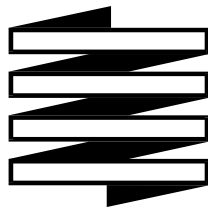


CORPORATE IDENTITY MANUAL



PROTECH
AUSTRALIA

Protech Australia (Holdings) Pty Ltd

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1. INTRODUCTION

For over ten years, Protech Australia has provided essential computing solutions and services to clients in industry, commerce and government.

Yet in this image-conscious world, an organisation's public face can be as important as its achievements. This is particularly true for a multi-faceted organisation such as Protech Australia.

This Corporate Identity Manual establishes clear guidelines that will ensure that the integrity of Protech Australia's corporate identity and style is consistently maintained. The need to present an unambiguous identity to clients and peers must override the desire to be experimental and or create with regard to the image of the organisation.

A secondary, yet none-the-less important, benefit gained through the use of a corporate identity manual is that it allows greater efficiency in printing and other forms of reproduction.

You will find that the samples and specifications supplied in this manual will allow you to give clear instructions to graphic designers, printers and the like. A large part of the designer's work has already been done in the development of the style detailed in this manual.

Whether you write, edit, design, or coordinate our publications and communications, this manual will ensure that we produce memorable communication material that will reinforce Protech Australia's corporate image.

1.1 **Important Notice**

This corporate identity manual is by no means complete. It is but the first tentative step along the path. It must be understood that no manual could cover every possible application anyway.

In time we hope to replace this manual with a Lotus Notes database so that all staff Australia wide can have ready access to up-to-date versions of the standard files and documents that demonstrate and/or act as templates for the Protech Australia corporate identity.

Should you feel that you have an application that is not dealt with in this manual, or where you feel the specifications in this manual are inappropriate for you indented use, please feel free to contact:

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Protech Australia (Holdings) Pty Ltd

140 Buckhurst Street
SOUTH MELBOURNE VIC 3205

PO Box 476
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If you have a proposed solution, an outline of what you intend should also be supplied.

The Marketing Unit will address your problem and arrive at a mutually agreed solution, within an agreed time frame. The solution will be one that ensures your particular needs are addressed and the integrity of Protech Australia's corporate image is maintained.

It is important to recognise that an organisation's image is not static. In order to ensure that Protech Australia's corporate image develops in a cohesive manner, and that presentation standards are maintained, all problems relating to corporate image must be treated in a disciplined, systematic framework.

2. PROTECH AUSTRALIA CORPORATE TYPEFACES

2.1 Introduction

All successful companies project a certain image — one that is reflected in everything they do. This identity is the basis of all corporate communications — a distinct personality that communicates shared values and gives employees, as well as the company, a common voice and face to the market.

To create such an identity, a company must establish a set of guidelines that define the corporate character and make a lasting and favourable impression. In time we will create such a document — a corporate identity manual.

This document offers a brief overview of the guidelines that comprise the Protech Australia style for the corporate typeface.

The corporate typeface is an important part of the formal image that Protech Australia projects. It is one of the strongest, most identifiable visual elements that contributes to the company's corporate identity. By consistently using a specific font or series of fonts, we can establish a distinct personality that is uniquely Protech Australia.

This document should provide you with all of the information you need to communicate a clear, concise message about the use of the corporate typeface.

Remember, consistency is the key to establishing an effective corporate identity. By following the corporate typeface guidelines, we can establish a consistent image that will ultimately contribute to our ongoing success.

2.2 Background

In the past Protech Australia has used a mixture of typefaces: Futura in the logo; Caxton in documents such as the “Protech Australia Corporate Profile” and “Protech Network Solutions”; and Times Roman and Helvetica in most other corporate communications (letters, proposals etc.).

Well just about everybody else today uses Times Roman and Helvetica simply because these are two of the better body text typefaces found in the “Postscript 35” (along with Avant Garde, Bookman, Century Schoolbook and Palatino). Relying on these functional, but overused, typefaces for body text presents the same face to the world as virtually everybody else.

Today, with Adobe Type Manager and Microsoft Windows TrueType there is no reason to stick to the “Postscript 35”. We can now use almost any typeface on almost any printer available, though some perform better than others.

