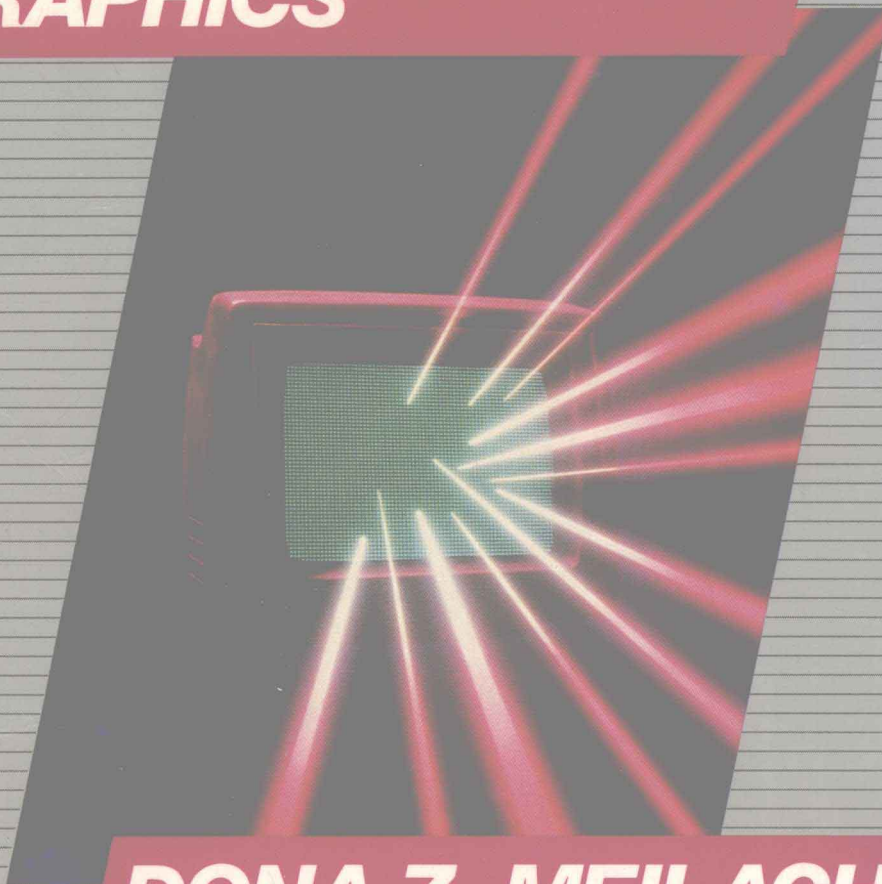


# **DYNAMICS OF PRESENTATION GRAPHICS**



**DONA Z. MEILACH**

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***DONA Z. MEILACH***

DOW JONES—IRWIN  
Homewood, Illinois 60430

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***DYNAMICS  
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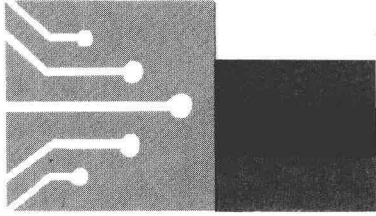
**Other computer books by Dona Z. Meilach:**

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How to Create Your Own Designs (with Bill and Jay Hinz)  
... and more

*Dedicated to artists everywhere who are  
tackling the computer as an expressive and  
practical art medium.*



## ***Preface***

---

This source and resource volume emphasizing the esthetic aspects of computer images for presenters emerged as a result of divergent interests and experiences. As the author of over 60 books dealing with art, computers, and other subjects, I have been invited to speak as a lecturer, panelist, and seminar leader, and to be on radio and appear on television in many countries. Magazine assignments have frequently required covering conferences and listening to speakers whose presentations ranged from awful to fantastic.

During computer conferences, I observed that the new do-it-yourself graphics software available at every businessman's desk was plummeting slide quality from what formerly was merely dull to terrible. The presenter's attitude was "Look, I did it myself with my own PC." Visuals too often lacked flair, imagination, and knowledge of elements required to pour impact into an image. The presenter was enticed by the new artistic power at hand and attempted to throw everything at the canvas until it became a hodgepodge. Often visuals violated elementary principles of the subject and how to make good slides. The medium eclipsed, and often killed, the message.

