

# Skowhegan, Maine

## Branding Report





## the **brand** statement

### We Are Skowhegan, Maine . . .

Our name is a Native American term for “a Place to Watch” as the Abenaki beckoned their people to come here for its abundant fish and wildlife.

We are tied to our land – We have always been a center of agriculture where people have gathered each year for nearly two centuries at the Nation’s Oldest State Fair. Today, we look to the land in innovative ways. Whether it is hydroponic tomatoes or a reinvented grist mill, our history of agriculture is not mere legacy but a way to chart our future.

We are tied to our river – the great Kennebec. It was the lifeline of our early industry and the source of power that made us one of the first electric communities in America. Today, we return to this great river with a bold vision to once again make the Kennebec a center of commerce and a place of pride for our citizens.

We are tied to our community – never content to rest, we are an industrious people in an authentic place where hard work reaps rewards. We elected the first female Senator in the nation who stood up for common sense in a time of harsh rhetoric. We continue to work and strive to make this place, Skowhegan, Maine . . . a place to watch.



## What does community branding mean? How does community branding differ from the branding of products and services?

One helpful way to understand the concept of community branding is to first understand traditional branding from the perspective of three successful brands: Starbucks, Nike and Apple Computing. Scott Bedbury, creator of the Starbucks brand, defines a brand as a collection of perceptions in the consumer's mind.

For example, when you hear the word Starbucks, what immediately comes to mind? The aroma of coffee? A comfortable atmosphere? A round green logo with a mermaid? A friendly barista? Or perhaps something entirely different, like, "You want me to pay \$4.50 for a cup of coffee?!" The point is, a brand name summons all of your past experiences with the product or service and forms an instant opinion.



**SKOWHEGAN**  
M A I N E



**SKOWHEGAN**  
M A I N E



Branding and marketing has to do with both the promises and experiences made by using the available products and services. Starbucks promises to provide that “third place” of social interaction apart from the two most common places - work and home. Nike promises to provide athletes with the equipment, accessories and clothes necessary to reach their athletic goals. And Apple promises to deliver a seamless, user-friendly experience with technology by reducing complicated devices to their simplest forms.

But a promise is hollow unless it produces a positive experience. While there are certainly exceptions, most



customer satisfaction surveys would reveal that these three companies have done a great job delivering on their promises and have garnered very faithful followings. The real magic of branding is the reaction of individuals when they see the green mermaid of Starbucks, the Nike swoosh, or the silhouetted fruit of Apple. These logos achieve the status of universally recognized icons and evoke feelings in people about the experiences each company promises.

Although no mermaid will greet you at Starbucks, no swoosh sign can be purchased at a Nike store, and fresh fruit is not for sale at an Apple store, these icons have achieved an identity or “brand” that represents many positive experiences made possible by using the products and services of these companies. As such, these brands have become the dynamic expressions or essence of each company.



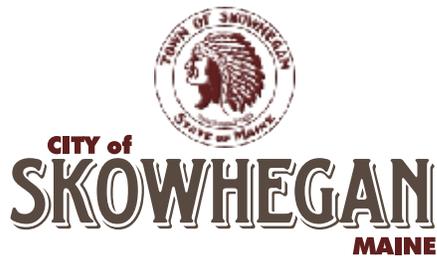
### Community Branding: Urban vs. Rural

This same approach applies to branding communities, whether urban or rural. Opinions are formed based on your experiences with the places, people and cultural offerings of a community. The goal of the branding and marketing campaign is to re-tell these positive experiences to a broader audience in a compelling way while diminishing the negative experiences without being dishonest. Hopefully, the negatives will eventually be turned to positives. Our communities must be branded in such a way that the people, places and events become dynamic and evoke positive feelings about the potential experiences with them.

We must be aware of the tendency to reduce all the potential experiences into a single identity that features only one aspect of the community. While there is nothing wrong with featuring a single icon, a good branding and marketing system must encompass multiple interpretations of an ever-expanding opportunity of positive experiences within the community.

Consider the potential pitfalls if Starbucks changed its logo to a coffee cup, Nike's swoosh became a shoe, or Apple replaced its logo with an iPhone. While all of these new logos are examples of company products, they fail to capture, or represent, the full range of their products and services (Read: promises and experiences).





Similarly, our rural communities must be branded in such a way that they represent a full range of cultural offerings and positive experiences. However, there are clear differences between the branding of commercial goods and services and branding our communities. We must understand our rural communities as “assets,” “resources,” “destinations,” and “cultural offerings” rather than mere products or services. Each rural community is different, and the list will change based on its unique offerings.