In picking the corporate typefaces for Protech Australia, a natural choice seemed to be Futura (as the sans serif) and Caxton (as the serif). Unfortunately Caxton is a typeface that doesn't work well on 300 dpi and 600 dpi laser printers. It has too much fine detail to be reproduced at these relatively low resolutions.

The primary and secondary typefaces chosen were selected specifically for their readability and timeless letter forms.

2.3 Primary and Secondary Typefaces

The primary typeface for Protech Australia is Adobe Futura (a sans serif). The primary typeface is used for major headlines, subheads, legal blocks, captions, call-outs, folios, introductions, body text and address blocks in most communications vehicles.

The Futura typeface was designed by Paul Renner in 1927 at a time when sans serif faces were advocated for universal acceptance. Futura is based on strict geometric shapes, which give an overall effect of simplicity and clarity. Futura grew into an extensive family, from the light and the medium to the condensed and the extra bold versions. Its purity of design suits the requirements of modern printing.

The secondary typeface, ITC Garamond (a serif), is to be used for the body text in documents where there are large slabs of body text and space is at a premium, eg. in manuals, newsletters etc.

ITC Garamond was drawn by Tony Stan for ITC in 1976–1977. In this version, the sixteenth-century Garamond types have been redrawn to fit twentieth-century expectations, including a larger x-height and a broader range of weights.

These primary and secondary typefaces are normally not available on standard Windows based personal computers.

2.4 Typography

There are many variations in the Futura and Garamond families as most font foundries have their own implementations of these popular typefaces (eg. Adobe Garamond, ITC Garamond, Linotype Garamond, Simoncini Garamond). Each implementation has subtle differences. This is why we have specified exactly which typefaces we wish to have used, ie. Adobe Futura and ITC Garamond.

While it is our intent that designers have flexibility when designing with type, certain guidelines apply. This document should be given to any printer or designer working on a Protech Australia publication.

It is important to choose a publication's type sizes according to visual size, not point (height) size alone. Choose point sizes that are easy to read, pleasing to the eye, efficient within the space, and most importantly, appropriate to the function of the document and the Protech Australia style.

This document is an example of the visual feel that all Protech Australia documents should have — light, simple, clean and crisp. This is achieved through maximum use of white space, and generous margins.

2.5 Legibility Guidelines

Because people read by recognising word shapes, it is important to choose type applications carefully. The following guidelines will be helpful.

All capital letters (All caps). All capital letters can be used very effectively in headings, because the amount of text displayed is small. All capital headings also work well because they provide a contrast to the text.

Upper and lower case letters. The use of all capital letters for large amounts of text interferes with legibility because it produces uniform word shapes with no visual clues for the reader to decipher words. It is essential that all body copy be set in upper and lower case letters.

Upper and lower case letters presented in bold type also provide a contrast to text, although they are not as visually strong as all capitals. This style can be used effectively in subheadings.

Logical structure. All documents must have a logical structure. Page layout and text treatment should be designed to allow the reader to easily identify primary and secondary information. A publication's text should remain visually consistent throughout and be manipulated to maximise 'readability'.

All levels of information must be clearly defined, and should reflect the right level of importance in relation to all other levels. Information which is similar in function should look similar in appearance. The common levels of information in publications include titles, major headings, subheadings, lists, dot points, quotations and captions.

Line length. Both long and short lines of type retard readability — there should be a maximum of 60 to 85 characters per line, and a minimum of 30 characters per line. These rules only apply to body copy, however, discretion must be used when dealing with headings and captions.

Italics. Italics should be used sparingly because long lines of italics are hard to read. You should use them only when essential, and only a few words at a time.

2.6 Using the Corporate Typefaces from Microsoft Windows

To use the corporate typefaces they must be installed locally on the system or available via the network.

Using Adobe Type Manager and the proper Postscript Type 1 versions of the Adobe Futura and ITC Garamond typefaces gives the best quality printed output. This is the preferred method when the document will be output at high resolution on an imagesetter for printing (eg. newsletters, corporate profiles etc.).

However, the extra cost of installing and running Adobe Type Manager and the Postscript type 1 fonts is not justified when Protech Australia staff are using application programs (such as MS Word, MS Excel etc.) to prepare and print documents on 300 dpi and 600 dpi laser printers.

