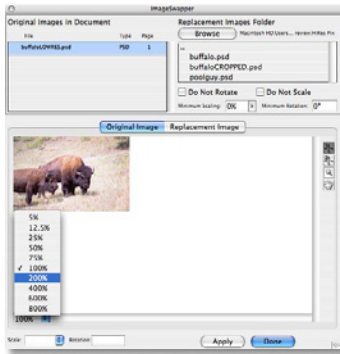


Figure 1: You can zoom in on the image previews to see details.



choosing a magnification amount from the pull-down menu. This allows you to see great detail in your image, which comes in handy for the next step.

ImageSwapper has one feature that takes the product beyond a mere image replacement tool: reference points. Once you choose two easily identifiable reference points on your original image, and the same two points on the replacement image, ImageSwapper can manipulate the replacement image to match the original (Figure 2). The plug-in knows how far to rotate and how much scaling

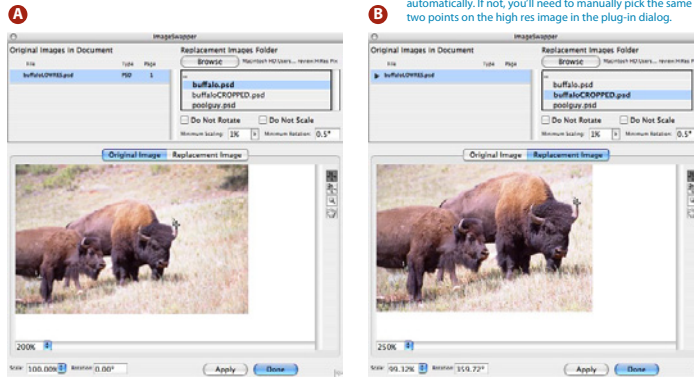


Figure 2: Choose the same two reference points on the Original Image (A) and Replacement Image (B). In the sample, I've chosen the little buffalo's "armpit" and the tip of the bigger one's horn. If your high-res image is the same size as the low-res one, the reference points will line up automatically. If not, you'll need to manually pick the same two points on the high res image in the plug-in dialog.

to apply to the replaced image by comparing the placement of each set of reference points. Brilliant! If you're like me, you're thinking about those jittery days when you get by on caffeine and sugar and wondering how accurate you need to be with those reference points. ImageSwapper has that covered: You can enter minimum rotation and scaling amounts that must be reached before it applies any rotation or scaling to the new image. Setting minimum scaling to 1 percent and minimum rotation to .5 degrees accounted for my caffeine-induced shakes. ImageSwapper also gives you the option to not rotate or scale a replacement image. This

comes in handy if, say, you've placed a low-res image with a bit of rotation (perhaps a crooked scan rotated slightly to compensate). When you replace that image with a very straight, very accurate high-res image that doesn't need rotating, you can select the Do Not Rotate option. Once I finished entering my image settings, I took what I thought was the next logical step: I clicked the Done button. Unfortunately, that cleared my settings, forcing me to start over. The ImageSwapper dialog works in "modeless" fashion, which means there isn't a live preview of the results of your image swap-out. Instead, you're supposed to click Apply

to apply your settings, then click Done to finalize those changes and return to your document. Leaving the Info palette open and turning on High Quality Display beforehand made it easier to see my results as I worked. If something doesn't look right, fixing the problem is as easy as choosing Undo. Just remember: Don't choose Done until you really are.

The Bottom Line
ImageSwapper's interface is a little bland for a designer's eye, but it is functional and easy to navigate. While the interface isn't always intuitive, the eight-page User Guide covers the features in enough detail to properly explain each one's usage and gives you a clear understanding of the values you'll want to enter. The gold star on ImageSwapper's report card is its use of two reference points as the basis for image manipulation. If you regularly replace low-res images with high-res images that are identical except for resolution, using the Replace feature in the InDesign Links palette makes more sense than buying ImageSwapper. However, if changes need to be made to scaling, rotation, or position so that the new images are placed exactly as the client approved them, this plug-in can be quite the timesaver.

Erica Gamet is co-owner of Digital Dimensions and an InDesign trainer with more than 18 years' experience in the prepress trenches. She has contributed to InDesign Magazine and Design Tools Monthly.

HVC Color Composer
Master Colors
www.master-colors.com
\$49 Standard, \$129 Professional
Rating: ★★★★★

By BRIAN LAWLER

InDesign's Swatches palette descends from PageMaker, and as such, it's a little rusty. The process of creating and naming colors is clumsy and overly complex. With so many other controls tightly integrated, why aren't the color pickers in the Creative Suite applications more unified? I long to enter values using the same controls I use in Photoshop. For that matter, why don't Adobe apps share a better way to specify colors—one that would let me select colors the way I chose crayons as a child? Until Adobe comes through, we've got Master Colors and its HVC Color Composer plug-ins for InDesign and Photoshop. Based on a method for identifying colors devised by Albert H. Munsell (Figure 1), the HVC Color Composer plug-ins provides a method for selecting colors based on their color (hue), intensity (value), and its saturation (chroma). Since Munsell worked entirely with reflective colors, his notation system is particularly well-suited to graphic designers, creative artists, and printers, all of whom benefit from a color palette based on pigments. (For more about Munsell and his color system, see the online sidebar at creativepro.com.)

