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JANUARY 2000

Computers: The Good News, The Bad News



A SUPPLEMENT TO GRAPHIC ARTS MONTHLY

 Cahners

I/O MAGAZINE

Start-up magazine design, logo design, art direction, illustration, concept, production



MAY 2000

Publishing And the Web: A Partnership Tries Its Wings

Cahners



A SUPPLEMENT TO GRAPHIC ARTS MONTHLY

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Start-up magazine design, logo design, art direction, illustration, illustration concept, production

The Great Proofing Debate

As technology unseats the old standards, we look out over a troubled landscape marked by the digital-versus-analog controversy, Dot Wars, and other signs of unrest.

By Molly W. Joss

In the graphic arts industry, people are accustomed to being confused about technology issues, particularly when a new technology emerges. Usually the confusion subsides in a few years as people do their homework and decide whether or not the new technology has enough to offer their companies to make it a worthwhile investment. Some areas of confusion persist, however, despite years of discussion and investigation.

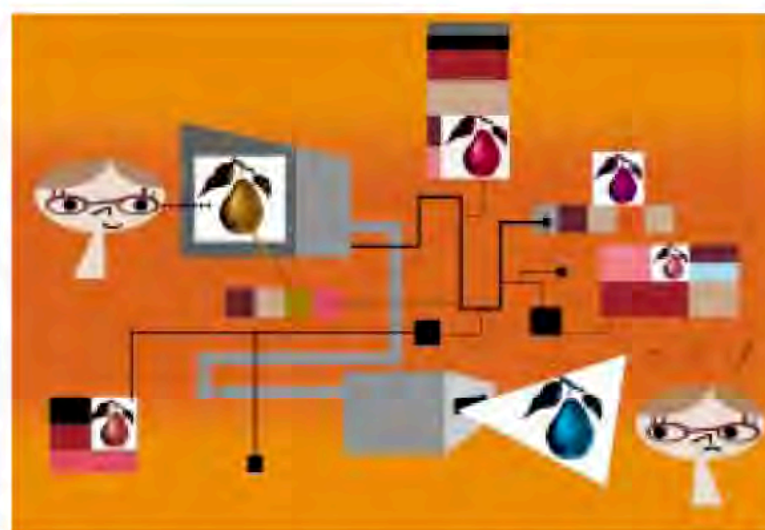
One of the greatest of these areas is the topic of color proofing—digital and analog. Despite the fact that digital proofing systems have been around for at least five years, seminars and conference sessions on the topic are still popular; and almost everywhere in the industry the debate about the need for a proof with a halftone dot still rages.

ASKING THE SAME QUESTIONS

"It's astonishing to me that we're five or six years down the road with digital proofing and still asking the same questions. Nothing seems to change, except that there are more options now," exclaims Richard Black, group manager, product development for Fujifilm. The fact that the same questions are being raised means, at least in part, that most people don't understand or accept the answer they're being given.

If you're still asking the same questions about color proofing or if those with whom you do business are, it's time to shift the focus away from the questions about comparative technological merits of proofing systems and start looking at what roles a color proof plays in the design and production process.

Begin with a basic definition of what a color proof is and understand how color proofing is used. You can



marry these ideas to your own individual proofing needs and, in turn, clearly understand the relative merits of the variety of proofing options available. Then the confusion about color proofing will turn into the blessed clarity of understanding.

The Graphic Communications Association, in its publication GRACoL (General Requirements for Applications in Commercial Offset Lithography), defines a color proof as "a communication and quality control tool that previews the image characteristics to the artist, production staff, and client during the color reproduction process."

Later in the publication, GCA offers this succinct summary of the proofing conundrum: "Since proofing technologies don't image in the same way as a printing press prints, the opportunity for variability becomes inherent. Therefore, the proof can cause unrealistic expectations for the client and frustration for the press operator."

It's a proven formula: when unrealistic expectations meet frustration, the resulting confusion turns into lost clients, lost time, and diminished profits for every-

Claudia Newell

one—but especially hard hit is the graphic arts professional stuck in the middle.

THE IMPORTANCE OF COLOR

To understand and then articulate your color proofing needs, you must carefully consider several factors, including how important it is that the colors the client wanted are the colors that show up in the final printed product. A careful examination of these factors will serve as the basis for deciding what kind of proof is needed at each proofing step in the project; it will also help you better communicate your needs and expectations to the other parties participating in the project.

While a color proof serves as a communication and quality control tool, it is rare that the same proof serves the same functions throughout the life cycle of a design and production project. The concept proof presented to the client by the designer can be used as the contract proof, but only in cases where the need for color fidelity and accuracy in the final printed product are not high priorities and where "pleasing color" is good enough for the client.

In mission-critical color (situations where the colors must be predicted and produced with accuracy), projects are so large and complex that the concept and the contract proof are often created by different people, using vastly different proofing systems. In fact, the idea that a proof be used as a quality control tool for demonstrating what the design will look like when it's printed may not come into play until the electronic file is ready for the imagesetter or platesetter.

With mission-critical color projects, not linking the concept proof to the final print product can set the stage for disaster later on in the process. A designer or design firm cannot afford to use a relatively inexpensive ink-jet or dye-sublimation printer to show the client options in design and the various design ideas, without paying attention to how the design factors will image on press. "A proof made at concept stage should track to a contract proof in some way," stresses Ken Theodos, marketing manager for Kodak Polychrome Graphics.

Tying a concept proof to proofs made later in the process is only part of the workflow requirements for mission-critical color. Another major part is obtaining final contract proofs that predict the appearance of the finished product with a high degree of precision. In this

Proofing Pearls

ONCE YOU'VE DECIDED whether or not you need dots in a contract proof, or if contone proofing is sufficient, you've still got to decide which particular proofing systems are worth investing in, either by purchasing a system or by purchasing the services out-of-house. To aid in that process, here are a few proofing pearls of wisdom garnered from discussions with proofing system manufacturers and users.

Determine your proofing needs on a project-by-project basis and understand that you may need to use several proofing systems in the course of a single project. This advice comes directly from the manufacturers of proofing systems. "There is no single device that will do everything," says Ken Lowden, marketing and industry relations manager for DuPont Color Proofing. Says Ken Theodos, "At Kodak Polychrome Graphics, our proofing vision is simple: the right proof for the job." He says you need to ask what the proofing objective is, to determine the kind of proofing system that's right for that segment of a job.

Use a printing device that's designed to function as a proofing system. Theodos says that, to be a good color proofer, a device must be able to characterize something consistently and accurately. Unless the printer produces color consistently and that color can be affected using software, you don't have a proofing system you can rely on.

ADHERING TO STANDARDS

Understand, and employ, color proofing standards such as SWOP and GRACoL. Make sure everyone else in the process is doing the same thing. Using proofers calibrated to standards is a good way to tie concept proofs to contract proofs. Some of the proofing system vendors have entered their equipment in the new SWOP certification program. George Leyda, chairman of the SWOP technical committee, says testing is underway on several devices and he expects some will receive certification by the end of the year. Certified devices will be able to use the SWOP certification mark and people will be able to download test targets and data about the certified devices from the SWOP Web site.

No matter what kind of work you do, there's a proofing solution that fits your requirements. Even if you're proofing high-fidelity color, you've got options. Several companies, including Polaroid, DuPont, and Fuji, make digital and/or analog proofing systems that can accommodate spot colors and Hexachrome proofing requirements.

TAKING CONTROL

When you understand your color proofing needs, you can take control and find a system (or systems) that works best for you and your client at every step in the process. Keep the focus on your needs, and use standards to help guide you along the way. Remember that if a proof doesn't meet your communication and quality control needs, it's the wrong kind of proof no matter who made it or

arena, analog proofs prepared from film are still the proof of choice for many companies, although digital halftone proofing systems are gaining in popularity. (For more information on the role of analog proofing, see the accompanying sidebar.)



By Hadley Sharples

PROTECTING WEB CONTENT

The Xerox Corporation has developed software that lets publishers control the distribution of documents over the Internet. ContentGuard, which combines Xerox's expertise in the document arena with rights management research undertaken at Xerox's Palo Alto Research Center (PARC) in California, can prevent copyright infringement and unauthorized redistribution, while tracking customer usage.

First customers of this web content protecting software include Europe-based Haymarket Business Publications Ltd. and the National Music Publishers' Association's (NMPA) songfile.com.

Moving Fonts on the Web

Bitstream released the Macintosh version of its WebFont Maker, a software utility that makes fonts portable across the Internet. WebFont Maker allows Web designers to include typefaces in Web page designs and display them properly using a Web browser.

WebFont Maker includes WebFont Wizard, a tool for creating dynamic fonts on the Web. The software creates portable font resources (PFRs) from the fonts that designers specify in Web pages. Because PFRs are linked to the Web pages, the pages will display with the font formatting intact.

And because Web designers no longer need to create bitmap graphics such as GIFs or JPEGs, download time is reduced and text remains searchable.

The package also includes more than 200 TrueType fonts as well as a font navigator program called FontReserve. A 30-day trial version of WebFont Maker can be downloaded from the company's Web site at www.bitstream.com.

"As the publishing market expands, publishers are increasingly looking to use the Internet for sales and distribution," says Prasad Ram, general manager for Xerox Rights Management. "We anticipate that by 2003, 40% of the publishing market's total revenues will be generated by electronic document sales. ContentGuard products provide the end-to-end solutions needed to capture this opportunity and prevent widespread copyright infringement."

The NMPA is using ContentGuard to prevent unauthorized use of song lyric documents from its songfile.com Web site. Haymarket Business Publications, a publisher of business magazines and reports, is working with Xerox and Datamark, a London-based specialist in digital media commerce, to set up a document e-commerce system. This will allow the Web-based sale and electronic or physical delivery of Haymarket's reports.

Apple Unveils New Publishing System

Apple Computer introduced a new line of desktop computers for publishing professionals at the 1999 Seybold Seminars in San Francisco.



The Power Mac G4 is powered by the new PowerPC G4 chip created by Apple, Motorola, and IBM, which incorporates a new execution unit named the Velocity Engine. Applications that tap the power of the Velocity Engine, such as Adobe's Photoshop, run up to twice as fast on the G4 than on a 600-MHz Pentium III-based PC, the company reports.

Nearly 60 developers announced that they are optimizing their products to take advantage of the G4 with Velocity Engine. The Power Mac G4 comes in a translucent clear, silver, and graphite enclosure.

Apple also announced the Apple Cinema Display, a 22.9LCD display, offering the same viewing area as a 24.9flat CRT display, and featuring a letterbox format with 1,600, 1,024 pixels, and 16.7 million true colors.

The Power Mac G4 and Cinema Display can be purchased from The Apple Store at www.apple.com, and through Apple authorized resellers. Apple also announced that it has received advance orders for over 140,000 of its new iBook portable computers, introduced this summer.

Courtesy of Apple Computer, Inc.

AD DOLLARS MOVE ON LINE

Thriving e-commerce and funds from non-advertising marketing budgets will push worldwide Internet ad spending to \$33 billion by 2004, with direct marketing and print media seeing the biggest cutbacks.

This is the finding of a new report from Cambridge, Mass.-based Forrester Research (www.forrester.com), which predicts spending for Internet advertising will continue to grow at a furious pace.

"Spending for on-line advertising is being driven by a self-perpetuating cycle," says Charlene Li, senior analyst for new media research at Forrester. "As the on-line audience continues to grow and e-commerce accelerates, more and more marketing dollars will be drawn to

the Web. These trends will be enhanced by the arrival of new technologies that improve the accountability of Web advertising."

Forrester projects that U.S. on-line ad spending will grow from \$2.8 billion to \$22 billion by 2004. This figure represents 8.1% of projected expenditures for traditional advertising—exceeding magazine, Yellow Pages, and radio spending.

Over the next five years, the Internet will siphon \$27 billion, or 10% of all U.S. advertising spending, away from traditional media. While all forms of traditional media will experience slower-than-expected growth, newspapers and direct mail will be the most affected, losing as much as 18% of their expected revenues in 2004.

Jeff Nishinaka

Magazine

VOLUME ONE

Design & Redesign

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POW!

Issues Looking Tired,
(And You're Tired of Looking At Them)?
Solution Inside!

SELF PROMOTION

Art Direction, illustration, concept, copywriting

SQUASH IT! SMUSH IT! PACK IT IN!

By Molly W. Jess

**Data
compression
technologies
are helping
streamline
digital color
workflow.**

File compression isn't a favorite topic among graphic artists, mostly because of bad experiences with early compression software. However, projects are becoming increasingly time-sensitive, so it's easy to see the value in compressing a file.

Smaller files move faster along digital highways of all kinds; they're faster and easier to work with, and take up less room on your storage media.

Gradually, resistant attitudes toward using compression are giving way to more careful consideration. Used properly, the latest compression software can deliver some important new benefits.

Successful file compression requires a good look at the viable file compression alternatives and a creative approach to incorporating them into your workflow. Spend a little time looking around and you'll find programs that allow you to keep your basic workflows and increase efficiency. In some cases, a program can even enable you to handle jobs you couldn't imagine doing before.

The new compression tools are mainly for bitmap or raster images such as scans, or vector images that contain bitmaps (an EPS file with a TIFF inside, for example). Files that are 100% vector-based are generally safe to compress with regular tools like PKZip, since they do not require bitmapping to express an image. In addition, some of the new compression software offers "lossless" file compression, with no visible image degradation.

A cardinal rule for every workflow, no matter which tool you use or what kind of file you have, is to keep a copy of the original file while the project is "live." That way you can always have the original file to use if you need a higher resolution or if the compressed file was damaged in its travels.

SMALLER FILES, BIGGER FILES

Another way to ensure you'll always be able to have the image resolution you need for a project is to use a lossless compression



Modus

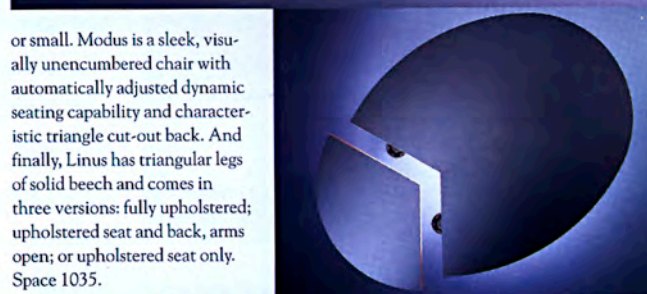
Wilkhahn's Wealth of New Product

It's been one short year since Wilkhahn leapt across the Atlantic. Yet, in that time, it has gathered ten American design awards, met its sales goals, and most importantly, according to president Diane Barnes, had an extremely positive reception from a client base hungry for innovation. Neil Frankel designed its Chicago showroom, which opened last June; his New York showroom will be opening this month at 150 East 58th Street. For NeoCon, four new product lines from the biannual Orgatec show will be introduced.

Confair, for the conference room, includes seating, work surfaces, lecterns, AV equipment servers, flip charts and pin boards. Elements are designed to be easily moved for changing meeting needs. Not only light in weight, they are also light in scale, making visually obvious their easy mobility. Geo is a conference table system consisting of square, rectangular, trapezoidal, and segments-of-circle-shaped tops. They can be inserted into a conical leg support to make virtually seamless larger tables in any size or shape, giant



Confair



or small. Modus is a sleek, visually unencumbered chair with automatically adjusted dynamic seating capability and characteristic triangle cut-out back. And finally, Linus has triangular legs of solid beech and comes in three versions: fully upholstered; upholstered seat and back, arms open; or upholstered seat only. Space 1035.