Other factors emerged. Those who must request visuals do not know how to communicate needs to a graphic artist or a slide service. Many presenters, who often had no visuals, were unaware that professional services were available as an adjunct to the computers on their desks.

*Dynamics of Presentation Graphics* is the result of countless contacts with graphics artists, presenters, computer graphics hardware and software companies, slide services, and production companies, and interviews with conference directors and leaders of effective management seminars. Notes were taken at NCGA (National Computer Graphics Association), SIGGRAPH (Special Interest Group Graphics), Comdex, NCC, Autofact, and meetings for telecommunications, CAD/CAM, and scores of others, detailing the not-so-good, good, and superb presentations, and analyzing the presenters and

their graphics support. As chairperson of technical sessions for the San Diego Computer Society's conferences, finding a lineup for dynamic presenters posed a problem that helped hone my conviction that a book like this was needed. My role as a teacher and a consultant to industry provided a proving ground.

As you use the book, please note photo credits to companies that supply software and hardware. Each company address and phone number is listed in the appendix or the chapter in which the credit appears. Write, phone, or telex for additional information about the latest software, hardware, or service available. Please mention that you saw the listing in this book.

**Dona Z. Meilach**



# *Acknowledgments*

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Somewhere along the hectic preparation road for this book, I lost count of the number of people contacted. There were those who flew into action enthusiastically by providing software, loaning hardware, sending slides, contacting other companies for me, and extending their help beyond expectations. They believed in the project and were anxious to be part of it. Each company that provided photos is acknowledged beside the photo. In addition I wish to thank:

Marilyn Abers, Jones Photocolor, *Palo Alto, CA*  
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     *Cambridge, MA*  
 Ed Howell, Eastman Kodak, *Rochester, NY*  
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 IBM Corp., *Boca Raton FL and Menlo Park, CA*  
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 James Kincaid, Amdek Corp., *Elk Grove Village, IL*  
 Raymond J. Lasky, Hartford Insurance Group, *Hartford, CN*  
 Guy Lyman, Micrografx Inc., *Richardson, TX*  
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 Warran Sullivan, Celtic Technology, *Woodland Hills, CA*  
 Russell Wise, Graphic Communications Inc. *Waltham, MA*

The major software used for text preparation included WordStar, MailMerge, and StarIndex by MicroPro; The WordPlus, Oasis Systems; and Grammatik, Wang Electronic Publ; on both a ZobeX CP/M computer and an IBM PC DOS system. Drawings were accomplished using the IBM PC with a variety of programs, including AutoCAD2, Autodesk Inc.; ExecuVision, Visual Communications Network Inc.; GraFIX Partner, Brightbill-Roberts & Co. Ltd.; Graphwriter, Graphic Communications Inc.; PC-Draw, Micrografx Inc.; and PC Storyboard, IBM.

Peripherals used were an Amdek MAI color board, Tecmar monochrome board, AMDEK Color 700 monitor, and a Princeton Graphic monochrome monitor, a Mouse Systems mouse, and a Koala pad. Output for slides and black and white photos from

the monitor were photographed with the Celtic 2000 video camera, the Polaroid Palette, and the Kodak Instagraphic CRT cone. Output for hardcopy included the Nec 5515 letter printer, Epson JX-80 color dot matrix printer, Epson HI-80 plotter, and the Hewlett-Packard 7475A plotter.

It's hard to direct my thanks to the proper conference directors who invited me to cover their shows as press or to address their attendees: Autofact 6, National Computer Graphics Association, National Computer Conference, Comdex, San Diego Computer Society, International Telecommunications Association, Annual San Francisco Computer Fair, and many others.

I wish to thank the many magazine editors who assigned articles to me and requested coverage at shows that threw me headlong into the graphics field.

A special acknowledgment to my husband, Dr. Melvin M. Meilach, for his understanding, patience, encouragement, and photographic and all-around assistance during the months required to prepare this book.