A set of Microsoft Windows TrueType equivalents of the Adobe Futura and ITC Garamond font files have been prepared. Installing these twenty-four TrueType font

files and enabling TrueType will give Protech Australia staff the ability to use the corporate typefaces. To make it easy to identify the TrueType equivalents of the corporate typefaces, the TrueType font names have been changed so that you will see them as “PA Futura”, “PA Garamond” etc.

Thus the general rules are:

- When using high-end publishing tools such as Corel Draw and Corel Ventura where the final output is to be professionally printed, use Adobe Type Manager and the Postscript type 1 font files.
- When using word processing, spreadsheet, database and presentation programs (eg. MS-Word, MS-Excel, MS-Access, MS-PowerPoint etc.) where the final output is to be printed on 300 dpi and 600 dpi laser printers, use the TrueType equivalent corporate font files.

Note 1: If the documents are being prepared to pass on to a third-party then the third-party will need access to the font files also. When TrueType is being used, some applications (eg. MS-PowerPoint) allow you to save the fonts with the document. Then when the third-party opened the document they have access to the necessary fonts.

Note 2: If documents prepared using the Postscript Type 1 fonts are passed on to a third-party who only has access to the TrueType equivalent font files, then a suitable font substitution table will be needed to get the correct results.

2.7 Using the Corporate Typefaces within Protech Australia

In due course we expect to have all Microsoft Windows based systems used by Protech Australia staff set up with TrueType enabled and the TrueType equivalent corporate font files installed.

Users of Microsoft Word 6.0 will be provided with a set of templates for standard corporate documents (eg. letters, fax cover sheets, proposals etc.) which correctly use the TrueType equivalents of the corporate typefaces.

A set of Microsoft PowerPoint templates using the TrueType equivalents of the corporate typefaces will also be prepared and made available.

New designs for most of the standard corporate stationery have been prepared using Corel Draw, Adobe Type Manager and the Adobe Futura Postscript Type 1 font files. These designs use the corporate typefaces in a consistent manner. As appropriate, new stationery will be printed using these new designs (ie. business cards, A4 letterhead, follow-on sheets, envelopes, with compliments slips etc.).

2.8 Technical Details

To use the Adobe Futura and ITC Garamond typefaces with full typeface hinting and kerning the system must be running Adobe Type Manager.

The following Adobe Type Library packs of Postscript Type 1 fonts are should be installed:

- Adobe Futura 1 (39)
- Adobe Futura 2 (46)
- Adobe Futura Condensed (47)
- ITC Garamond 1 (9)

If planning a large publication (e.g. a manual) where it would be desirable to have a greater variety of the ITC Garamond typeface weights then the following Adobe Type Library packs of Postscript Type 1 fonts should also be installed:

- ITC Garamond 2 (150)
- ITC Garamond Condensed (139)

Adobe Type Manager V2.5 or above is recommended. For those of you not already running Adobe Type Manager, check your software licenses before going out and purchasing it. Corel Ventura comes with Adobe Type Manger, as does Lotus 1-2-3 for Windows and some other MS Windows based applications.

The following two tables show the matching between the Postscript Type 1 font files and the TrueType font files.

Postscript Type 1 Font Name	Postscript Type 1 Filename .pfm, .pfb	TrueType Font Name	TrueType Filename
ITC Garamond			
Garamond (<i>Light</i>)	gal____.pf?	PA Garamond	pagar01.ttf
Garamond <i>Bold</i>	gab____.pf ?	PA Garamond <i>Bold</i>	pagar02.ttf
Garamond <i>Bold Italic</i>	gabi____.pf?	PA Garamond <i>Bold Italic</i>	pagar03.ttf
Garamond <i>Italic (Light)</i>	gali____.pf?	PA Garamond <i>Italic</i>	pagar04.ttf

