

The Ink Rag

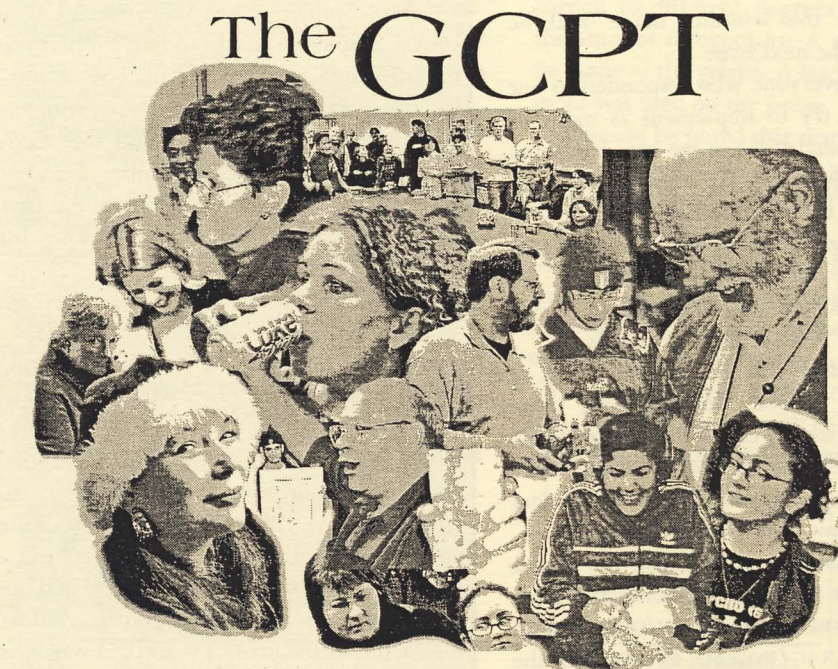
*A Newsletter by the Graphic Communications &
Production Technology Department of Vancouver Community College*

The verdict is in. GC&PT's 2001 Christmas party was a success. The turnout was great and fun was had by all. There were prizes to give out, as well as lots of treats to eat. The department came together as a whole and raised much needed food and money for the Food Bank. It was one cool yule.

We started off the party with refreshments and some groovy tunes. DJs Chris Freeman and Kevin Rutherford, with the help of Lisa's G4, provided us with a musical soundscape à la vinyl. At first the party consisted of the classes mingling and nibbling on snacks. Then Roy arrived with the pizza and the stampede started, hence the term "starving students." After the pizza it was time for the presents.

What would a Christmas party be without presents? Boring. We had enough presents to hand out to all the people there. Just to spice things up a game was played to distribute the gifts. There were definitely a few surprised individuals. It was exciting to say the least. Then it was time for the "big" prizes. Metropolitan Fine Printers donated a special edition print. All the members of the department had a chance to win the print. The winner was Paul Moustakas from Year One. A side fundraising venture was started to help out the Food Bank. Students had the choice of either donating cash or food for tickets on prizes that were then drawn for at the party. The students managed to raise \$30 and 27 cubic feet of food. Special thanks to Krystina Jura and Kelsey Parks for the prize donations.

There was a great turnout for the party. Almost all of the students showed up as well as most instructors. Special appearances were made by some key



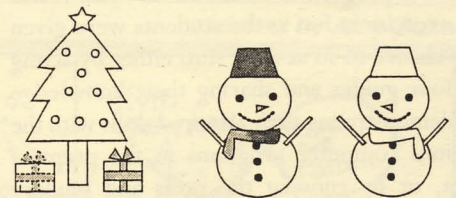
Christmas Party

people of GC&PT. Our dean Paul Hunt as well as department head John Hamilton were there. (An extra special hello goes out to John from the second year students.) All went well, so with some luck and superb planning, there will be more social events to come.