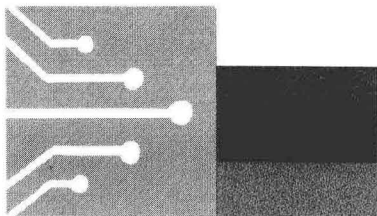
Specific artists are credited with their artwork. Names were not always provided with slides submitted. For those anonymous artists whose work appears as a courtesy of a company, my deepest appreciation for your talents. If you will identify yourself as the originator of a specific slide, every effort will be made to add an appropriate credit in a subsequent printing.

For further information, please send a stamped, self-addressed envelope to the author in care of the publisher.\*

**D. Z. M.**

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\* *Note:* Every effort has been made to present all information correctly, but because of the nature of the industry, its rapid changes, and constantly updated equipment, no guarantee or warranty is implied by the author or the publisher regarding software, hardware, prices, distributors, addresses, and telephone numbers.



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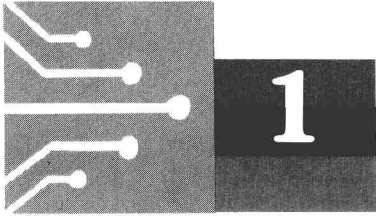
Purchasing Problems: *Protecting Your Purchase. Support. Programs Aimed at Different Purposes: Chart and Graph Programs. Draw and Paint Programs. Combination Capabilities. How Do the Programs Proceed? Criteria that Are Hard to Define. Learning Curve and Ease of Use. Documentation; Tutorial; Demo Disks. Keystroke Testing. Speed. Select Software and Hardware Carefully. How Do You Assess Your Requirements?*

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# ***DYNAMICS OF PRESENTATION GRAPHICS***



## ***Graphics—Painting a Picture of Your Future***

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It's hard to imagine what most people mentally conjure when the term *computer graphics* is mentioned. Something futuristic? Games? Film and television production? However you picture it now, if you're in business—any kind of business—computer graphics will have an impact on your future: not the arcade game graphics variety, or the superslick television and movie displays, but business graphics in a broad brushstroke of applications. Computers will be used to produce visuals quickly for use in and out of the office, for every conceivable type of presentation.

*Image processing* is the associated term: this is a sister to data and word processing. Instead of numbers and letters being moved about, it's pictures: squares, rectangles, circles, ovals, triangles, parabolas, and so on. These are the building blocks for business charts, mechanical drawings, advertising design, and more.

The usual image of a graphic arts department is one of people bending over drawing boards creating sketches, pasting infinite headlines and bits of copy, drawing pictures, having layouts OK'd, re-sketching. They send roughs to a photographer and typesetter, proofread galleys, and order printing. Weeks pass between inception of idea and final copy.

There is also the mind's-eye image of the harried executive standing over the art director's desk and wondering why his slides or transparencies aren't ready NOW!

Picture it all again. Computers are replacing these drawing boards, paste pots, brushes, and paints. They are speeding up all processes.

Every employee who needs visuals (not only an executive) can now stand over the art director's desk with slides and transparencies in hand only a short time after they were requested. In many offices employees can create and process the graphics.

State-of-the-art technology is rapidly changing the graphics production department of the past with results that will make a corporate financial officer grateful. A few of these results are savings in time, money, and frustration. When properly implemented, the graphics department can generate money.





Courtesy, Applicon Inc.

*The office of the future is here already in Applicon's BRAVO! CAD/CAM systems.*

Graphics processing is escalating, with predictions that someday it will rival, and possibly eclipse, its sister processing procedures. Those responsible for decision making are beginning to understand that there is more to graphics than meets the eye. Within the next few years the exploding computer graphics industry is expected to double, then triple in sales; all future projections expect increases after that.

Why the current excitement about computerized picture making? Several factors are:

1. The Wharton Business School Study citing the impact of graphics on business meeting outcomes.
2. Industry's growing sophistication, with requirements in multimedia visuals available only via computerization.
3. Lower-priced computer graphics equipment with overall cost savings when used.
4. Improved efficiency and faster turnaround time for finished visuals.