Postscript Type 1 Font Name	Postscript Type 1 Filename .pfm, .pfb	TrueType Font Name	TrueType Filename
Adobe Futura 1			
Futura (<i>Book/Regular</i>)	fuw____.pf?	PA Futura	pafut01.ttf
Futura <i>Bold</i>	fub____.pf?	PA Futura <i>Bold</i>	pafut02.ttf
Futura <i>Bold Italic</i>	fubo____.pf?	PA Futura <i>Bold Italic</i>	pafut03.ttf
Futura <i>Italic (Book/Regular)</i>	fuwo____.pf?	PA Futura <i>Italic</i>	pafut04.ttf
FuturaLight	ful____.pf?	PA Futura Light	pafut05.ttf
FuturaLight <i>Italic</i>	fulo____.pf?	PA Futura Light <i>Italic</i>	pafut06.ttf
Adobe Futura 2			
FuturaExtraBold	fueb____.pf?	PA Futura Extra Bold	pafut07.ttf
FuturaExtraBold <i>Italic</i>	fuebo____.pf?	PA Futura Extra Bold <i>Italic</i>	pafut08.ttf
FuturaMedium	fu____.pf?	PA Futura Medium	pafut09.ttf
FuturaMedium <i>Bold (Heavy)</i>	fuh____.pf?	PA Futura Medium <i>Bold</i>	pafut10.ttf
FuturaMedium <i>Bold Italic (Heavy)</i>	fuho____.pf?	PA Futura Medium <i>Bold Italic</i>	pafut11.ttf
FuturaMedium <i>Italic</i>	fuo____.pf?	PA Futura Medium <i>Italic</i>	pafut12.ttf
Futura Condensed			
FuturaCondExtraBold	faceb____.pf?	PA Futura Cond Extra Bold	pafut13.ttf
FuturaCondExtraBold <i>Italic</i>	fcebo____.pf?	PA Futura Cond Extra Bold <i>Italic</i>	pafut14.ttf
FuturaCondLight	fucl____.pf?	PA Futura Cond Light	pafut15.ttf
FuturaCondLight <i>Italic</i>	fucl____.pf?	PA Futura Cond Light <i>Italic</i>	pafut16.ttf
FuturaCondMedium	fuc____.pf?	PA Futura Cond Medium	pafut17.ttf
FuturaCondMedium <i>Bold</i>	fucb____.pf?	PA Futura Cond Medium <i>Bold</i>	pafut18.ttf
FuturaCondMedium <i>Bold Italic</i>	fucbo____.pf?	PA Futura Cond Medium <i>Bold Italic</i>	pafut19.ttf
FuturaCondMedium <i>Italic</i>	fuco____.pf?	PA Futura Cond Medium <i>Italic</i>	pafut20.ttf

3. PROTECH AUSTRALIA CORPORATE LOGO

3.1 Introduction

The focal point of our corporate identity is the Protech Australia logo. This symbol is the visual element most often associated with the company. For that reason, the guidelines surrounding its use require strict adherence.

Our logo's visual strength and clarity ensure its striking presentation in all applications — allowing Protech Australia to “leave its mark” in the world.

The following pages specify the design of the Protech Australia logos. The proportional sizes and positioning of the symbol and words must always remain constant.

3.2 Logo Elements

The Protech Australia logo is comprised of four distinct elements. These elements combine to create the Protech Australia visual identity. If any of these elements is missing or altered, the logo is not complete. Only when all four appear simultaneously — and in the proper manner — is the logo considered “official”.

3.2.1 The Mark

The graphical symbol comprised of the four horizontal rectangles and the connecting diagonals. The Protech Australia mark is also sometimes called a “flag”.

3.2.2 The Name

PROTECH AUSTRALIA, two words, all capital letters. PROTECH always appears above AUSTRALIA.

3.2.3 The Typeface

Adobe Futura. In the large format PROTECH is in Adobe Futura Extra Bold and AUSTRALIA is in Adobe Futura Book/Regular. In the large format both **PROTECH** and AUSTRALIA are in Adobe Futura Book/Regular.

3.2.4 The Colours

Currently, the Protech Australia logo may be reproduced in four colour combinations:

1. All black on white or light background;
2. All Protech Blue (PMS 542) on white or light background,
3. All white (reversed out) on black or dark background; or

4. The combination of black for the mark/flag outline and text, with the horizontal rectangles filled in white and the diagonal stripes filled in Protech Blue (PMS 542).

Other colour combinations may be added or substituted as corporate standards are further defined.

3.3 Proper Logo Usage

The guidelines surrounding proper use of the logo must be followed. If ignored, Protech Australia could experience some business or even legal repercussions resulting in the weakening or potential loss of this important corporate symbol.

When using the logo, do not stretch, separate or otherwise alter it in any way.

Do not crowd or obscure it with other graphical or textual elements. This includes adding extra textual elements close to the corporate logo in an attempt to create other seemingly related logos, eg. Protech Australia Training, Protech Australia Network Services, Protech Australia Consumables etc.