Geo

Linus

e.now

Cahners

report

April/May 2000 e-commerce strategies and solutions for graphic communications companies

IPOs:
THE BATTLE
TO SURVIVE

ASPs:
SOFTWARE
MODEL FOR
THE FUTURE?

SURFING
THE FIRST
E-COMMERCE
WAVE

Dot-Com Sites
For the Printing
And Creative
Markets

Spotlight on
The One-Stop
Shopping Model

What We Do and Why We Do It

E-CAST: Facts and Figures

E-TOOLS: E-Mail Publishing

Q&A: The coming dot-com
shakeout

THE SILENT REVOLUTION



In Less than a Year,
E-Commerce Transforms
The Landscape

E.NOW MAGAZINE

Start-up magazine design, art direction, production

Contents **e.now**

APRIL/MAY 2000

COVER STORY

8 THE REVOLUTION'S OVER. GUESS WHO WON?

By Molly W. Joss

A year ago, e-commerce for the graphic communications industries was a curiosity. Now it's oxygen.



Cover illustration by Dave Cutler

FEATURES

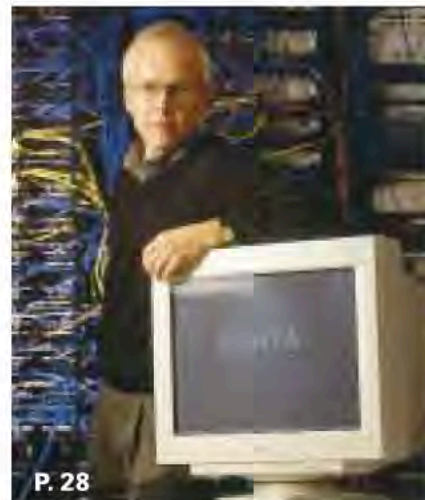
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Graphic arts dot-coms are going public at a frenetic pace. The window of opportunity is narrow and the margin for error is slim.

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April/May 2000 e.now report

www.enowreport.com

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E.NOW MAGAZINE

Start-up magazine design, art direction, production

The New ELEGANCE

◆ Some very distinct details highlight spring's freshest creations. Look for latticework, peplums, pearls and bows
trimming the softest satin, taffeta and silk shantung. . . single elements that add up to a most elegant
collection. ◆ One beautiful example, *opposite*: Ivory organza and princess shaping give a sophisticated gown
unmatchable style. ◆ Accented at the bodice and skirt with Swiss embroidered lace
appliqués, it has an off-the-shoulder neckline that dips to a V
front. ◆ A detachable Watteau train floats in back. ◆ Gown, about \$1,400,
and headpiece, by Zure for Joelle. At Lestan, Brooklyn, N.Y.; Eva's, Chica-
go, Illinois and suburbs; Azteca, Phoenix, Ariz.; New Things West, San Jose,
Calif. ◆ Groom's morning suit and accessories by Lord West.

*Hair: Ron Capozzoli. Makeup: Patrick Poussard for The Spot NYC. Flowers:
Stacey Daniels, NYC. See Contents for Accessories Shopping Guide.*



MODERN BRIDE MAGAZINE
Graphic design, production



NEW MEMBER INCENTIVES 2015/2016



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Need to work on your game – the practice facility offers many opportunities whether it's our full private driving range or our 2 practice greens. Want to join a golf league – we have

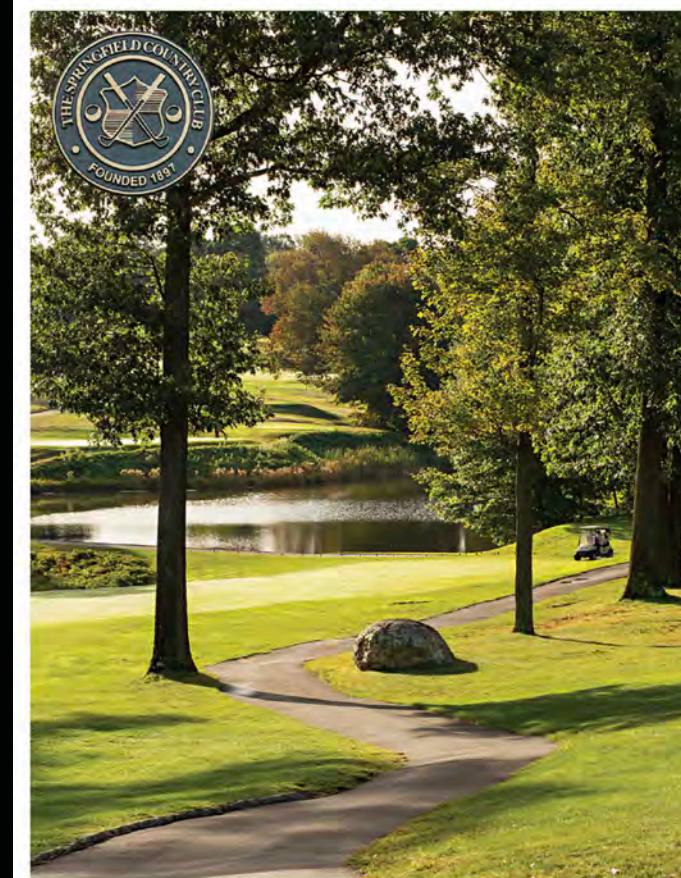
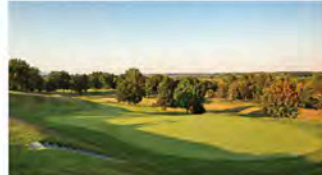
several options for women, men and a junior golf program that makes golf fun for the whole family. If you want a private lesson – we have several PGA professionals on staff.

The clubhouse is positioned perfectly in the middle of our meticulously maintained 18-hole golf course. Our upstairs dining options include an elegant Main Dining room, the more intimate Bistro section, or the Porch with spectacular views. For casual dining at its best, stop by the Tavern for drinks or dinner – a great opportunity to network or catch up

with friends. Outside, you'll find an oversized swimming pool with diving board and kiddie pool – complete with a brand new cabana. Come enjoy a leisurely afternoon under the sun and bring some friends – one of the best oases in the Pioneer Valley. There are numerous aquatic programs and events all summer long. In addition to golf and swimming, there are many other social activities taking place.

Springfield Country Club is a fantastic venue for special events. From wedding ceremonies, receptions, rehearsal

dinners and bridal luncheons to family and corporate outings. Our talented service team will create the perfect environment for you and your guests. Whether an intimate dinner party, a business meeting, or a large or small reception, we will be able to meet your needs and requirements, ensuring that your dining experience is a memorable one. A unique design, flexibility, and versatility are the hallmarks of our banquet operation and, when combined with our dedicated and experienced team, your event and function options are endless.



New Membership Incentive Package offers outstanding VALUE

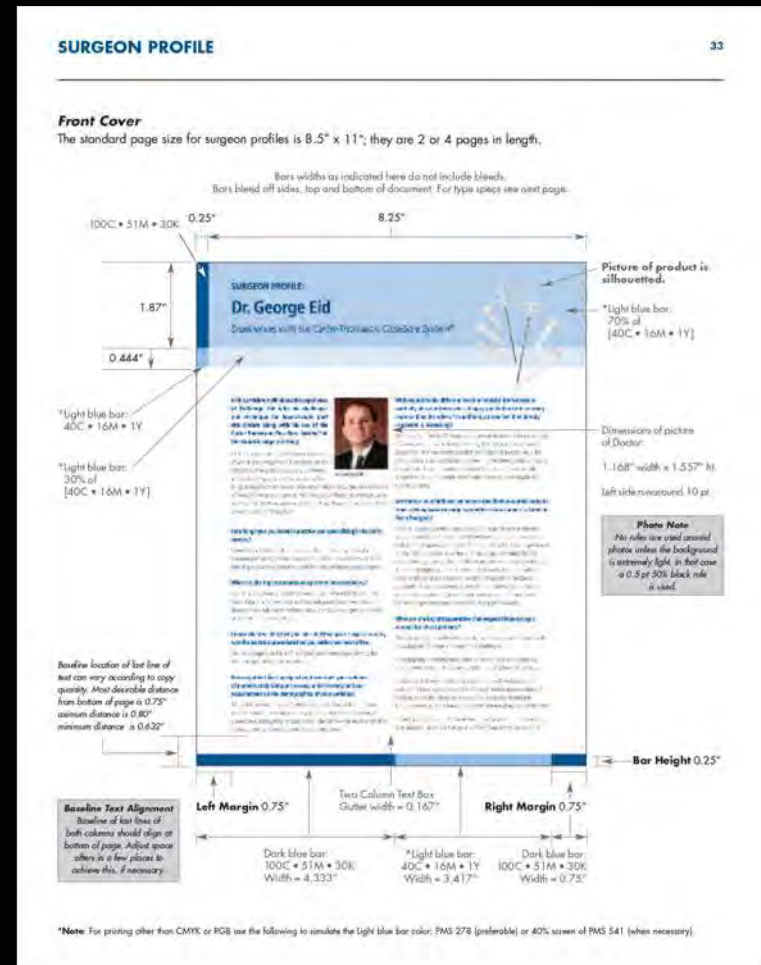
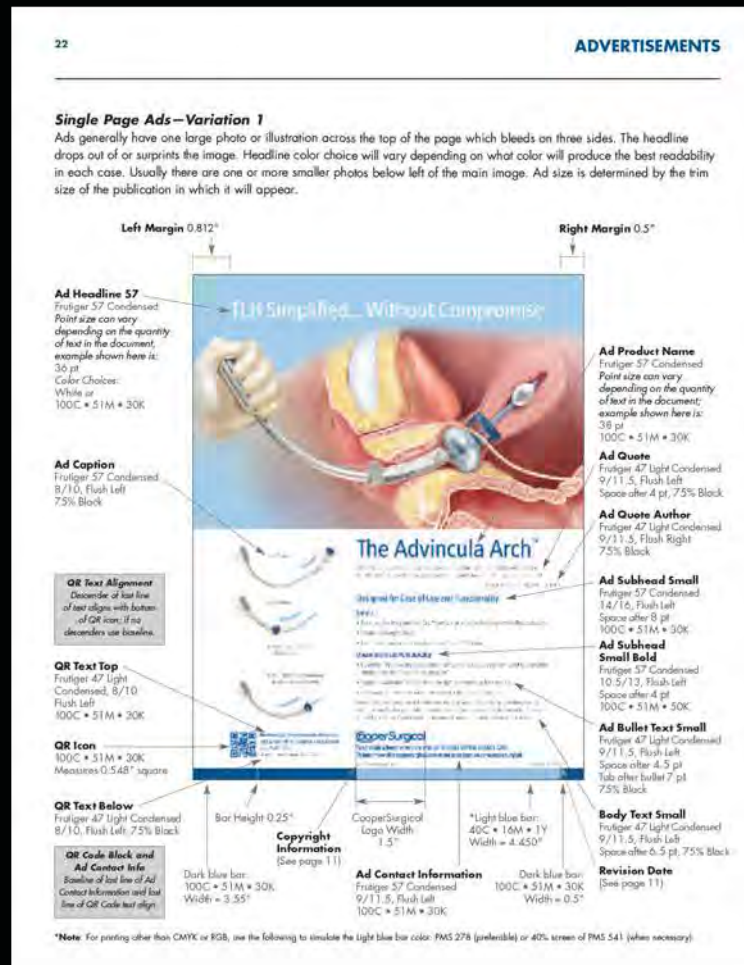
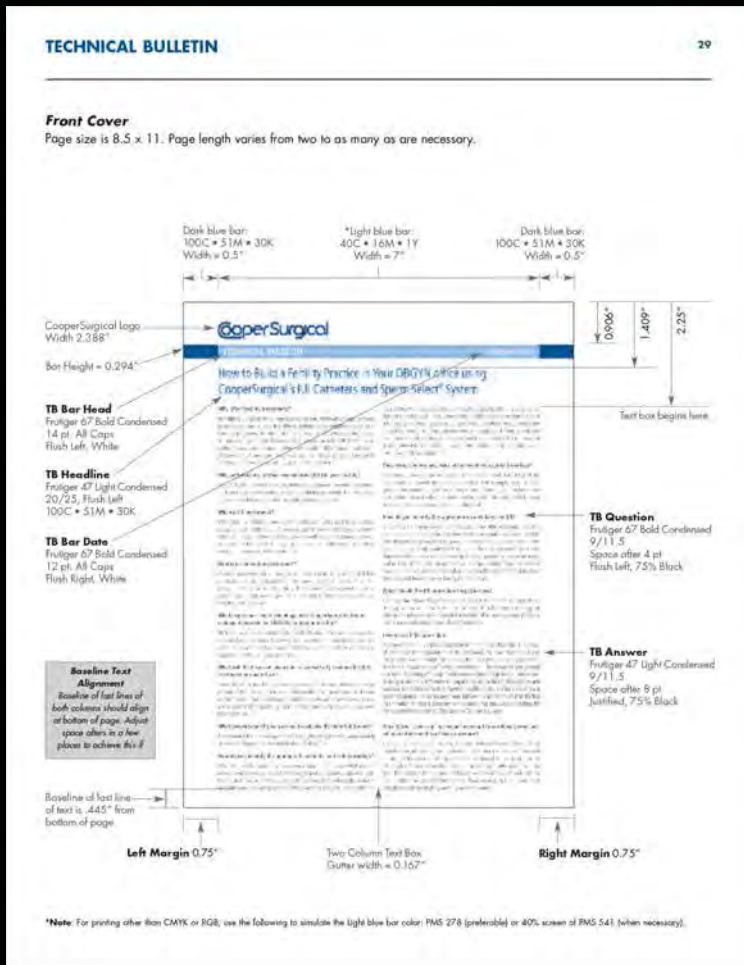
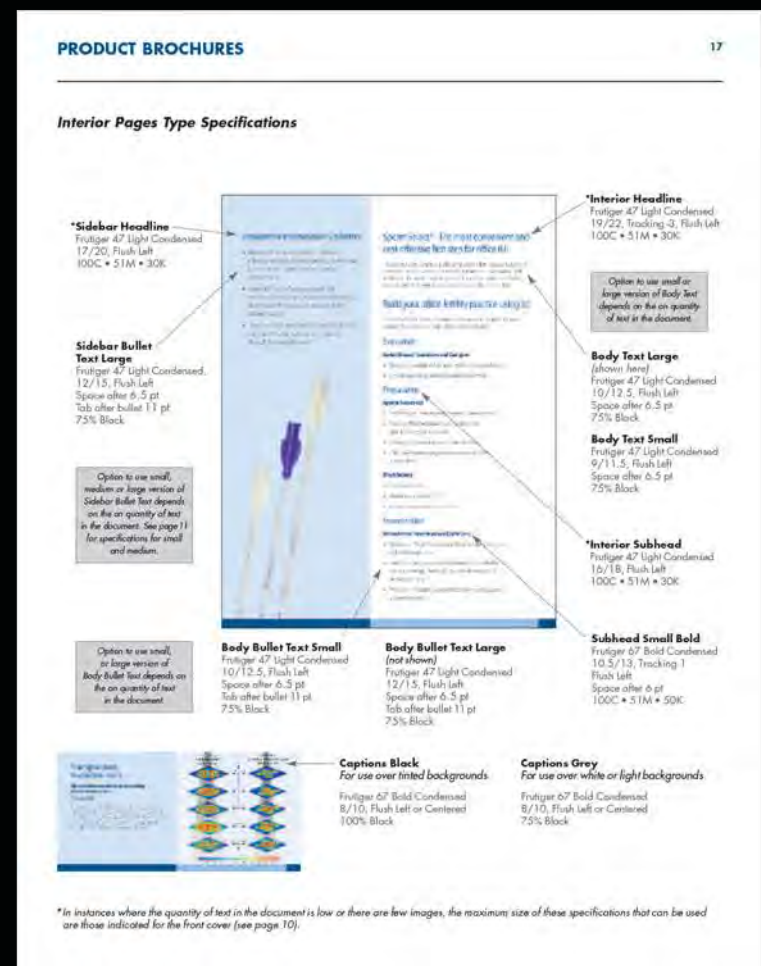
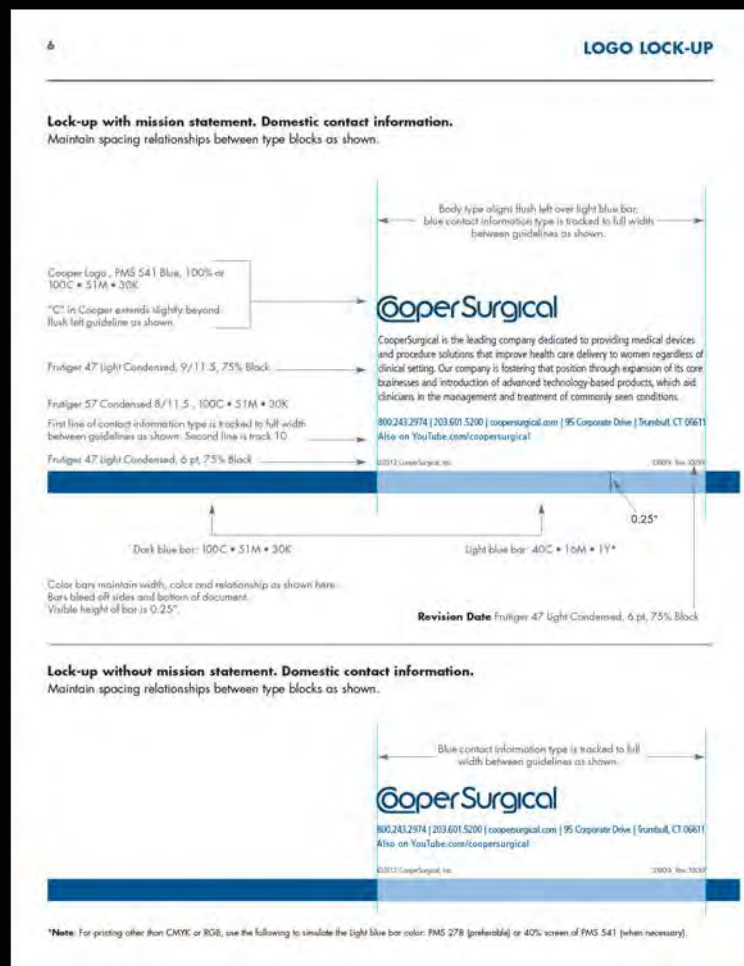
New members will receive a 25% discount off their dues for the next two years. Once a new member joins, membership starts immediately and dues will not start until May of 2016.