This great party was made possible by the efforts of the Year Two Social Committee and their little helpers. Their fundraising skills and excellent ideas made it happen. The jellybean count was an awesome idea. Way to go Kelsey! Also, a special thanks to the following persons: Nancy Rose for the wreath; Beth Callahan for the wine; and Tom Snyders for the book. Kudos to the Year Two students who managed to get donations for the party as

well. Thanks to those who brought food for the party. Special thanks to the following supporting businesses: Battle Axe Records; Criterion Books; Canadian Tire; City Centre Bookstore; Java Cat Coffee Co.; and Metropolitan Fine Printers. If I forgot to mention anyone who contributed I'm sorry, but thanks for your efforts.

by Kerry Anderson



Welcome to the second issue of *The Ink Rag*. In this issue we're launching a couple of new projects and we'd like your feedback.

First, a series of interviews or conversations with graduates of our program that look at where they are now and how their time here affected their voyage.

Then, we introduce you to our new comic strip graphically detailing the 'real life' adventures of two Yr2 students, who we hope you'll learn to 'love' as much as we do. We're having a contest to name the strip and you'll find a ballot in this issue with the four names that we've come up with and space for your ideas. Ballots can be placed in the marked envelope on the bulletin board outside of Rm120, and the winning name will be published in the next issue.

Thanks to everyone who responded to our survey. We'll try to implement as many of your recommendations as we can, but some leave us in a quandary. For example, as many people liked the cartoons as didn't. So to quote Winston Churchill: "A pessimist sees the difficulty in every opportunity; an optimist sees the opportunity in every difficulty." We'll strive to be optimists.

As requested, we're working on a Classified Ad section, but for now, those seeking work should check the **EMPLOYMENT OPPORTUNITIES** bulletin board outside Lisa's office in the pressroom. Time and budget restrictions limit us to black & white photos, but if you must have colour, you can grab a copy of the PDF version of the newsletter from the **GAPP_SHARE** server in **STUDENT ZONE/COMMON/INKRAG/INKRAG** IN PDF. In the same **COMMON** folder you'll find the **SUBMISSIONS** folder; use it to submit your art or articles, we'd love to publish them. See you in print!

the Editor

Open House

by Cathie Bolan

This annual event provides a wonderful occasion to invite family, friends, and even your neighbours to come and see what the GC&PT program is all about. Last year it was an exercise in fun as the students were given the chance to strut their stuff either by acting as tour guides and sharing their knowledge by demonstrating their acquired skills with the various computer programs in the prepress area, or by running the press and bindery equipment.

Visitors to the Open House are always

Former Student *Innerviews*

WITH CARL FROM RABID IMAGING INC.

as told to Kelsey Parks

"I went to VCC three or four years ago. I was interested in the technical side of digital prepress and had taken the summer *Print to Publish* course at SFU. However, I had no previous experience – I was a boatbuilder – I built custom interiors on yachts and worked off-season in the film industry building props and set decors. Prior to SFU, I had no knowledge of computers at all and couldn't have told you where the 'on' button was!

After completing the course at VCC, it took a couple of months to find a job. It was harder than actually taking the course and I had to work at it everyday. Now with the downturn in the economy and the *really* depressed situation in the printing industry, I'd expect it will take even longer. You have to keep your skills up while looking for work.

My first job was at Lasercolour in North Vancouver. Naomi Yamamoto gave me a great opportunity and a very good starting wage! I did layout/design work, worked in PDF forms for large corporate orders, pre-flighted files and did some colour managing. I left Lasercolor after six months or so to work in my chosen speciality: colour correction and scanning at WYSIWYG Prepress. I love working with images and the challenge of colour correction as well as interacting with clients. I worked at WYSIWYG for two years. So, up until then, I would have said my biggest accomplishment was to get a great job in my chosen field – a job I planned for and specifically trained to get. But now I've started my own digital colour imaging company – Rabid Imaging Inc. I'd have to say I'm proud that we've managed to do it at all, especially in this difficult economy. It took a

lot of extra work and risk, and a lot of help from friends in the industry. The initial advantage of prepress shops has been absorbed by the large printers. If you're interested in starting something yourself, for a modest investment in a good quality digital printer and also a large format 52" or 60" digital printer one can take a chunk of business from the large printing companies.