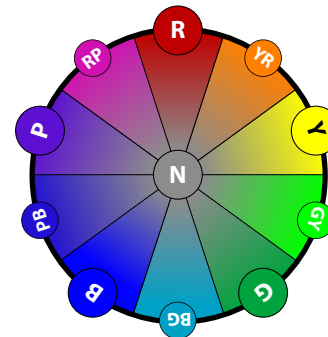


Figure 1: Munsell's color identification system began with colors arranged in a circle with five primary and five secondary spokes. He then subdivided the ten into ever-smaller divisions. Any opposing (complementary) pair of colors, if mixed, creates a neutral hue.

The HVC Color Composer now brings this system to InDesign CS and CS2 on Macs running OS X.

How It Works
Once you install the HVC Color Composer Professional plug-in, it adds its own palette in InDesign (Figure 2). From there, you can choose between a mathematical HVC model or the Munsell notation. You can also choose colors using the more familiar RGB, CMYK, Lab, and HSB spaces in the same palette. The sliders control color in the HVC model. Once you select a color, you can add it to InDesign's Swatches palette using the pop-out menu. Double-click on the foreground or

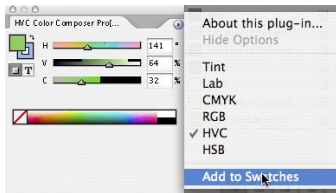


Figure 2: The HVC Color Composer Professional palette in InDesign.

background colors to open the comprehensive HVC Color Composer dialog box (Figure 3).

HVC Color Composer also lets you select colors based on the contrast of a color relative to another color (Munsell's method). You set color contrast values in the Color Composer Dialog Box and then the plug-in builds a palette of colors. The resulting complementary, adjacent, and contrasting color palettes are not only logical, but handsome (Figure 4).

Color Composer's elegant palettes give life to the HVC color space, showing how the different hues are composed of different amounts of chroma. For example, in Figure 3 you can see that yellow has the greatest range of chroma values. Other colors, especially the blues and purples, have significantly less.

Though it is possible to choose an out-of-gamut color using the HVC Color Composer, the plug-in's

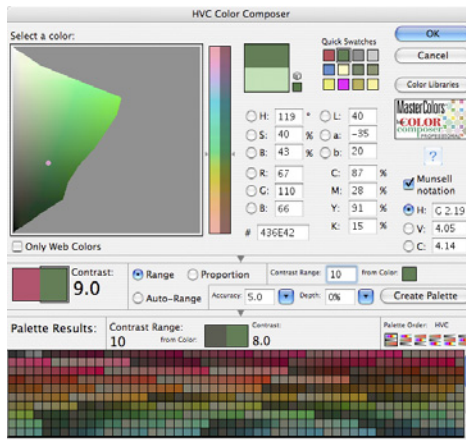


Figure 3: The HVC Color Composer dialog box.



Figure 4: I created this color palette in ColorComposer.

out-of-gamut warning tells you that while the color you've chosen may exist in a theoretical world, it doesn't exist in the world of pigmented colors (Figure 5).

It's All About Contrast

When Munsell developed his system of color annotation, he worked with the contrast between colors and values, adjusting his system so that an equal movement in any direction from a chosen color would result in the same apparent contrast difference in any other direction. A three-unit movement in Hue was equal in contrast to a three-unit movement in Value. Using this same method, the HVC Color Composer lets you enter values in Contrast numbers to compare colors and create palettes (Figure 6).

It's delightful how well this works. Selecting a contrast value of ten will generate a palette of all hues, values, and chromas within ten contrast units in each direction.

You can generate broader palettes with a seemingly

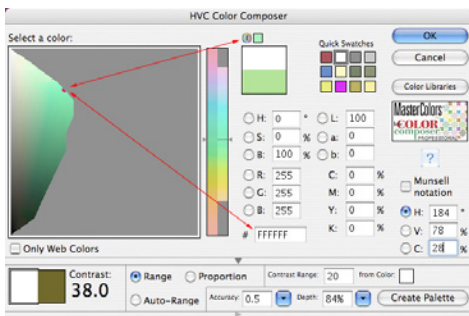


Figure 5 (left): In this example, I chose a color that's slightly out-of-gamut on the chart. The result is that HVC Color Composer makes the color white, and marks it as out-of-gamut (see arrows). By clicking on the small green square, the color will jump into gamut at the closest valid point on the HVC scale.