- When a Springfield Country Club member (current or new) brings in a new member they will receive a credit on their dues equal to 25% of the full dues rate (pre-discount) off the new member's dues for the next two years. For new members they could potentially save 50% or more off their membership. Members are not permitted to forgo their discount and give it to their sponsored incoming member.
- Members upgrading to a higher membership are also eligible for the same 25% discount.
- We welcome your visit to the club and we are happy to offer private tours of the club facilities.



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COOPERSURGICAL GRAPHIC STANDARDS

Sample pages from forty-page manual; composed editorial content, compilation of specifications, art direction, design and production

FALL
2006

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RIDGEFIELD

GUILD
OF ARTISTS



MAJOR COLLECTION OF OUTSIDER ART Coming To Guild In February 2007

The Ridgefield Guild of Artists is proud to announce an exhibition of Outsider Art, titled History of the Present: African American Self-Taught Artists of the South, which will be on display in the Guild gallery during the month of February in 2007. The show is being curated by David Seehausen, an Outsider Art collector, scholar, documentary filmmaker and author.

While the show's best-known works may be the selection of Gee's Bend Quilts recently immortalized in U.S. postage stamps—and this year featured in a traveling museum exhibition around the country—the exhibit will focus on six African-American painters, sculptors and mixed-media artists: Thornton Dial, Lonnie Holley, Mary Proctor, Mary T. Smith, Jimmy Lee Sudduth, Mose Tolliver and Purvis Young. The artists work in different styles and mediums, from mud painting on wood to construction of complete environments (cars, homes, building facades, bridges). They each draw on themes of everyday Southern life, including family, faith, community and the struggle against poverty. A series of educational programs is being developed to coincide with the exhibition. Look for details in the next Guild newsletter.

PAINT A BARN, RAISE A FUND!

What do you think of when you see the Guild gallery/studio barn? Put your artistic ideas on canvas and help support the important mission of the Guild while painting (or otherwise embellishing) one of our 12" x 12" canvases, pre-stenciled with our Barn icon. Here's how the Barn Fundraiser will work:



- Purchase a stenciled canvas for \$ 5.00
- Create your own Guild barn on the canvas
- Donate your painting to the Guild, to be sold at \$50 during The Festive Home show and sale, December 2-17.
- Feel good about supporting your Guild!

During the summer of 2007, participating artists will be eligible to show work in a group exhibition at the Guild. We will retain rights to reproduce Barn Fundraiser artwork in future marketing campaigns' publicity for us and for you. Call 203-438-8863 to reserve your canvas now!

Congratulations

to our Juried Best in Show Winner and

Guild member—**Miggs Bouroughs!**

"Letting Go", (below) a lenticular image construction was awarded first prize by Rene Lynch and Julian Jackson, co-directors of Metaphor Contemporary Art in Brooklyn, NY.
(see related story on page 3)

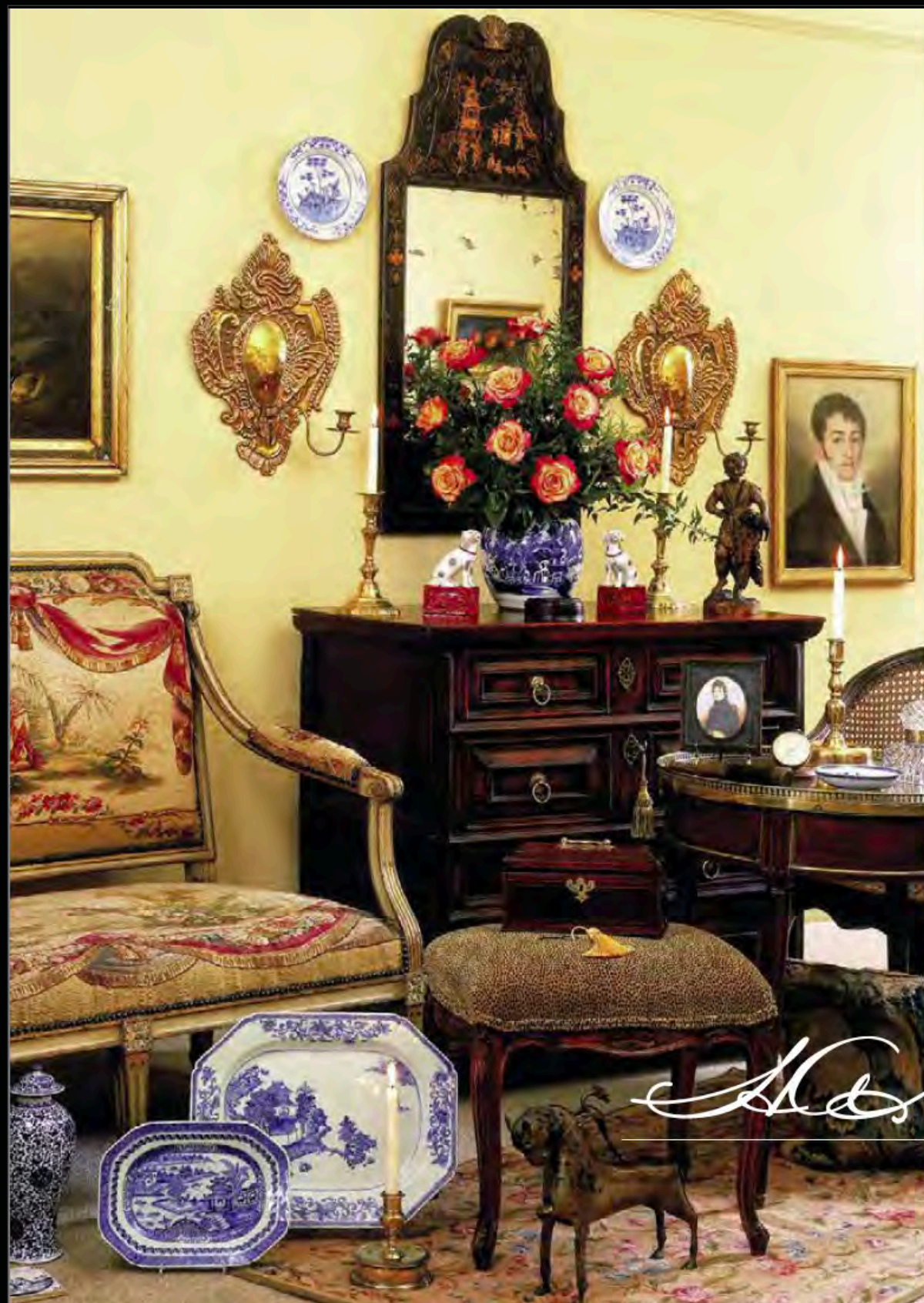


ENTRIES WELCOME FOR FESTIVE HOME EXHIBITION & SALE

We at the Guild are preparing to transform our gallery space into a fabulous emporium of hand-made and vintage furniture, decorative pieces and functional objects known as the (second annual) Festive Home show and sale. The show will open Saturday, December 2 with an all-day reception from 10 to 5 pm; and run through Sunday, December 17. Regular gallery hours will be Tuesday through Saturday 11am-5pm and Sunday 12-4pm.

The Festive Home is designed to offer a huge range of objects for living and (continued on page 6)

The Ridgefield Guild of Artists is a regional and community-based art organization that promotes the visual arts and arts education by providing 1) high quality gallery space for exhibitions, 2) art classes for children and adults, 3) opportunities for artist-in-residency programs, and 4) art lectures on-site and in collaboration with other cultural organizations.



H.A.Mottai
Antiques & Decorative Arts

*A selection of fine
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accessories...
for the
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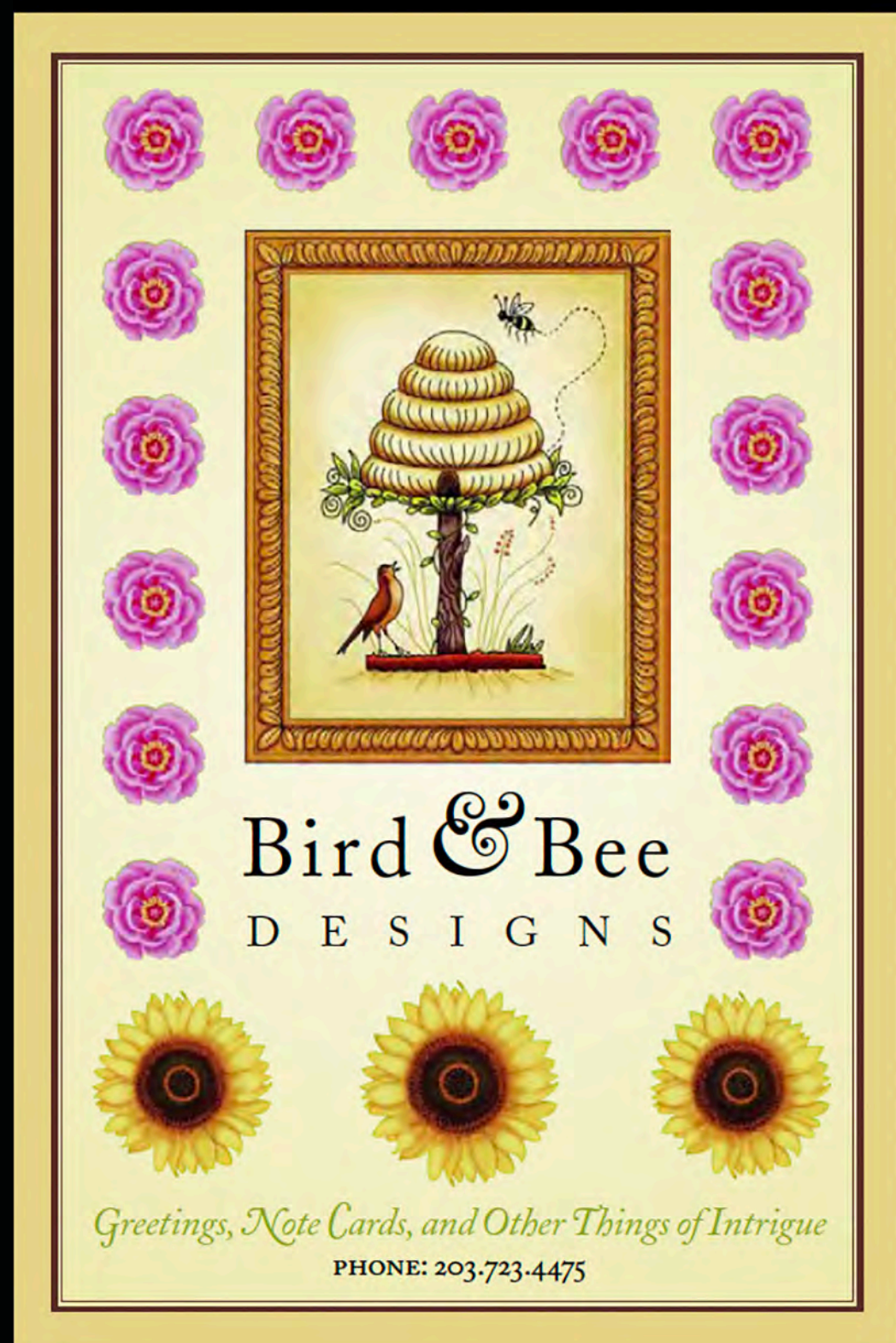
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Tuesday – Saturday
10am-5pm