Any type of modification — no matter how seemingly innocent — can confuse the audience, dilute the logo's integrity and undermine the company's credibility.

Whether you're using the corporate logo or any other visual device associated with the company, always strive to ensure it conforms to the image Protech Australia wants to project: one of consistency, reliability and professionalism.

3.4 Logo Formats

In order to maintain the corporate identity of Protech Australia, the complete logo should always appear in one of the formats illustrated; no variation must ever be used.

Two presentations (formats) — vertical and horizontal — have been developed to allow some degree of flexibility. The vertical format is the preferred format.

Within each of the two presentations two size variations — large and small — have been developed. The top line of text — PROTECH — becomes illegible in Adobe Futura Extra Bold when the total width of the vertical logo format becomes 35mm or less, or the total height of the horizontal logo format becomes 12mm or less. At the smaller sizes Adobe Futura Book/Regular is used instead.

For each presentation and size, three colour formats — monochrome, reversed and full colour — have been developed.

3.5 Logo Colour

Consistent colours are an important part of a corporate image. The Protech Australia corporate colours are black, white and Protech Blue (PMS 542).

The integrity of Protech Australia's logo is influenced by correct colour usage, as much as the prominence and positioning in any given situation. When the logo is used,

it must be reproduced as specified in these guidelines — no other versions are acceptable.

When the logo is to be reproduced in full-colour publications, you must be extremely careful to correctly match the Protech Blue (PMS 542) as closely as possible. If the match is too much at variance, the logo should be printed in the monochrome format in black.

3.5.1 Monochrome Reproduction

When used as a monochrome image, Protech Australia's logo should be printed in black only (preferred) or in Protech Blue only on a white or light background.

The weight and strength of the logo allows it to reproduce in black or Protech Blue with both clarity and fidelity.

Alternatively, the monochrome version of the logo can be printed in white only (reversed out) on a black or dark background.

3.5.2 Colour Reproduction

When the logo appears in more than one colour, it must appear in Protech Australia's corporate colours: the text and mark/flag outline must be black; the horizontal rectangles are filled with white; and the diagonal stripes are filled with Protech Blue (PMS 542).

Although colour varies according to the paper (stock) on which it is printed, the Protech Blue (PMS 542) should always be used on all stocks — coated and uncoated.

4. STATIONERY PAPER (STOCK) SELECTION STANDARDS

4.1 Goal

To specify a compatible range of stationery stock (ie. papers, boards etc.) for use with all Protech Australia stationery items. Preference has been given to selecting Australian made stocks with 100% recycled paper content wherever practical.

4.2 Primary Paper Supplier

We had standardised on the use of papers from Raleigh Paper. Now we're being somewhat more flexible.

Raleigh Paper Co Pty Ltd *A.C.N. 008 601 769*
3 Conifer Crescent, DINGLEY VIC 3172

Tel: 03 558 0500 Fax: 03 558 0503

Raleigh Paper have either direct representation or agents in all states of Australia. Thus any printer you choose should easily be able to source the paper stock we have specified.

4.3 Specifications

4.3.1 General Office Paper

Photocopy, office, facsimile and minute papers

APPM REFLEX 80 (White 80 gsm).

4.3.2 Letterhead (High Quality)

A4 Letterhead sheets

A4 Follow-on sheets

A4 Education Centre Course Description sheets

With compliments slips

Ultima Laser 80 gsm

4.3.3 Cards

Business cards

Dispatch cards

Dalton, Artic Glazed, Ivory Board, 340 gsm

4.3.4 Corporate Literature

Project sheets
Brochures

Monza Satin, 115 gsm

Selected as a quality stock suitable for taking four colour printing and yet be laser compatible.

4.3.5 Pads

Education Centre Pads
Course Enrolment Forms

Raleigh Paper Design Line

Federation Writing, Exhibition White, 90 gsm

4.3.6 Postal Cards

Newsletter Reply Paid Cards

Raleigh Paper Design Line

Plantation 140 gsm

4.3.7 Proposal Covers

Folder covers and index tab sheets
Name tags

Raleigh Paper

Speckleton, Bastille Blue, 216 gsm

4.3.8 Labels

Diskette labels (A4 sheets, 12 labels per sheet)
Delivery Details labels (A4 sheets, 2 labels per sheet)

TakTik Permanent adhesive label

4.3.9 Fliers

Promotional Flier

Raleigh Paper

Harvest, Gloss, 135gsm

4.3.10 Newsletter

Newsletter
Brochures

??