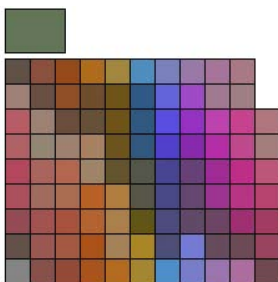


Figure 6 (lower left): I created this palette of colors by selecting an asparagus color, upper-left, and building a palette with a contrast value of 10. A Depth setting of 0 limited the palette to only those colors closest to the 10-Contrast value set. Imagine a box of crayons in these colors!

endless selection of colors, and an amazing range of values within those colors. Just note that when not constrained by its

Accuracy and Depth controls, the palettes create too many possibilities. I find it's easier to make a palette with only (only!) a few hundred colors, and then work with that palette. The Accuracy control sets the mathematical precision of the contrast value selection (thus limiting the number of colors selected), and the Depth setting controls the total number of colors that will be included in the palette created. The Depth scale is 0-100. When set to 100, you get every possible color. A setting of 50 delivers half of the possible colors, and 0 delivers the fewest colors in the resulting palette.

A Universal Swatches Palette (Sort Of)

After your palette is made, you can export the colors as a color swatches file (identifiable by its

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FontExpert 2006 ver 8.0
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with

Missing Fonts Loader Plug-In
for Adobe InDesign CS2

Activates missing fonts automatically

Price \$59, including the plug-in.
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.ase suffix) that anyone can import into any of the Creative Suite programs. To use the palette in apps outside of the Creative Suite, you'll have to follow this roundabout path: open the .ase file in Illustrator, build a small document and save it as an .eps file, then place that .eps file in the non-Adobe application.

Printing with HVC Color Composer

Casey George, digital department manager for Great Western Packaging in Van Nuys, California, puts a dollar value on the use of the Master Colors plug-ins. George's company prints package labels for consumer products. His firm prints roughly 30,000 projects every year on three six-color Komori presses. He works with ad agencies, creative firms, and independent graphic designers who often send files with the unprintable RGB colors that are all too easy to choose in most software. George steers those clients to the HVC Color Composer plug-in.

Says George, "When they use HVC Color Composer, they choose colors that I can match. Then I can deliver printing that is more acceptable more often. It saves time—and that saves money."

Learning To Use HVC Color Composer

There's no denying that HVC Color Composer is a complex piece of software. That's why I think its best

feature (beyond the plug-in itself) is the extraordinary tutorial material on the Master Colors' Web site. The online color course takes you through the concepts of HVC color, the application of color contrast, and the use of the software. All of the tutorials are also available by clicking on the question mark in the color picker once you've installed the plug-in.

I recommend taking the six-part online course in HVC color. Before I went through it, I thought HVC Color Composer was just another color picker. Then I found myself musing over colors, their values and contrasts. Hours later, I really understood the concepts begun by Albert Munsell more than a hundred years ago. After a few weeks with HVC Color Composer, I actually think in HVC colors. It's more intuitive than other color spaces, and the results are really beautiful. This one is a keeper!

■ **Brian Lawler** is a creativepro.com contributing editor and an Assistant Professor of Graphic Communication at Cal Poly, San Luis Obispo, and author of the *Adobe Print Publishing Guide*.

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InBrief: Helpful Products

Quick Takes on Helpful Products

By JEFF GAMET

It's hard to focus on work when spring is in the air, so this month we'll introduce you to a few tools that manage the tedious process of importing and exporting data for you. We'll also dip into the world of fonts, and since all work and no play is no way to spend this season, we'll look at design-oriented gear to spruce up your studio or office.

BatchXSLT for InDesign

ePaperArchives, €390

www.aiedv.ch

Speed and efficiency are critical in the news industry, especially when you're transitioning the print version of a newspaper to its online counterpart. BatchXSLT for InDesign streamlines that process by converting InDesign Interchange format documents into XML without requiring complex pre-conversion configuration.

It also converts EPS and TIFF files to JPEG, merges frames into article groups, creates CSS to match the original InDesign document styles, and can display XML in ePaper format or as an XML tree in your Web browser.

Graphic Inspector

Zevrix Solutions, \$24.95

www.zevrix.com

Ensuring that the graphics in your InDesign projects comply with the final output requirements isn't always an easy task, especially if those specifications change from job to job. Graphic Inspector helps curtail image-related surprises by catching potential problems before graphics find their way into your files. This Mac-only application can analyze folders filled with raster and vector graphics and report back with vital data, including name, kind, color mode, resolution, color profile, EXIF data, fonts, and more. It also



Above: Printer's Wall Clock

includes customizable presets so you can set alerts for specific file attributes or project-related problems.

Printer's Wall Clock

CafePress.com, \$13.99

www.cafepress.com/watch_out.52561818

Spring is a great time to brighten up the office or studio, so why not add a bit of color with a new clock? The Printer's Wall Clock alternates between cyan, magenta, yellow, and black at each five-minute mark. This 10-inch timepiece is battery powered, so you can tell when it's break time even if the power goes out.