H.A. Mottai

Courtesy to the trade

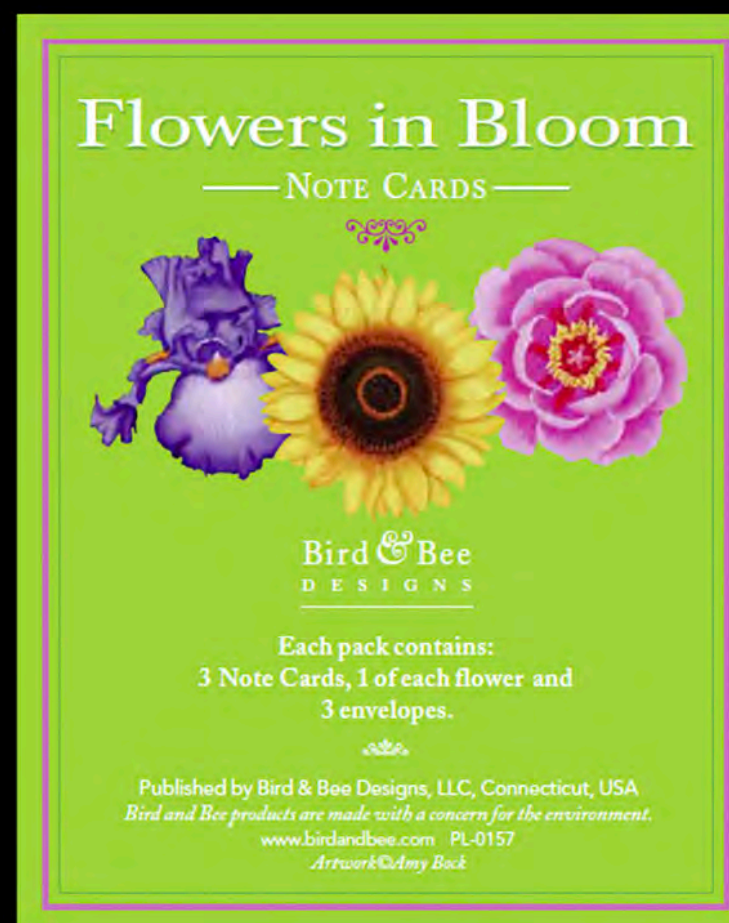
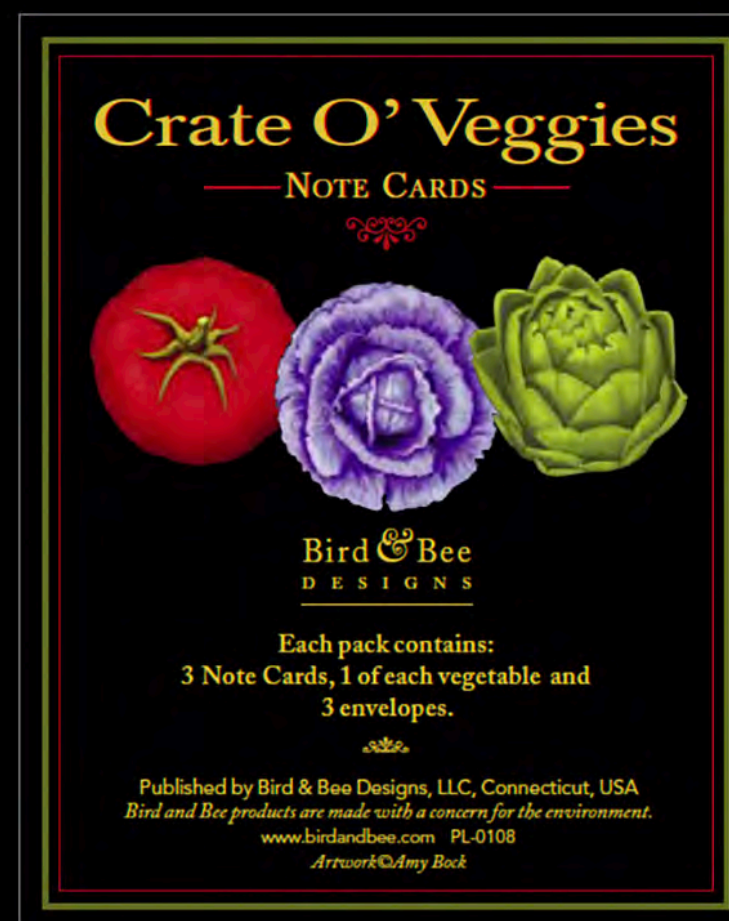
ADVERTISEMENT FOR MAGAZINE

Client: Holly Mottai, Antiques and Decorative Arts Art direction, design, production



CATALOG COVER

Client: Bird & Bee Designs, LLC
Logo Design, illustration, art direction, design, production



PACKAGING DESIGN

Client: Bird & Bee Designs, LLC
Label design, illustration, art direction, design, production

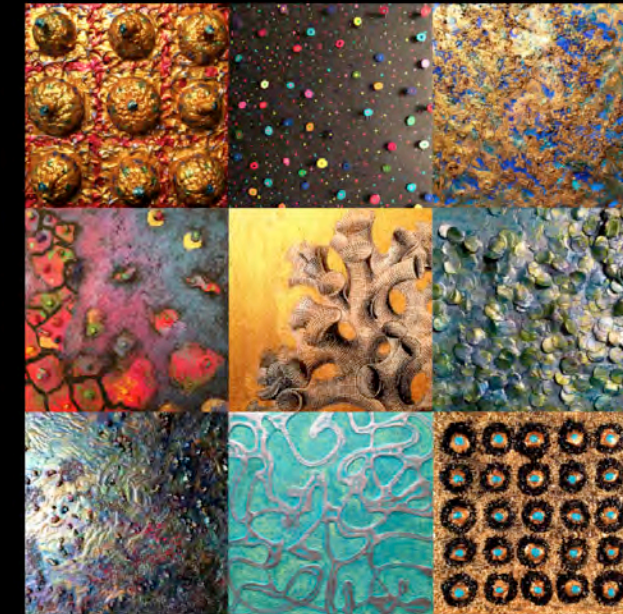
Press Kit

2017

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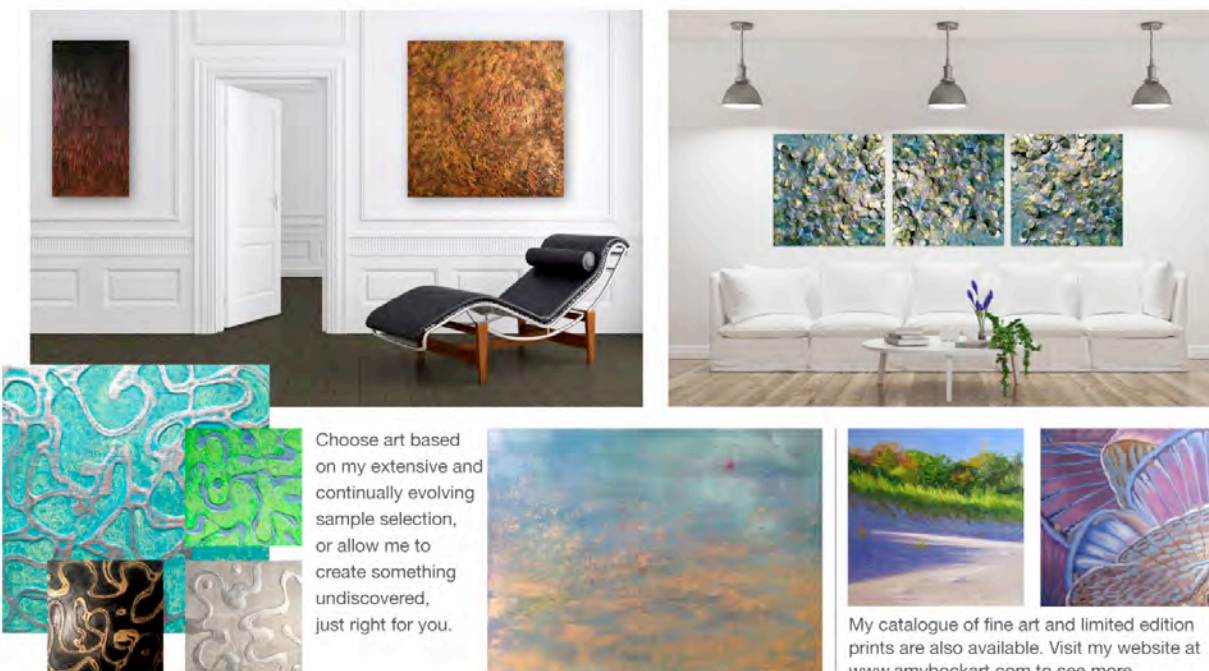


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An Artistic Collaboration Merging Art and Design

Fabrics, textures, color and style inspire the creation of fine art for your next project.

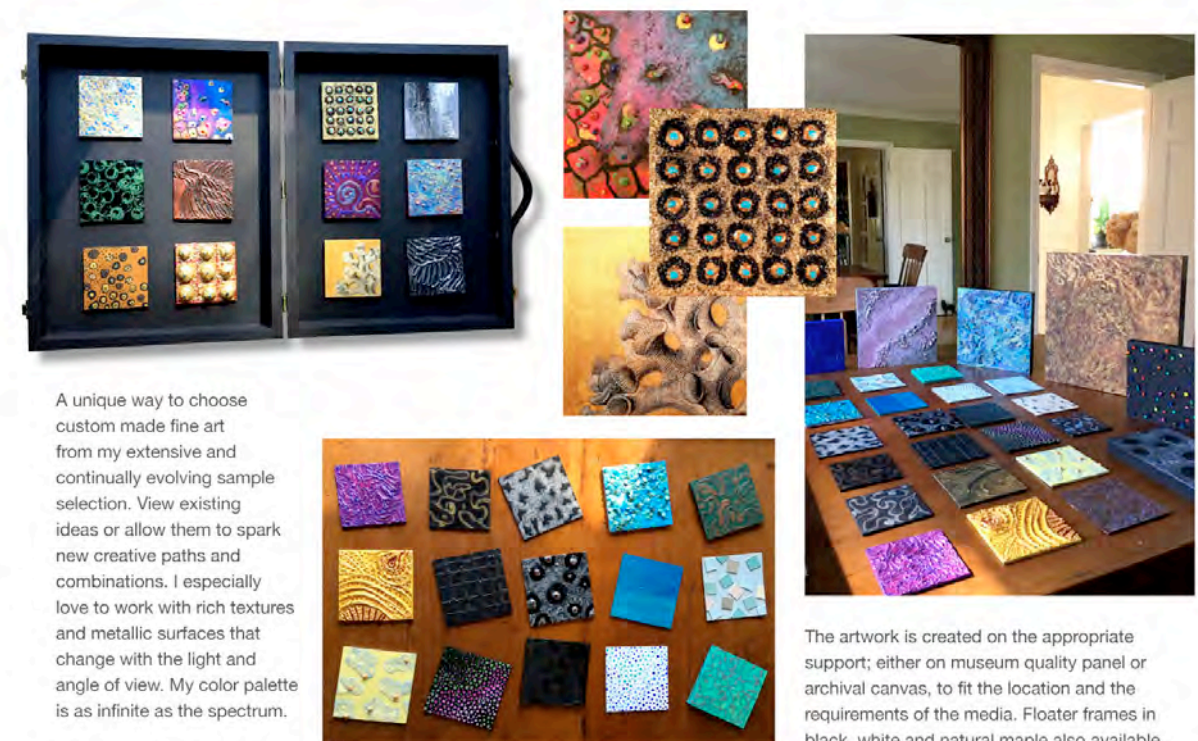


Choose art based on my extensive and continually evolving sample selection, or allow me to create something undiscovered, just right for you.

My catalogue of fine art and limited edition prints are also available. Visit my website at www.amybockart.com to see more.

A Bock Design, LLC, Ridgefield, CT • T 203.431.1357 • E amy@amybockart.com
www.amybockart.com

EVER EVOLVING SAMPLES & IDEAS



A unique way to choose custom made fine art from my extensive and continually evolving sample selection. View existing ideas or allow them to spark new creative paths and combinations. I especially love to work with rich textures and metallic surfaces that change with the light and angle of view. My color palette is as infinite as the spectrum.

The artwork is created on the appropriate support; either on museum quality panel or archival canvas, to fit the location and the requirements of the media. Floater frames in black, white and natural maple also available.

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www.amybockart.com



EBLAST WITH ANIMATED GIF
Client: Amy Bock, Fine Art



Red Jazz, by Amy Bock

Chromatic

MARCH 7, - JUNE 2, 2017

Maritime Garage Gallery

Opening Reception March 7, 5:00-7:00pm

A show that features the blending of musical and visual inspiration. Curated by Jeanine Esposito and Frederic Chiu of Beachwood Arts. The work of twenty-eight artists will be represented.

Maritime Gallery at the Maritime Garage (across from the Maritime Aquarium)
11 North Water Street, Norwalk, CT



SALMAGUNDI CLUB
a center for American art since 1871

HUDSON VALLEY ART ASSOCIATION

83rd Annual Exhibition March 20-April 1, 2016

Open Reception and Awards Ceremony
Friday, April 1, 5:00-8:00 pm

At
The Salmagundi Club
Forty-Seven Fifth Avenue, NYC



Detail of Lichen Cups, Moss and Rock
Oil on panel by Amy Bock

EXHIBIT OPEN DAILY

Monday-Friday, 1:00-6:00 pm, Saturday-Sunday 1:00-5:00 pm
Galleries open on both Good Friday and Easter

Forty-Seven Fifth Avenue | New York, NY 10003 | (212) 255-7740
www.salmagundi.org



Varied & Various

Works by Ridgefield Artist

AMY BOCK

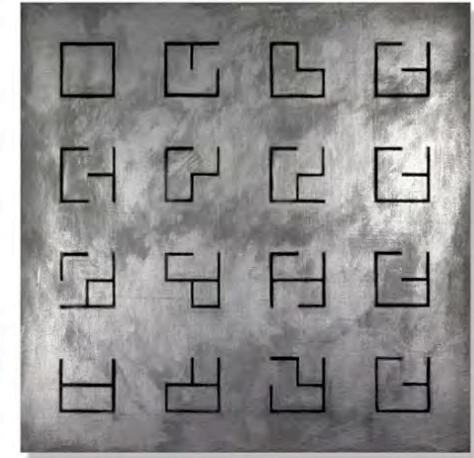
AT THE SATELLITE GALLERY OF THE RIDGEFIELD GUILD OF ARTISTS AT
SOTHEBY'S INTERNATIONAL REALTY

APRIL 20TH - JULY 18TH 2017

Opening Reception, Saturday, April 22ND 10:30 am-Noon



470 Main Street, Ridgefield, Connecticut
203.438.9531



Please come visit me at

Artspace's
revell City-Wide Open Studios
October 4-27, 2013

I will be in the Hall
At the Armory near Room 219

Maps will be available at event

Oct 26-27

Alternative Space

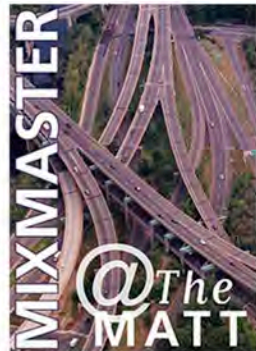
Historic Armory at
290 Goffe Street
New Haven, CT

MIXMASTER @The MATT

JANUARY 22ND - MARCH 6TH

OPENING RECEPTION AND EXHIBITION

• RECEPTION: Friday, January 22nd from 5:30-7:30 PM
• EXHIBITION DATES: January 22nd - March 6th
• MUSEUM HOURS: Tuesday - Saturday 10 - 5 PM
Sunday, Noon - 5pm



Detail of Lichen Cups, Moss and Rock

PLEASE JOIN ME
AT THE MATTATUCK MUSEUM'S EXHIBITION
MIXMASTER

I was selected to exhibit my painting Lichen Cups, Moss and Rock, oil on panel at the Mixmaster Exhibition which seeks to discover and recognize the talents of artists working in New England and the Tri-State region. The juror of the show is Elizabeth Denny, Director, Denny Gallery, 261 Broome Street, New York, NY.

The opening reception will be on Friday, January 22, 2016 at 5:30 - 7:30 p.m. The exhibition will run through March 6th. The Mattatuck Museum is located at 144 West Main Street, Waterbury, CT.