4.3.11 Presentation Folders

Presentation Folders

??

4.4 Envelopes

4.4.1 Letters, Reply Paid

DL (110 x 220 mm), White, Self-Seal, Wallet
— Fenton E6 RP62

4.4.2 Invoices

DL (110 x 220 mm), White, Self-Seal, Secretive, Wallet
Window (28 x 95mm, 16mm up, 32mm from LHS)
— Fenton E6 RW62

4.4.3 Postage Paid

120 x 235 mm, White, Gum Seal, Banker
— Fenton E9 RP61

4.4.4 Large Business

B4 ((353 x 250 mm), White, Zip Seal, Hi-strength, Pocket
— Fenton EPTR93

5. USING TYPESETTING BUREAUS

5.1 Introduction

Surprise, surprise... we can't justify having all of the high definition bromide, film and colour output devices we sometimes need access to. That's when we have to use an external typesetting bureau who does have the resources.

In simple terms there are two ways you should be able to use an external bureau:

1. You take your MS Word, CorelDraw, Corel Ventura, PowerPoint etc. files to the bureau. They load your file using their locally installed application programs and send the printed output to the special device of your choice. This is the way most Mac users work with their bureau.

Unfortunately this method isn't very reliable for us PC users. In general, most bureaus are Mac based and thus don't have IBM compatible PC's with the application programs loaded and ready to run. And even if they do, you must make sure you've taken all of the files, and that the bureau has the same font files and application software versions installed as on your own PC system. Best of luck!

2. The recommended method is to take a Postscript file, generated by you, for the output device of your choice to the bureau. The bureau simply copies the file to the device. In this way you have total control and responsibility for the finished product. (The limitation is that the bureau's devices must be Postscript compatible.)

So, in practise, there is really only one way to use an external bureau. But while that way gives you the most control, it also means more responsibility. This document attempts to explain what you must consider to ensure you get it right the first time — and every time!

5.2 Installing the Right Device Drivers

You're not going to be able to create a file that you can take to the bureau unless you have the correct printer device drivers for the output devices you want to use installed on your PC.

You need to get from the bureau the exact details of the output devices they have that you want to be able to use.

Then you should try to add these output devices to your list of installed printers.

1. Open the Control Panel.
2. Select Printers.

3. Select Add>>.
4. Step through the process to add the additional output devices.
(You'll need your Windows installation diskettes.)

If the output devices you need are not in the list of available options then you're either going to have to get a copy of the appropriate disks from the bureau, the manufacturer of the output device, or Microsoft. This can be tricky! That is why knowing exactly all of the details about the output device is important! For example the bureau I use has an Oce Graphics colour printer. To them it's just the Oce. But to get the right device driver installed you have to know it's an Oce Colour G5242 PS.

A competent bureau should be able to supply you with diskettes containing all that you need and instructions on what to do.

5.3 MS Windows Postscript Drivers

Chances are you will have problems unless you have the latest available Windows Postscript Printer Driver from Microsoft. More often than not, the driver shipping with Windows isn't the latest! And this driver seems to be constantly being updated as problems are found and resolved.

As I write this in June '94, the latest version I have is version 3.58. Chances are that if you were to call Microsoft, or logon to their bulletin board, you'd find that a later version would be available.

To check what version you have:

1. Open the Control Panel.
2. Select Printers.
3. Select a Postscript printer.
4. Select Setup.
5. Select About.
The information displayed includes the version number of the Windows Postscript Printer Driver.

5.4 Keeping Your Postscript Drivers Up-To-Date

5.4.1 Microsoft's BBS

The number for Microsoft's bulletin board system is 02 878 5200. Set your modem to any speed up to 9600 bps with 8 data bits, 1 stop bit and no parity.

There is usually a file under the Windows Printer Drivers category called PSALL.EXE. This is a self-extracting archive file which typically contains the latest version of the printer driver and most of the available Windows Printer Description files.

To update the driver all you have to do is replace the existing PSCRIPT.DRV file, and maybe the matching PSCRIPT.HLP file, in your WINDOWS\SYSTEM directory with the new version.