I have spent about three years in the industry, so far a lot has changed. There is still room for the small traditional press operation, but with costs way up and a narrow profit margin I wouldn't recommend it. It's obvious that prepress shops are dead, and we are moving quickly towards direct to plate and direct to press. If I was starting now I'd probably look at digital press operation as a great long term career.

I am certainly interested in helping students from the program. I'm willing to give discounts to students for sure. If there is any other way I can help, just contact me.

In conclusion, I'd like to wish you all the best of luck in this great industry. It's a wonderful place to work, with all sorts of technical and artistic opportunities. If you really believe in your work and take your education very seriously you'll find few obstacles. I had so much help from my instructors, specifically Grant Gibson, a true master of colour. I would not have my job today without his patience and dedication.

It's still a relatively small industry here in BC, everyone knows everyone. Everyday, I meet fellow VCC students and people I've worked with. It's important to network, keep in contact with other students and get those recommendations from teachers. GOOD LUCK. HAVE FUN."

impressed by this event as it broadens their understanding of the students chosen field of education. Last year, representatives from the printing industry participated with displays of products and services. Their presence provided a window for individuals to see what employment possibilities exist upon graduation from this program and what new technology is being introduced.

On a personal level, I was happy to have been actively involved in last year's Open House as it gave me the opportunity to show my friends

and family what it was that I was learning and how much I was enjoying the course. Seeing the different programs, equipment and technology in action gave them a better appreciation for what was required of me to complete my training. So, why not invite others to come and join us for this event? If it results in even one person acquiring the incentive to embark on a new career within the world of Graphic Communications and Production Technology, it will be well worth the time spent.

Halftones

by Jennifer Harder

Have you ever wondered who thought up the idea of halftone dots? This technology is older than you may realize.

The halftone or mezzotint process began with Ludwig von Siegen in 1642. Mezzotint is derived from the Italian word for half tint and it became the first form of printing that allowed gradual tones of grey to be produced. An image was engraved on a copper or steel plate that was roughed with a small wheel covered in sharp points so that it would be receptive to hold ink. Before applying ink, the engraver would smooth the areas that were to be grey or white in the final picture. Excess ink would be rubbed off before the paper was applied and the ink that was retained in the rough areas of the plate would then be transferred to the paper. Because mezzotint was able to show the first halftones it soon became more popular than woodcuts, which could only show black strokes. This new technique was used for reproducing works of art.

Later a full colour process of mezzotint was patented by Le Blon in 1719. He was the first printer to utilize the fact that painters, knew that by mixing basic colours you could

create new colours. Le Blon used red, yellow, and blue. Using a primitive process of gravure, each color was printed separately with different mezzotint block "plates." He made sure that they lined up in register when superimposed. Le Blon's first published example was nine full colour mezzotints in *The Harmony of Colouring in Painting* (1725).

One of the first examples of halftone printing with photographs was developed in 1852 by William Henry Fox Talbot. He was a pioneer in the art of photography and was interested in a way to reproduce photographs in newspapers. A halftone can be made by varying the amount of black in minute areas of a picture. Talbot began to take his pictures with a fine black cloth mesh over the lens. He also used a light sensitive metal plate for imaging. With the help of the mesh he was able to divide the image into small dots, which varied in size according to the amount of light. Later the plate was treated with acid to etch away the metal around the mesh leaving raised areas. This plate could then be inked and used for printing. Talbot's photograph was published in 1889 in the *Daily Graphic* of New York.

