there commission to the ad agency that places all those ads? Hmmm...).



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25 Elm Avenue
Toronto Ontario
Canada M4W 1M9
Telephone 416 961-1325
Fax 416 961-0941
e-mail mail@gxo.com
Web www.gxo.com

PUBLISHER/EDITOR-IN-CHIEF

Dan Brill

ASSOCIATE PUBLISHER

Diane Broadway, A.O.C.A.

CREATIVE CONSULTANT

Peter Dubar

PREPRESS ADVISOR

Lerrick Starr

EDITORIAL CONTRIBUTORS & ARTISTS

Carsten Arnold
Ben Brill
Bob Connolly
Kirby Ferguson
Ron Giddings
Dave Kew
Donald McDonell
Ruth Pelly
Lidka Schuch
Nick Shinn
Shane Steinman
Dinah Tolton
Ben Willmore

CANADIAN ADVERTISING SALES MANAGER

Sandra Pettit

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AND WE'LL NEVER... HEAR...SURF MUSIC ...AGAIN. ~JH

by Ron Giddings

Okay, so I'm being nostalgic. It is, after all, the thirtieth anniversary of the death of Jimi Hendrix. But it occurred to me that I haven't looked at my vinyl album covers since our last garage sale. The vinyl itself only gets used these days by musicians who need samples, but the covers themselves were really the original rock videos. I mean, they were big (12 x 24" interiors were like arms length Cinemascope)! But the freedom for graphic artists to experiment has never been matched.

Alas, in a time when surfing and pageflipping leaves us with less than ten seconds to hold someone's attention, we can no longer afford the complex and imaginative illustration that the album format gave us.

Although the 'technology' wasn't up to our standards, people like Hipnosis (who did covers for Pink Floyd and Led Zeppelin), Roger Dean (Yes) and others took us into stunning interpretations of the musicians' world. The longer you looked, the more strange and interesting things there were to find.

I guess the only other time in art history when we saw this kind of opulence was from the Northern Renaissance painters (Van Eyck, Bosch, etc.). Then again, people used to take pilgrimages to see their religious extravaganzas.

I had fond recollections of Jimi Hendrix' *Axis: Bold As Love* cover and always thought it would be cool to redo it with our new digital toys. With Zygote's new *Michael and Victoria* figures for Poser 4, and of course, Photoshop, I knew I had everything I needed to bring you this fond tribute to the past Masters of rock 'n roll art.



My personal vote would go to another program under consideration by DCH which would lower mailing costs for magazines primarily distributed by reader request (like *Graphic Exchange*), putting them on a par with magazines having a paid circulation of 50% or more. Under current Canadian Publications Mail Agreement rules, these "paid" magazines enjoy postage costs that are substantially less than "controlled circulation" publications. After printing costs, postage is one of the largest expenses for most of these books. Such a program would allow small special interest magazines to expand their circulations. If you agree, e-mail your thoughts to the Publications Assistance Program in the Department of Canadian Heritage at pap@pch.gc.ca.

However no matter what role you play in the publishing workflow, you'll find something in this issue to catch your interest. If you spend most of your time on a PC, then you'll want to read Kirby Ferguson's *Life Without Adobe...and Quark and Apple and Macromedia*, the first of two articles exploring alternative software for Wintel-based publishers, including Corel's new CorelDraw 10, Canvas 7 and Microsoft Publisher 2000.

Publishers may also be interested in news from the two largest North American shows for publishing and printing respectively. Our team of contributors combined efforts to review the recently held Seybold Conference and Exposition in San Francisco, as well as GraphExpo in Chicago. (*Graphic Exchange* was well-represented at this Seybold, with contributors Lerrick Starr, Shane Steinman, Dave Kew and Bob Connolly all taking turns addressing seminar audiences.)

In *Video for the Internet Goes Hollywood*, Bob fills us in on new hardware and software on the market for turning your Mac into a high powered high end digital video system. This issue also has our first look at both Adobe Photoshop 6 and Apple's new OS X Beta, as well as Bare Bones' latest version of BBEdit.

For artists and designers, Lidka Schuch provides a walk-through mini-tutorial on Painter, that near-forgotten software which Corel purchased last spring. Don McDonell complements the exercise in a discussion with Toronto artist Danny Izzard on what it's like for the traditional painter to adjust to digital tools. Check out "The Chickens" in *Pecking Your Way Through Painter*.

Nick Shinn delves into the subject of techno type in *Hip 2B Square*. Finally, Ron Giddings chips in with a quick look at how digital output is being adapted to fine art—and a stunning front cover Hendrix tribute which should easily win this year's award for Best Psychedelic Album Cover Remake.

Publishing lives in a multi-faceted environment of art, photography, illustration, design, typography, prepress, printing—and the humble written word. Graphics people produce the work of publishers; most publishing communicates with graphics. True, I suppose there are some who don't need words and pictures to express their ideas. But the rest of us can all be publishers—or publishers-in-waiting. All it takes is time and tools.

What are you waiting for? Aren't you experienced? ■