5.4.2 Other Drivers

Not all Postscript devices are covered by what is available direct from Microsoft. Many manufacturers supply special drivers for their Postscript devices with the device and then update them from time to time.

A competent bureau will be able to keep you up-to-date by supplying copies of the appropriate diskettes from the manufacturer. They should notify you when a change occurs.

5.5 Handling Fonts

The next step is to ensure that the fonts you are using are correctly defined for each of the output devices. Unfortunately the standard Windows methodology for doing this is extremely complicated and difficult to get right.

The solution is to use a font manager program. I've been using Ares Font Manager for a few years now and I believe it is now shipped as a part of CorelDraw V5. There are a number of public domain, shareware and commercial utilities available that will do the job extremely well. So get one and use it.

The trick is not to assume that the fonts are resident in the bureau's output device. You should force the font definitions to be downloaded to the output devices every time. This creates larger Postscript files, but it's the only way to be sure you'll get the fonts you really wanted.

5.6 Creating a Postscript File

The most reliable method to create a Postscript file is to simply connect the printer to a file instead of an output port. To do this:

1. Open the Control Panel.
2. Select Printers.
3. Select the output device you need to change.
4. Select Connect.
5. Select FILE: from the list of output ports.

Repeat steps 3 to 5 for any other output devices.

Now when you select print from within your application Windows will ask you for an output filename. Into this file is written all of the ASCII text Postscript commands that would normally be sent down the cable to the output device. All you now have to do is copy the file to a diskette and take it to the bureau.

CorelDraw! As always there are exceptions and CorelDraw is one such case. For some reason CorelDraw seems to work better if you leave the printer connected to an output port (eg. LPT1:) and use the Print to File option from within CorelDraw.

5.7 Large Files and/or Many Pages

If you're doing a large document, you may have to break it up into a number of files, eg. pages 1-5, 6-10 etc. so as to be able to fit the Postscript files onto a diskette.

If you're doing pages that are too big to fit onto a diskette then you'll have to work something out with the bureau. A bureau that has PCs should be able to accept file that have been compressed using an archive program like PKZIP, LHA, ARC etc.

Many bureaus support receiving files on Syquest or PLI 44Mb and 88Mb removable disk cartridges, and some now support 1.3Gb optical disks as well. Of course, that means you'll need to have the same devices on your system.

Most bureaus will also support you sending them your Postscript file via a modem, but this isn't very practical for large files.

The other limitation is the total number of pages per file. For example you may print one small page to a file, but specify that you want 100 copies. When outputting to bromides and film there is often a practical limit as to the number of pages that can be output in one hit. Using 30 pages per file as a limit is probably fairly safe in most cases, but you should talk to your bureau about this.

5.8 Crop Marks

When outputting to bromides and film it is usual to want to get crop marks to define the limits of your page. After all if you simply print an A4 page you usually get a large bromide with no indication as to where the page borders are! The output device may actually be able to print pages at A3 size or larger.

Within your application (eg. Word, CorelDraw, Corel Ventura etc.) you still define your page size as you would always. But when you go to print you'll find that you can change the size of the output page of the device to a larger setting. Then you can add crop marks and other printer marks which will be placed outside of your application defined page size.

5.9 Taking it to the Bureau

Always accompany any job you take to your bureau with a note that has the full details of what you want. Be very specific. Treat them like dummies and you're unlikely to be disappointed. The moment you assume they will know something is when you can expect the wrong thing back!

An example of such a note follows:

Bromide Job Details — 16-Jun-94

Disk 1

	ORD-CON.PRN	Two A4 Extra pages
Disk 2		
	ORD-ED.PRN	Two A4 Extra pages
Disk 3		
	ASX-01.PRN	One A4 Extra page
	ASX-01A.PRN	One A4 Extra page
	CON-NOTE.PRN	One A4 Extra page
	DEL-LBL.PRN	One A4 Extra page

Total Pages: Eight

All diskettes are IBM PC format 1.44Mb 2SHD.

Postscript files were produced using CorelDRAW! V4.00.C1 under MS Windows V3.1a with the Windows Postscript Printer Driver V3.57 and Agfa 9000 Series PS printer description details. All fonts used have been downloaded to the files.

Please deliver the finished bromides and return the diskettes by courier.