FOR MORE INFORMATION GO TO
www.mattatuckmuseum.org

Special guests include
Senators Dick Blumenthal and Chris Murphy
Representatives Elizabeth Esty and Jim Himes

Celebrate our BIG BLUE Congressional delegation

BRING ON THE BLUE

and bring on a

BIG BLUE SWEEP
in November

SUGAR & OLIVES

21 Lois Street, Norwalk

Thursday
October 6th at 7pm

smallWORK

November 20th - December 30th

OPENING RECEPTION AND EXHIBITION

• Reception: Sunday, November 20th from 4-6PM
• Exhibition Dates: November 20th-December 30th, 2011
• Gallery Hours: Tuesday - Friday • 12-4PM; Saturday and Sunday • 1-5PM

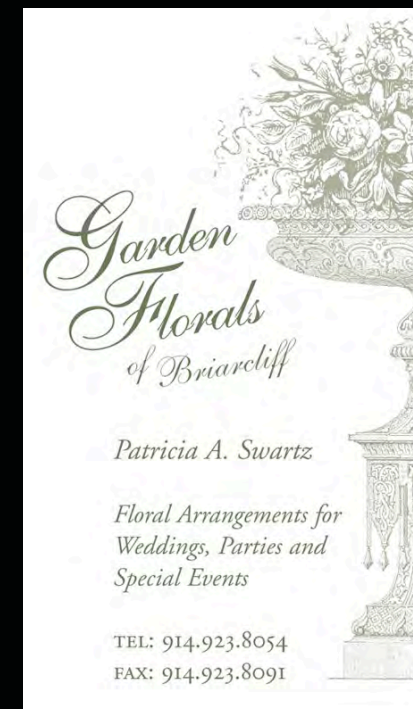
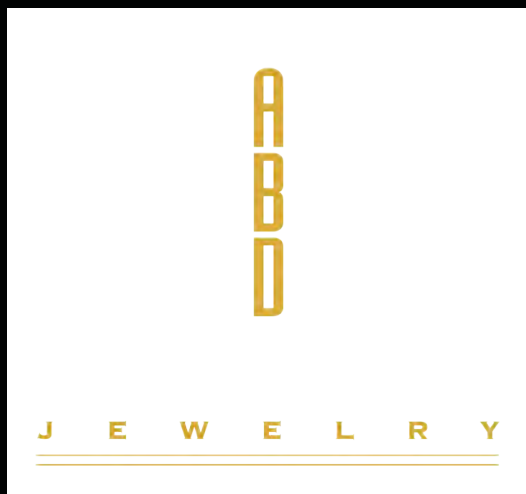
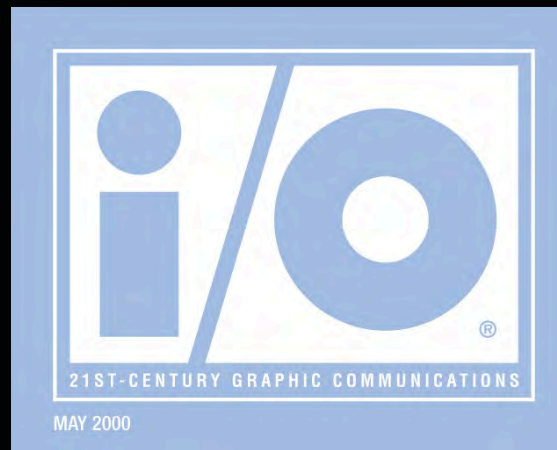
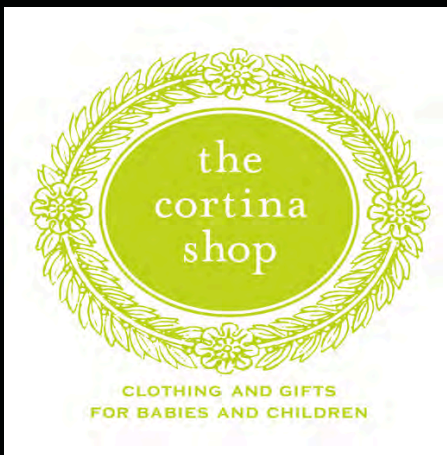
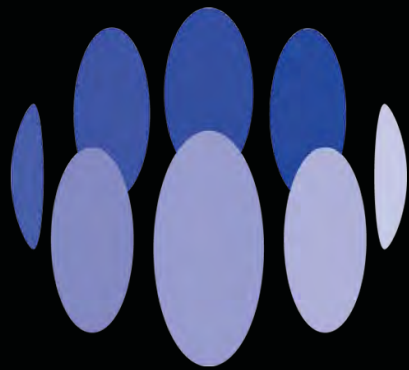


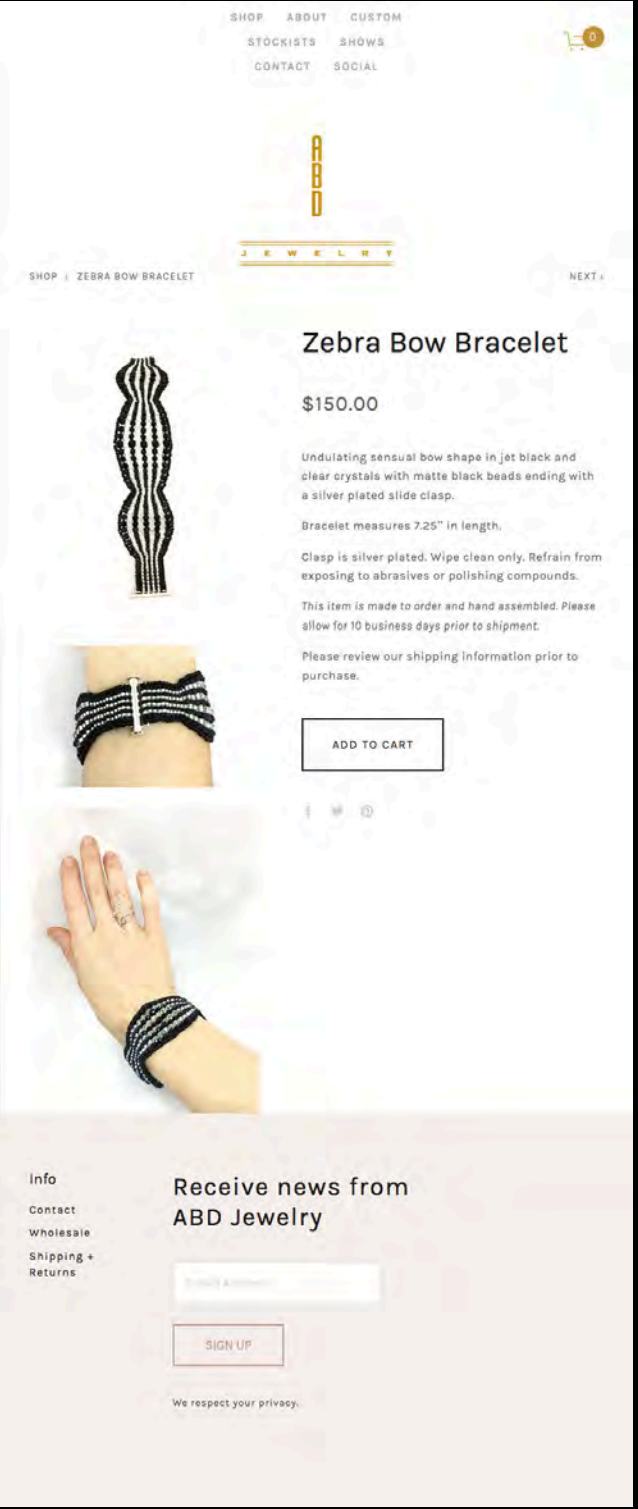
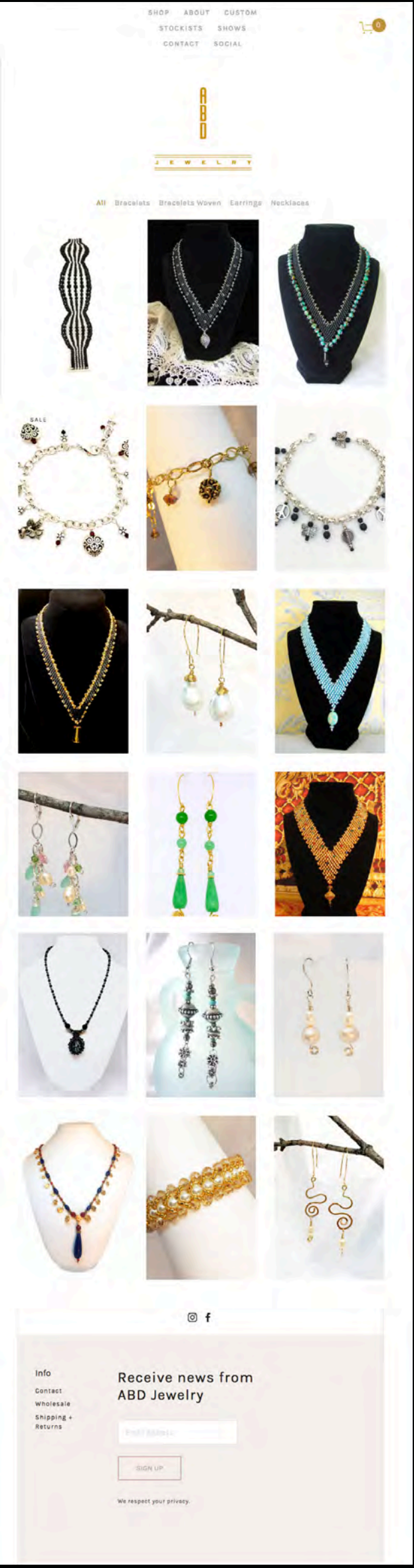
CARRIAGE
BARN
ARTS
CENTER
NEW CANAAN, CT

Carriage Barn At Waveny Park • 681 South Avenue
New Canaan, CT • carriagebarn.org

SHOW NOTICES EMAIL & POSTCARDS

Client: Amy Bock Fine Arts





E-COMMERCE WEB DESIGN, ART DIRECTION, PHOTOGRAPHY,
COPY WRITING, JEWELRY DESIGN
Client: ABD Jewelry

Bird & Bee

DESIGNS

OUR GREETING CARDS ARE PRINTED & PACKAGED IN THE U.S. WITH A CONCERN FOR THE ENVIRONMENT.

Celebrate Our Website Launch with *Free Shipping* On retail orders of \$30 or more

Greetings, Note Cards, and Other Things of Intrigue

Wholesale Opportunities

[Home](#)
[About Us](#)
[Products](#)
[Contact Us](#)
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Other Things of Intrigue

Available Soon!

Jungle Notes

4 unlined pads with Giraffe, Elephant, Monkey and Leopard covers and a wild patterned pencil. 3 5/8" x 8 5/8"

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Our Products

GIFT NOTES

NOTE CARDS

FOR KIDS

HOLIDAY

OTHER THINGS OF INTRIGUE

FOR COOKS

Bird & Bee

DESIGNS

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Wholesale Opportunities

WEB DESIGN, ILLUSTRATION, ART DIRECTION
Client: Bird & Bee Designs

AMY BOCK

[GroundWorks](#)

[GroundWorks Process](#)

[Pollinators: Butterflies & Moths](#)

[Scapes](#)

[Organic Grids](#)

[Nature's Dance](#)

[Garden](#)

[Trees](#)

[Progression Series](#)

[Progression Animation](#)

[Abstractions](#)

[Links](#)

[Bio](#)

[Statement](#)

[CV](#)

[Contact](#)


[Press Kit & Commission Information](#)

[Graphic Design Portfolio](#)

[ABD Jewelry on Instagram](#)

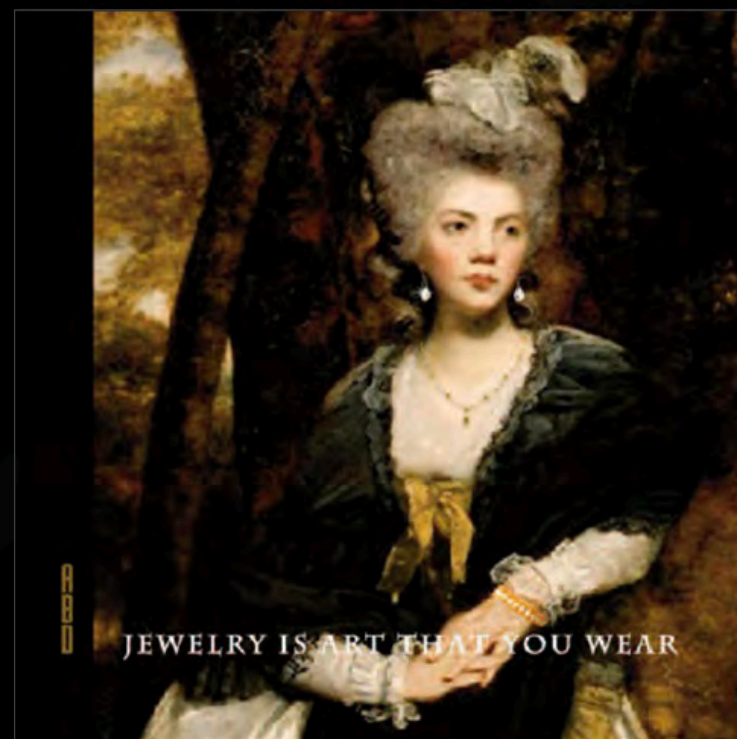
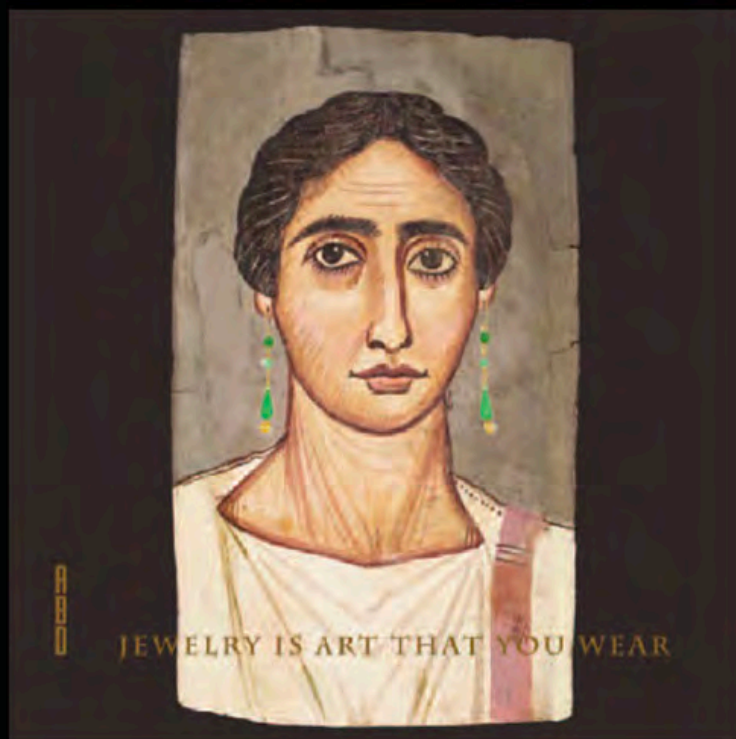