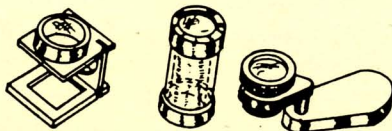
Around the same period, Steven Hogan produced photoengraving using a line screen. After a while the black cloth mesh was replaced with a wire screen. American

inventor Fredrick Ives developed a screen using a grid pattern ruled in glass. Ives' work was continued in 1882 by Mesienbach; this was a single line screen that could be turned 90° during exposure. Ives later worked with two Americans, Max and Louis Levy, who had created a commercial halftone screen in 1883. Together these three men made the first cross-lined screen in the 1880's. Poitevin of France invented photolithography in 1855. It was a process that used carbon and a colloid along with another mixture that was coated onto the paper. An image would form within the insoluble gelatin. This was the beginning of a process known as Woodbury type. The photosensitive gelatin would harden to different degrees depending on the amount of exposure. A cast could then be made of the gelatin. A lead plate from the mold was used on the press.

It should be noted that many other people not mentioned in this article also contributed to the beginnings of the halftone process.

As technology advanced, separations of the halftones were created by using CMY and a black filter to create a true shadow. Eventually lasers and scanners were used along with film to create digital halftones. These more recent technologies and how they were later used with halftones will be discussed in a subsequent issue.

In The Loupe



AN OCCASIONAL COLUMN WITH A TECHNICAL FOCUS

by Bob Grahame



Illustration by Meliani Ng

Welcome back to part two of the GC&PT program year. Hope y'all had a nice break. During our PD week, Bryn (our resident retro-hippy from ICS) made some changes to the server's software and configuration. This led to a somewhat bumpy restart to the department's activities, and some glitches are still being resolved. Let us know if you're missing any files or have any particular difficulties with the computer, server and/or network services.

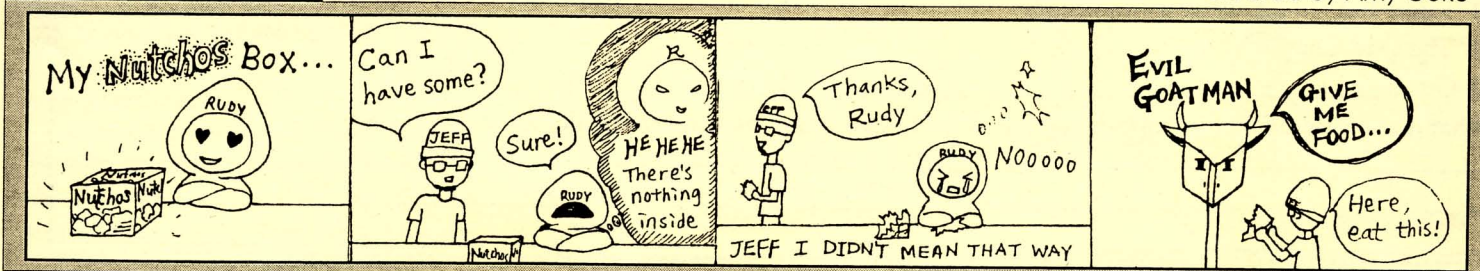
GRIMY MICE & COMPUTER GEAR

Is your mouse not tracking properly? Take a trip back to Mac Basics; twist open the bottom of your mouse and carefully remove the ball. See the three rollers? These can get gummed-up with grime from your mousepad. Ask a Technical Assistant or Instructor for a mouse cleaning kit. The kit contains a grey plastic pad with a circle of velcro-like fuzz, two different sized balls that stick to it and a bottle of cleaning

solution. Squeeze a couple of drops of solution onto the fuzz ball that matches the size of the ball you just removed from your mouse. Place the mouse onto this fuzz ball, and roll in a circular motion on the pad. Allow some time for the solution to loosen the grime from the rollers. When they look clean, wipe the mouse and mouse ball and let dry. Then replace the ball and you're ready to roll. *(more on grime next time)*

WHAT'S MY NAME???

created by Amy Goko



Upcoming Events

GC&PT INFORMATION NIGHT WEDNESDAY, FEBRUARY 20, 2002 6:30-7:30 PM, RM. 120

This session is for anyone interested in finding out more about the GC&PT program here at VCC. There will be an opportunity to meet with the instructors, tour the facility, and get answers to your questions. If you know of anyone who may be interested in attending, feel free to share this information with them.