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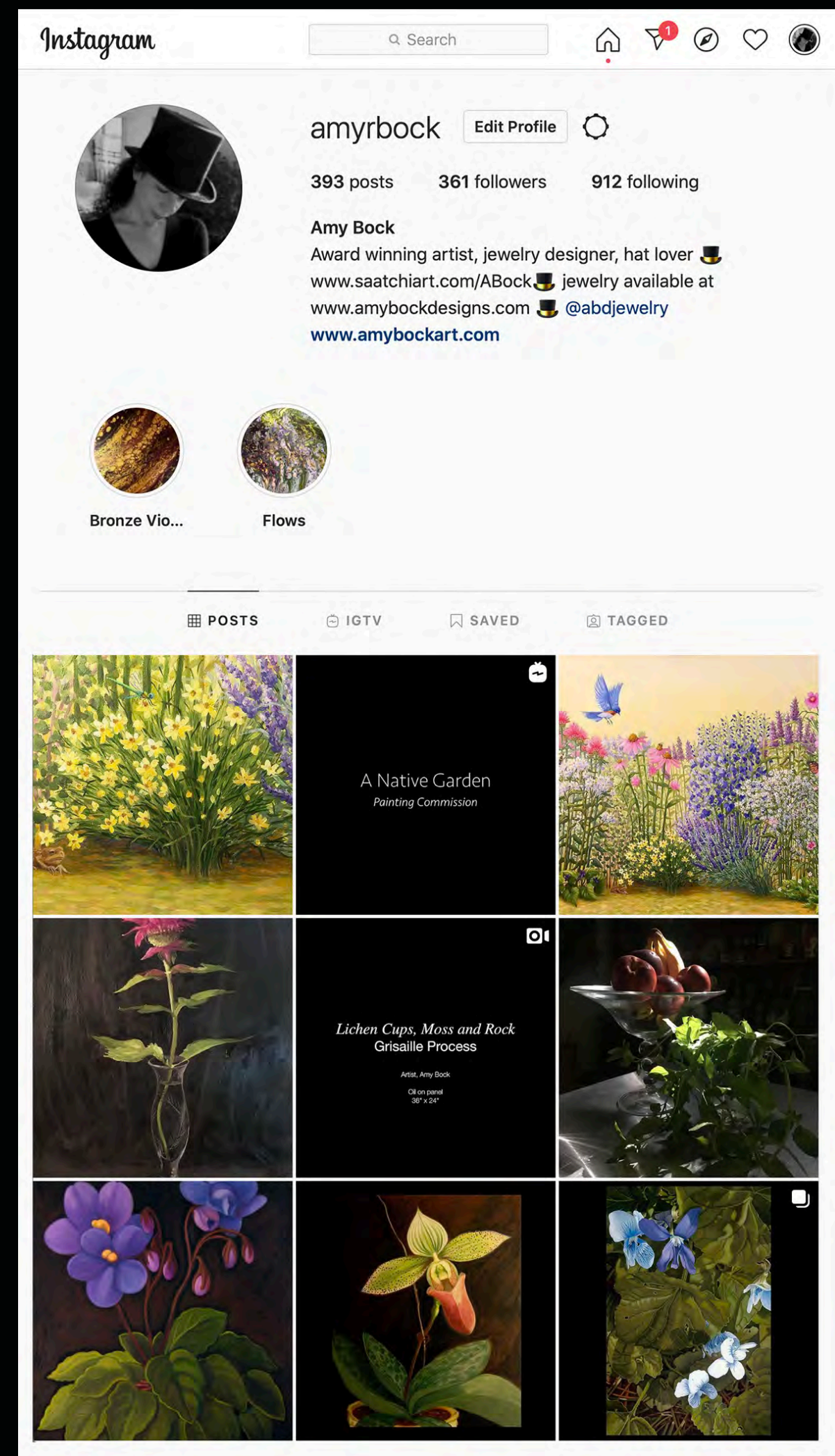
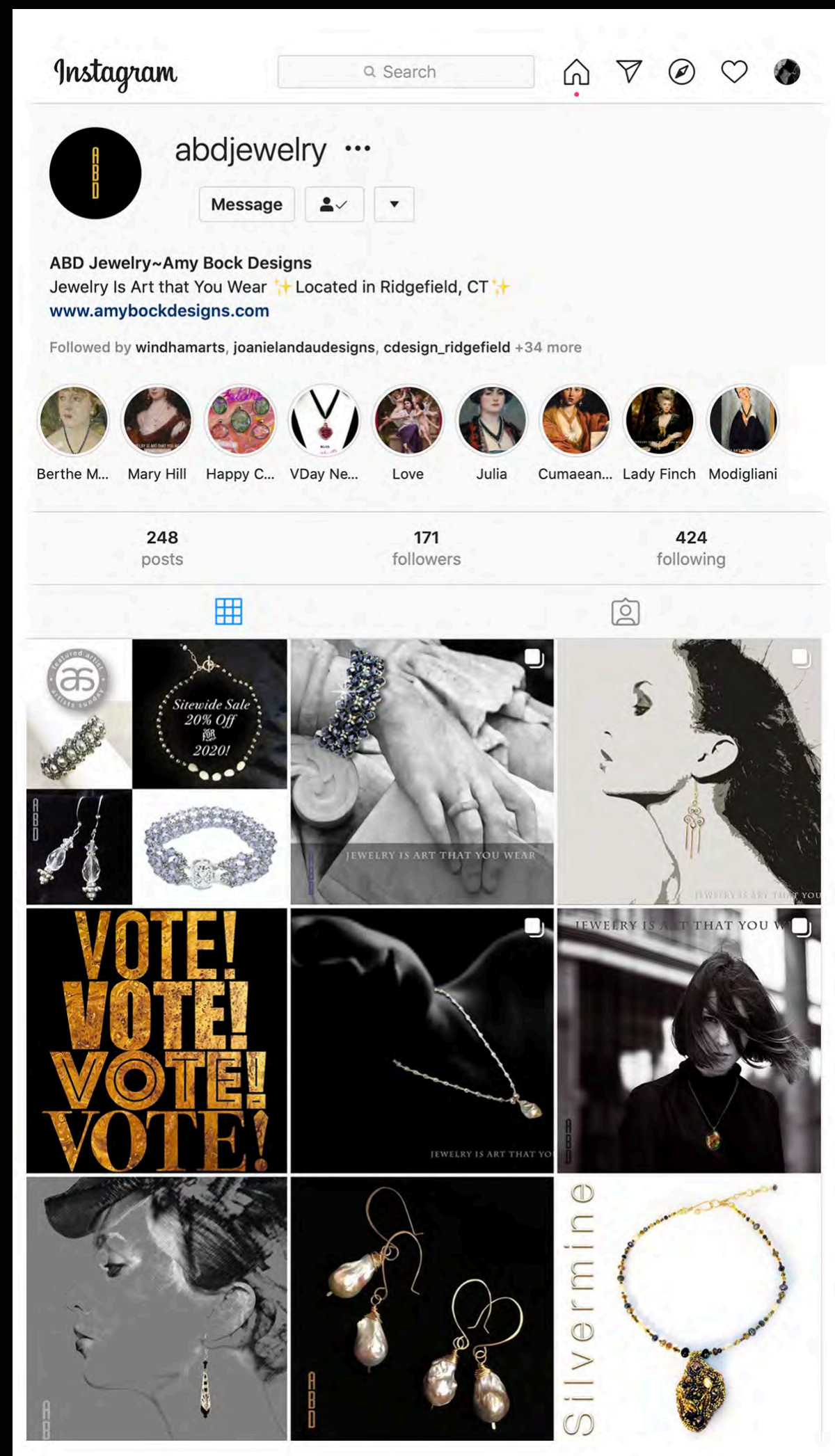
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 Tweet



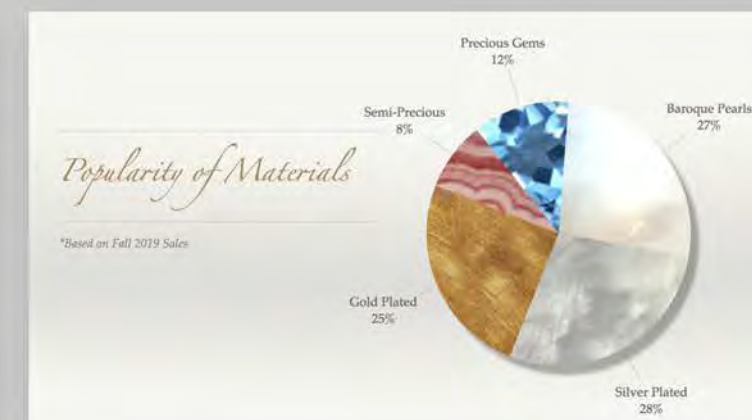


INSTAGRAM MARKETING
 CREATIVE DIRECTION, GRAPHIC DESIGN, PHOTO-ILLUSTRATIONS
 Client: ABD Jewelry



INSTAGRAM PAGES

Creative direction, art direction, marketing, design,
photo-illustration, fine art, video





Good Bread

Company Overview & Products

2015


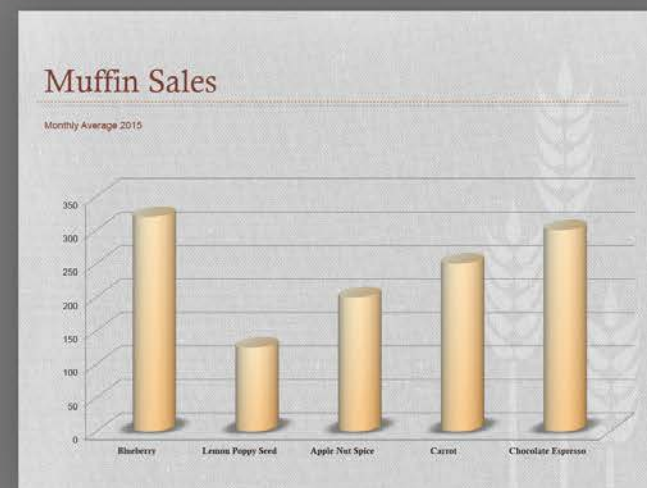
Artisanal

Pumpernickel
Wheat & Flax
Carrot Raisin with Cumin
Rye with Caraway
Rye Non-Seeded
Walnut




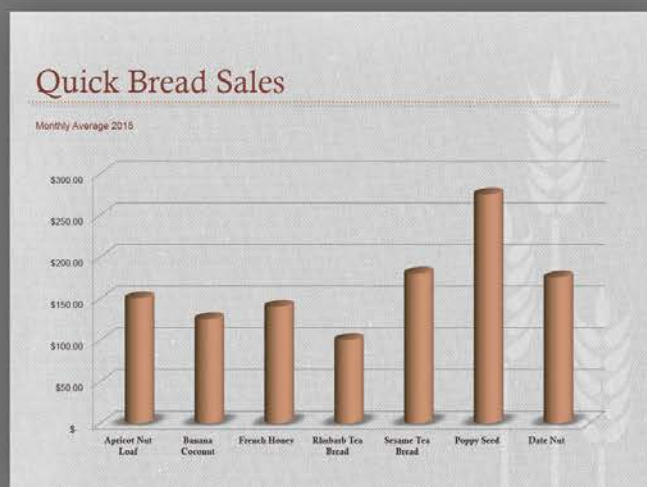

Muffins

Blueberry
Lemon Poppy Seed
Apple Nut Spice
Carrot
Chocolate Espresso

Quick Breads

Apricot Nut Loaf
Banana Coconut French
Honey Rhubarb Tea Bread
Sesame Tea Bread
Poppy Orange & Almond
Date Nut

Hand Made with Care = Good Bread



VIDEO
Kneading Whole Wheat and Flax Bread

Seasonal Products

To commemorate the holidays, Good Bread celebrates with seasonal specialties!

CHRISTMAS

- Shille
- Gingerbread
- Sugarman Cookies

HANUKKAH

- Honey Bread
- Challah
- Dreidel Cookies

EASTER

- Bunny Cupcakes
- Carrot Cake
- Easter Egg Cookies

FOURTH OF JULY

- Fire Cracker Cupcakes
- Strawberry Blueberry Flag Cake

HALLOWEEN

- Blackout Cake with Marshmallow Ghost Decorations
- Spider Web Cupcakes
- Mummy Cookies



Variety, Quality, Health!



All Done...Let's Break Bread!



**POWERPOINT
PRESENTATION
WITH VIDEO**
Client: Good Bread
Some Photography,
Art Direction, Design



POWERPOINT PRESENTATION
Client: PGSA
Art Direction, Design

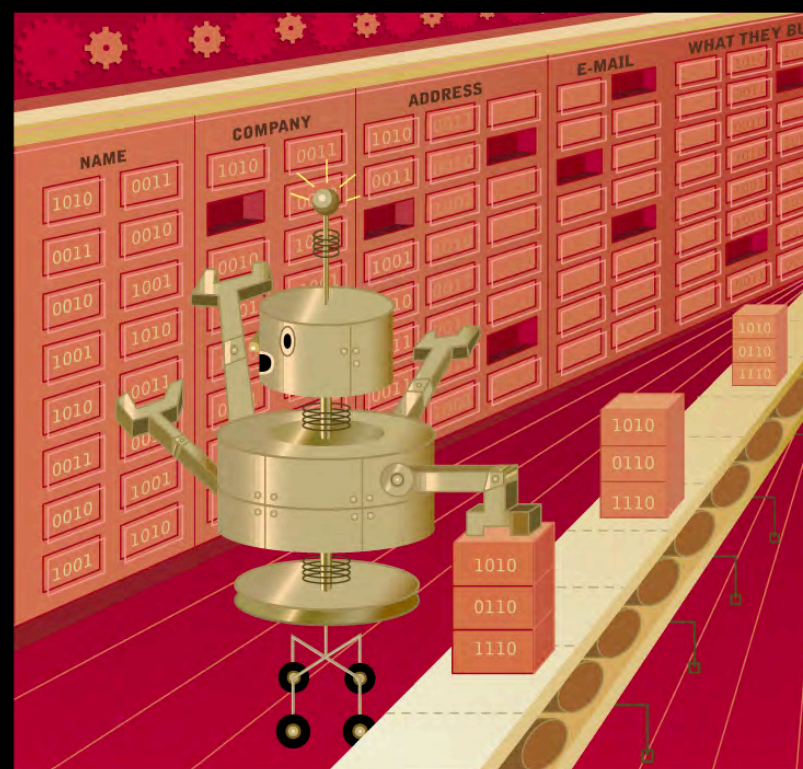
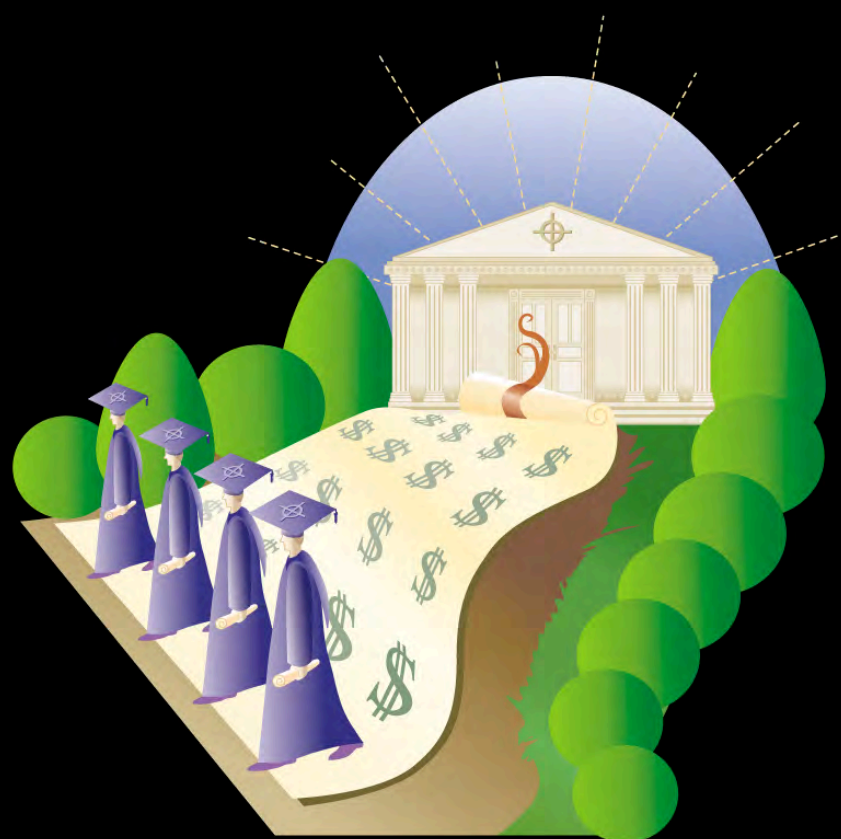
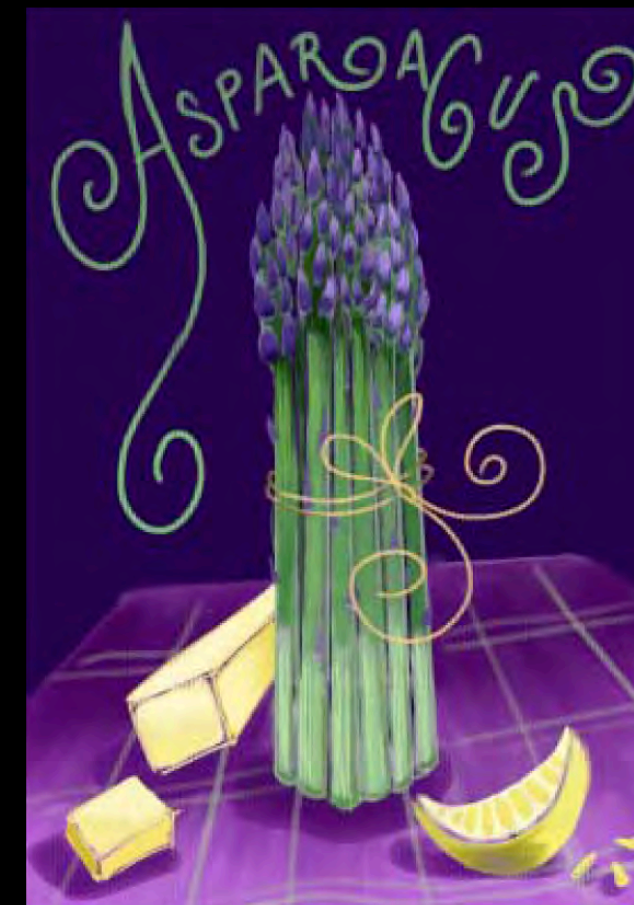


ILLUSTRATION
Various Clients

Amy Bock

Phone: 203.431.1357 | Fax: 203.431.6249 | e-mail: arbock@aol.com | www.amybock.com

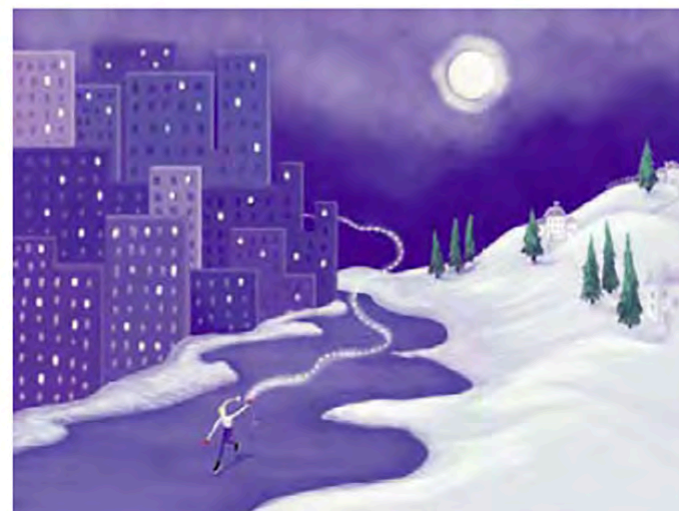
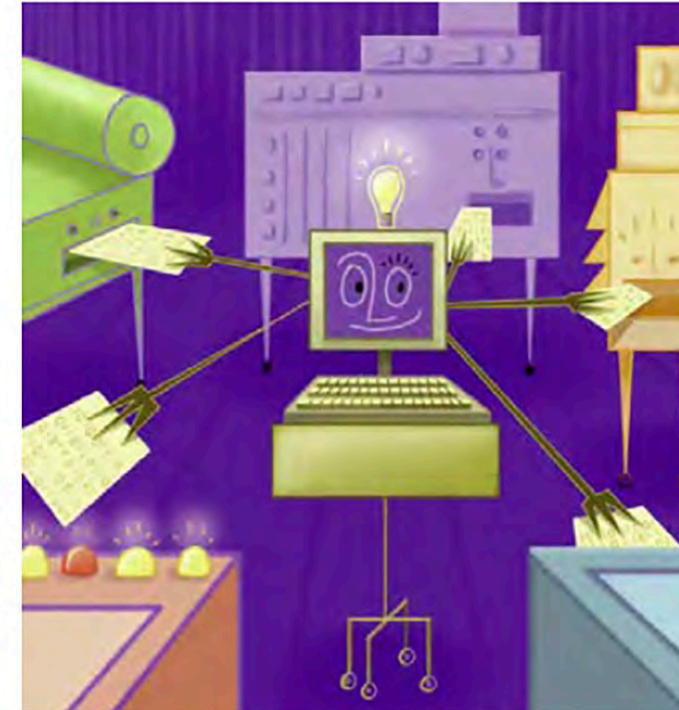
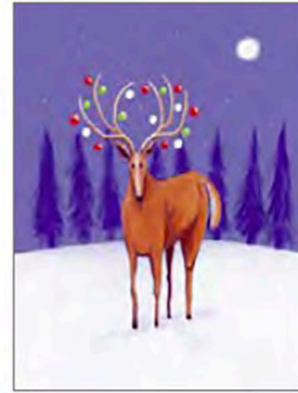
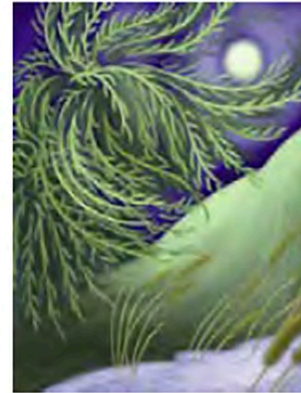
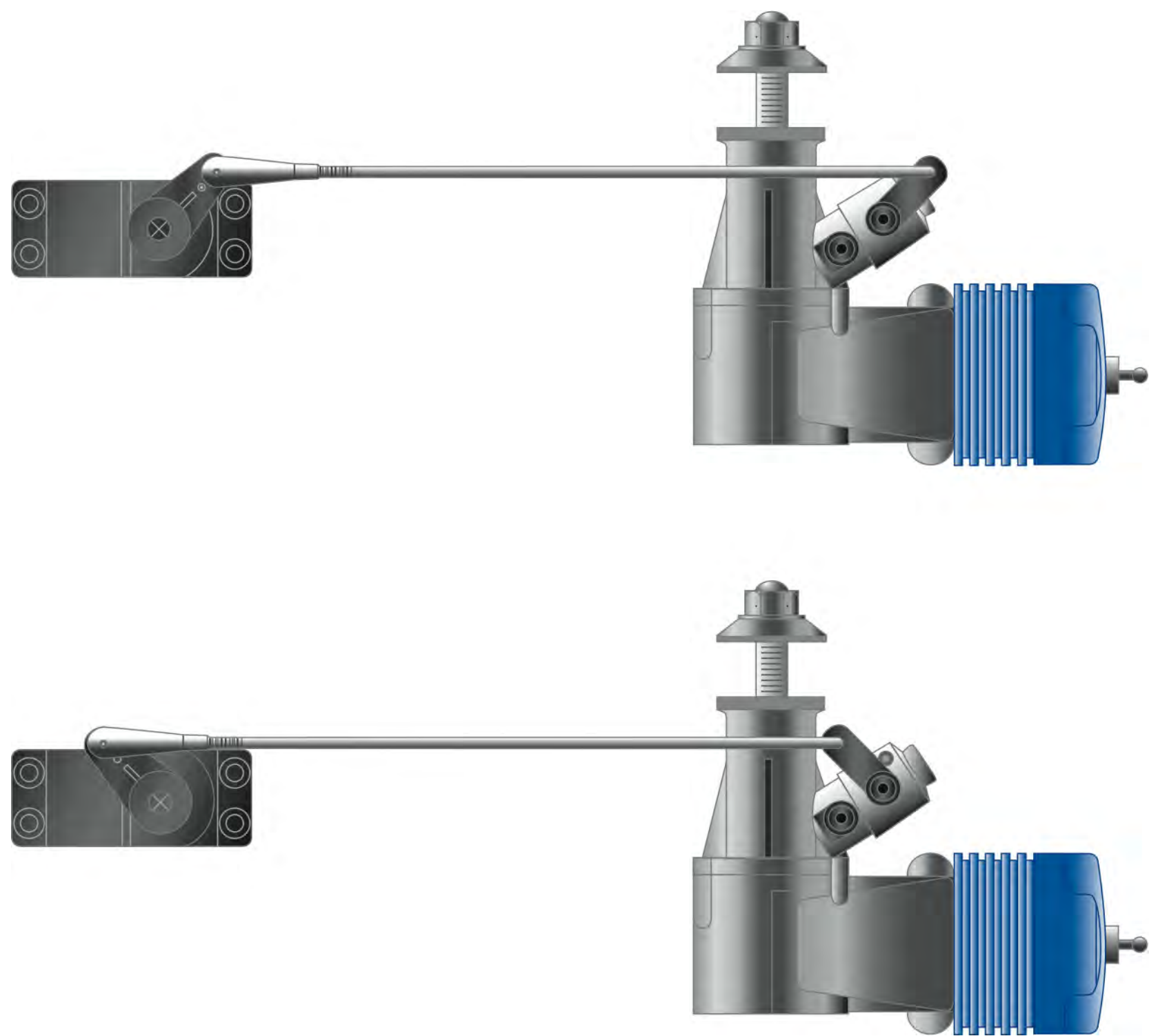
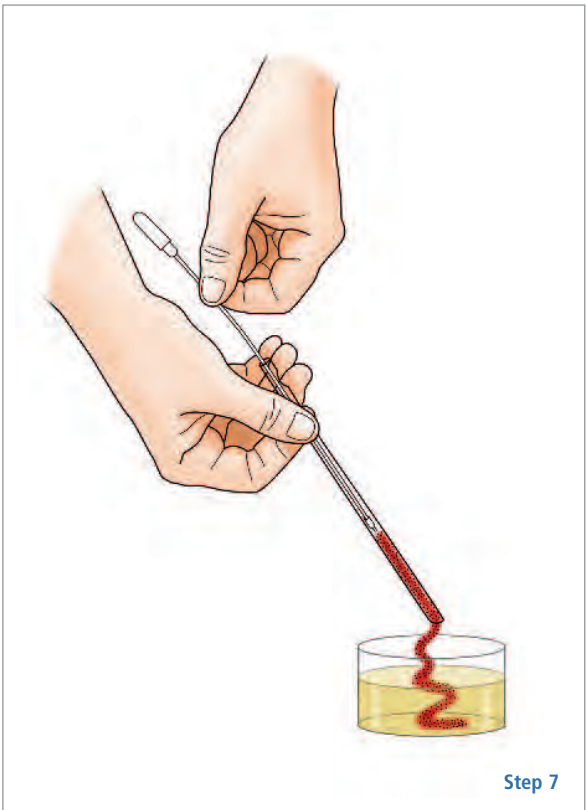
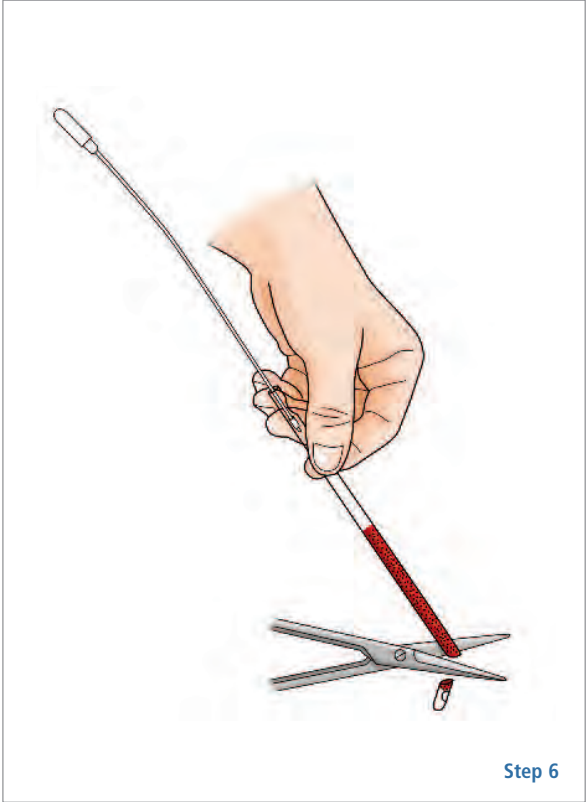
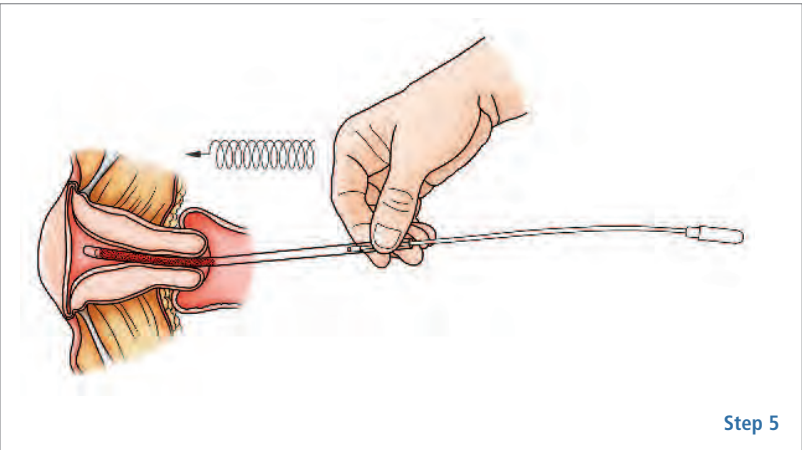
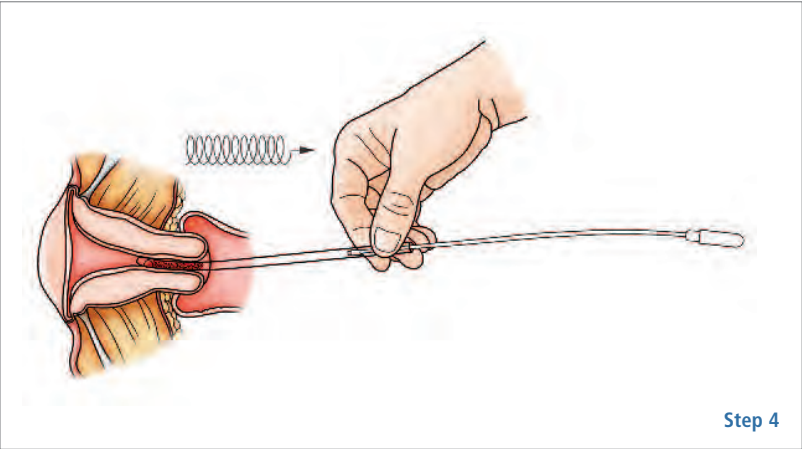
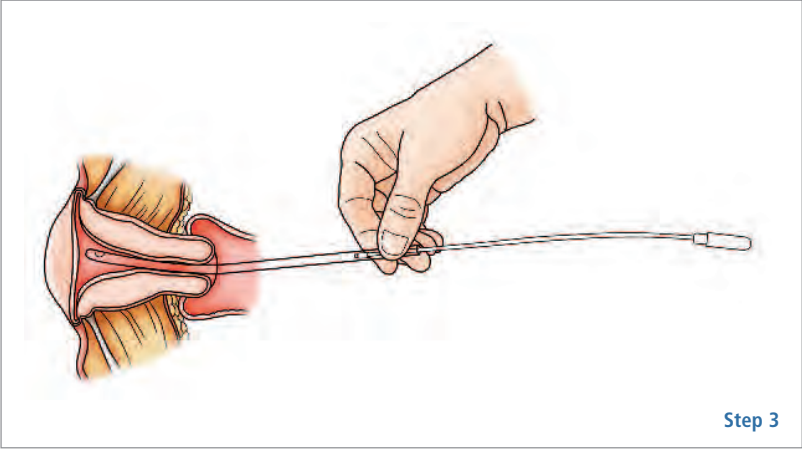
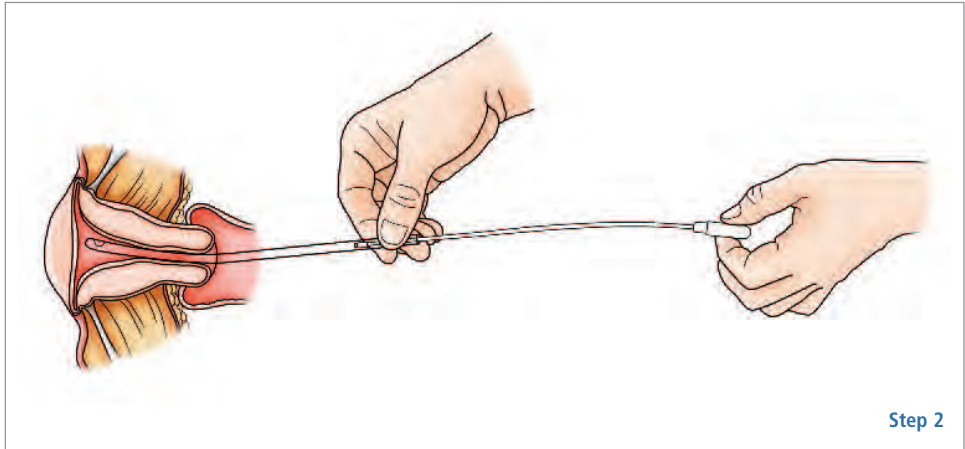
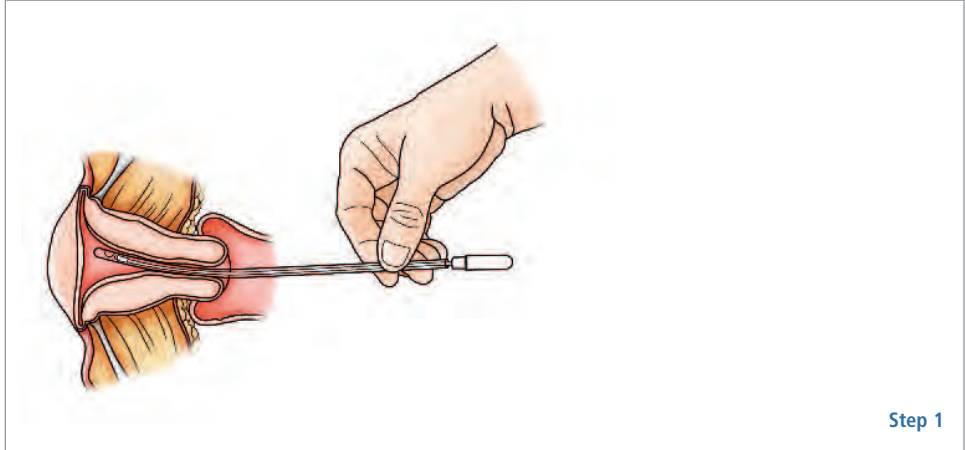