GC&PT OPEN HOUSE THURSDAY, FEBRUARY 21, 2002 NOON TO 5 PM, RM. 114

The department's annual Open House will be held on this day, and everyone is welcome. Look elsewhere in this issue for more information. There will be representatives from the industry, demonstrations, food, fun & prizes.

PRINT FAIR

(HOSTED BY) FRASER VALLEY CLUB
OF PRINTING HOUSE CRAFTSMEN

TUESDAY,
FEBRUARY 26, 2002
6-8 PM

AT THE RAMADA INN
10410-158TH AVE, SURREY BC



This fair is open to the students of the GC&PT program and offers a view of current employment opportunities within the industry. There will be prizes available, and students are encouraged to attend. Please see Beth Callahan if you have any questions.

THE INK RAG

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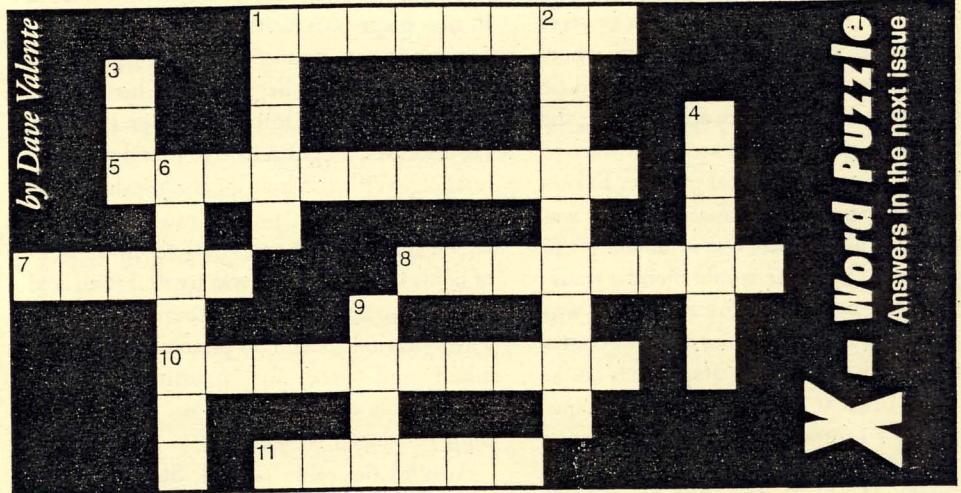
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If you're interested in contributing your writing or artwork, feel free to contact any of the second-year students to find out more about what we're looking for, and the proper formats and file types for submissions.



Across

- The prepress professional responsible for image assembly.
- A process by which a scanner, monitor, or output device is adjusted to provide a more accurate display and reproduction of images.
- An image that extends to the edge of a printed page after the page is trimmed.
- A condition that occurs when a solid image prints unevenly or a faint, second image appears next to the original.
- A process in which pressure is used to force a sharp metal die (steel rule) through stock, used to make irregular shapes.
- A clear area in a film negative for positioning of a halftone, made by positioning masked film on the mechanical.

Down

- The thickened tips or short finished-off strokes at the top and bottom of a Roman typeface character.
- A process that creates a raised image on a substrate by pressing it between two dies.
- Profiles based on the CIELAB colour space, used as a standard for describing the colour characterization of different devices.
- A glue-like substance that bonds wood fibers together.
- Something that has been corrected, changed, or improved (proofed copy or a piece of legislation).
- To expose the image on a printing plate with a light source.

The solution will be published in our next issue.

We need your help in naming our comic strip. What do you think it should be?

- "They Killed Rudy"
- "A Day in the Life of a Second Year Student"
- "Rudy and Jeff's Excellent Adventure"
- "The Odd Couple"
- Other _____

What do you think should happen next month??? Give us an idea and if we like it we will use it!