ILLUSTRATION
Various Clients



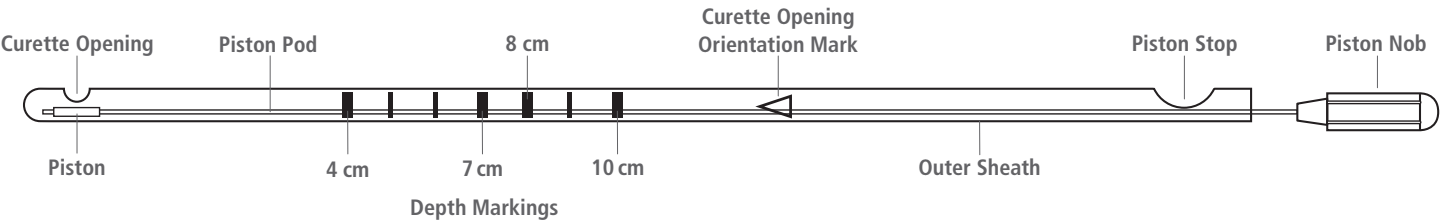
TECHNICAL ILLUSTRATION
Client: Air Age Magazine

Pipelle® Usage Step-by-Step



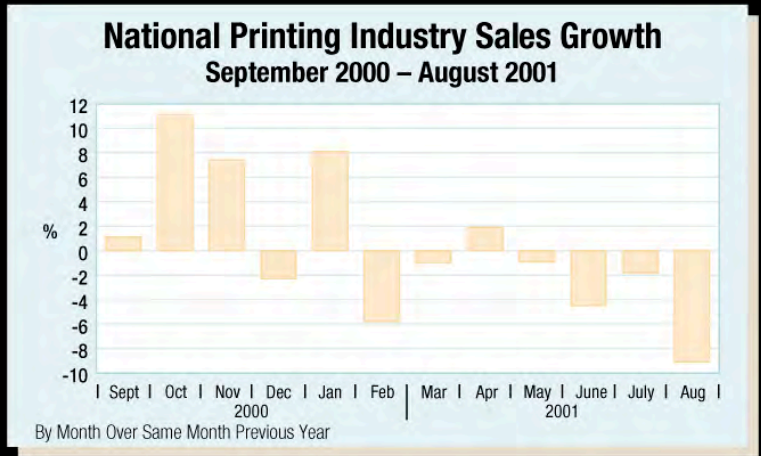
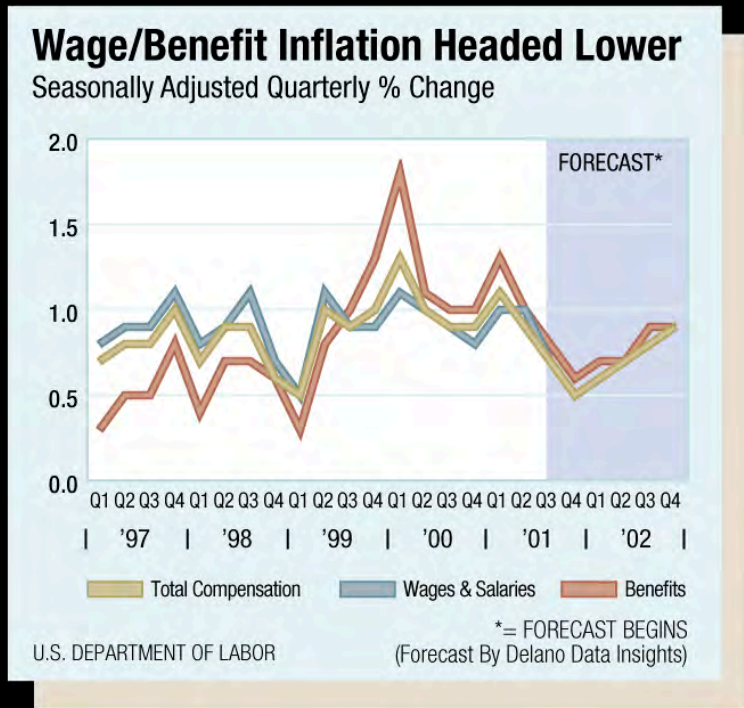
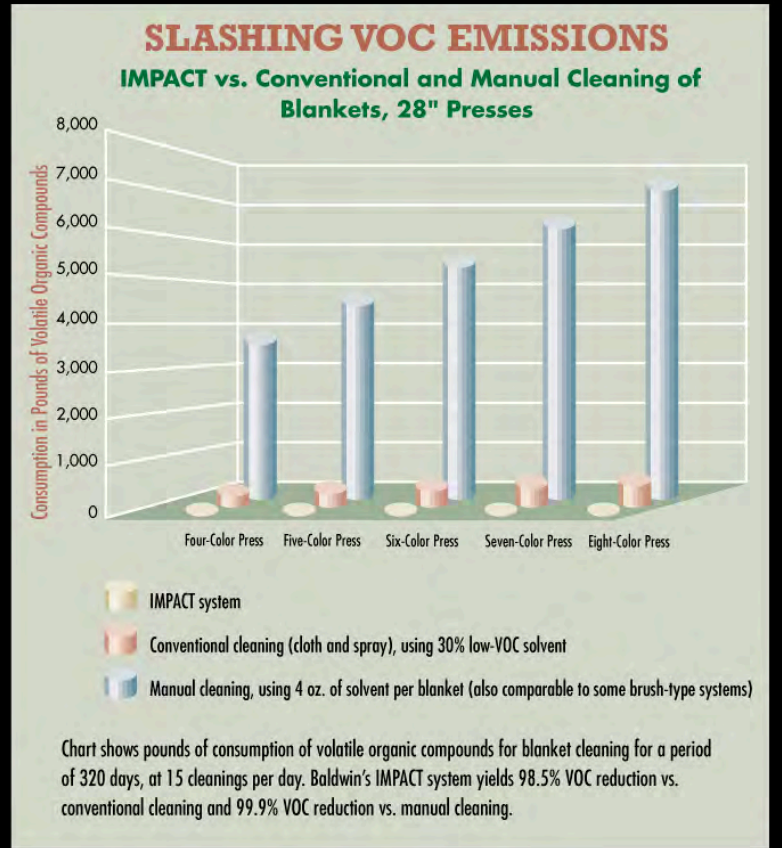
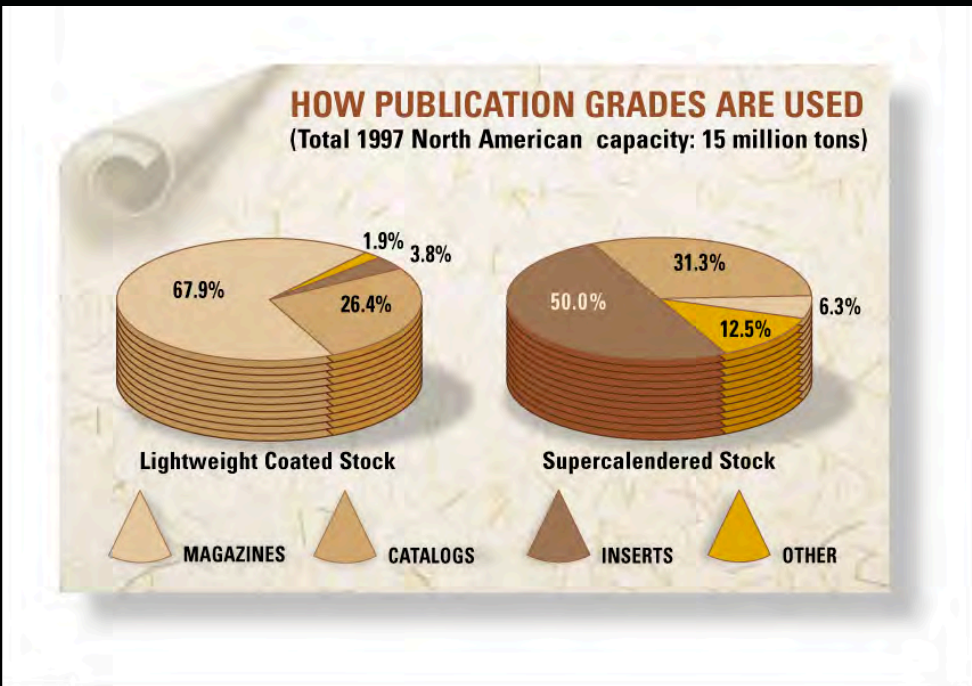
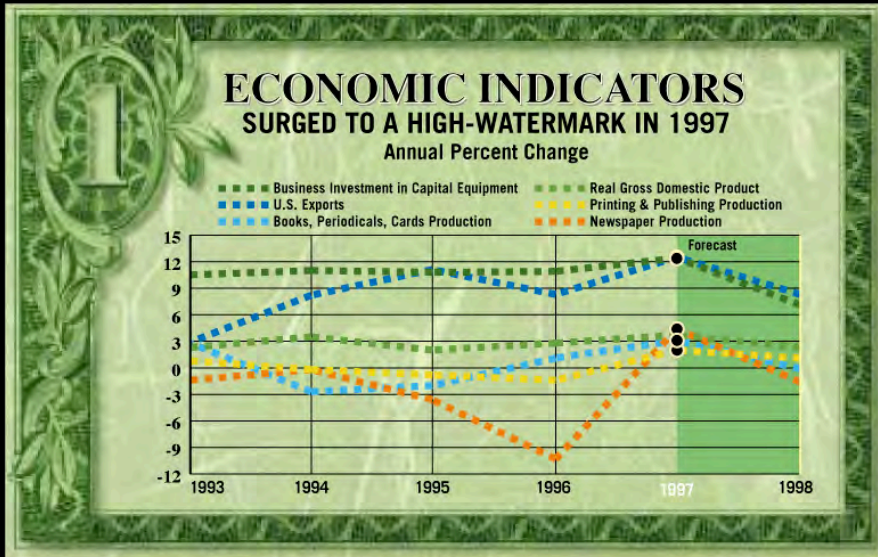
Description

The Pipelle® is a single-use, sterile, disposable, suction curette for obtaining a histologic biopsy of the uterine mucosal lining or sample extraction of uterine menstrual content for microscopic examination or culturing. The device consists of a clear, flexible, polypropylene sheath that is 26.5 cm (overall) 23.5 cm (effective) length with a 3.1 mm OD (Outside Diameter) and a 2.6 mm ID (Internal Diameter).



The sheath is marked with colored, graduated markings from 4 cm to 10 cm, distance from the distal tip of the sheath to indicate the depth of insertion of the sheath into the uterus during use (see diagram left).

TECHNICAL ILLUSTRATION AND GRAPHIC DESIGN
Client: Cooper Surgical



INFORMATION GRAPHICS
Various Clients