So how is this done in a practical way? In our experience with hundreds of communities, most of which are

primarily “rural” in nature, we have discovered the following guiding principles:

## General Recommendations

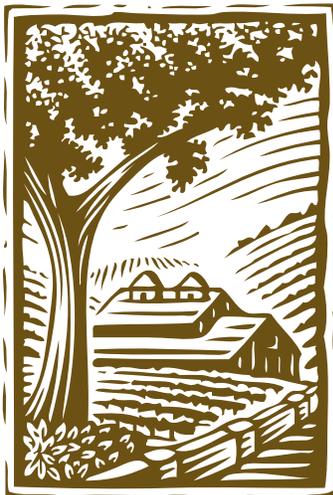
**Understand the Place.** There is no substitute for thoroughly understanding a place prior to branding. A simple tour or interview will not suffice. Countless hours must be spent researching - touring the area and visiting the obvious sites as well as the off-the-beaten-path locations. Talk to numerous individuals (in groups and one-on-one), dine in local restaurants, listen to local music, smell the smells, walk the streets, and essentially immerse oneself in the local culture. Only then can one truly understand a community.

**Redefine what constitutes an Asset.** When considering rural areas, we must dismiss our usual list of what constitutes an “asset.” What works in an urban area might not apply in a rural area. Frankly, sometimes one must look a bit harder for the compelling and unique story. Hard work and an open mind will almost always uncover the intriguing “unknowns:” the beautiful edifice, the remarkable history, the fascinating rumor, the mesmerizing song, the amazing meal, the comical character, the famous son or daughter, etc. Individually, these “assets” might not rival a single attraction in an urban area, but taken as a whole, they weave an authentic, cultural tapestry that tells the real story.



## brand extension

Brand extension is very important in helping the identity to take hold and begin to capture the real impact. Below, we are showing how you can use fonts, color palettes, and graphics to connect events, resources, and organizations.



SKOWHEGAN  
**FARMERS**  
**MARKET**



SKOWHEGAN  
**FARMERS**  
**MARKET**





## The Importance of Street Banners

Street Banners- Banners are very popular and help to add color and movement to the lanes of travel, acting as a speed control. They too can be color coded by district and can promote local events as well as promoting the brand. We recommend using vendors like Downtown Decorations, who produce products like the following: 100% solution dyed acrylic is our most recommended and used fabric. 100% acrylic has exceptional color brilliance, luxurious finish and fade resistance because it originates from colored acrylic fibers that are spun into yarn and then woven into fabric. The result is a superior

fabric of exceptional durability and color brilliance that is warranted for five years to remain serviceable, and will not fade, rot, or mildew.

Special formulated inks are printed and fused into our acrylic banner fabrics with a proprietary high temperature process, and remain pliable and color fast through the lifetime of the banner. The combination of fused thermal inks and 100% acrylic fabric give exceptional serviceability and value to our banners.

Banner finish features are as follows:

Side hems are double rolled and double lock stitched reducing wear on banner edges from wind stress.

Top and bottom rod pockets are constructed with fabric across the entire width of the pocket, secured with double-lock stitching and back stitching in areas of stress.

Brass-Spurred grommets are in all four corners locking the hem and providing maximum security at banner stress points, also allowing the banners to be reversed when reinstalling banners.



## wayfinding signage

The term “wayfinding” was first used in 1960 by architect Kevin Lynch in *The Image of the City*, where he referred to maps, street numbers, directional signs and other elements as “way-finding” devices. This narrow description may explain the current misunderstanding that wayfinding is essentially the same as “signage.”

The two terms are not synonymous. Signmakers deal with designing, fabricating and installing signs. However, wayfinding used to navigate unfamiliar environments, doesn’t rely exclusively on signs.

This distinction gained acceptance in the early ‘70s when researchers discovered that, to understand how people find their way, they first need to understand the underlying process. Architect and environmental psychologist Romedi Passini articulated spatial problem-solving in his books, *Wayfinding in Architecture* and *Wayfinding, People, Signs and Architecture*, which he co-authored with wayfinding planner Paul Arthur.

Passini and Arthur described wayfinding as a two-stage process during which people must solve a wide variety of problems in architectural and urban spaces that involve both “decision making” (formulating an action plan) and “decision executing” (implementing the plan).

People who find themselves in unfamiliar environments need to know where

they actually are in the complex, the layout of the complex, and the location of their destination in order to formulate their action plans. En route to their chosen destinations, people are helped or hindered prior to their visit, the building’s architecture and signage. The physical environment, including positive effect in how users perceive the wayfinding system—if it seems easy to use or not.

Faulty sign design can cause navigation problems in unfamiliar environments. Some signs lack “conspicuity,” or visibility, because lettering lacks legibility when viewed from a distance. Others contain inaccurate, ambiguous or unfamiliar messages; many are obscured by obstructions or contain reflective surfaces, which hinder comprehension. Consequently, many people don’t read signs—often it’s easier to ask for directions.

Because wayfinding problems aren’t confined to signs alone, they typically can’t be solved by adding more signs. Instead, such problems can be unraveled by designing an environment that identifies logical traffic patterns that enable people to move easily from one spot to another without confusion. Signs cannot be a panacea for poor architecture and illogical space planning.

### Four elements

Wayfinding needs are best resolved during initial planning stages through a collaborative effort by all design professionals—architects, designers and signmakers—to address a project’s total environmental communication. The primary

generator of environmental communication, architecture delineates spatial organization, destination



zones and information sequencing—factors that spell wayfinding’s success or failure. Effective architectural wayfinding clues, provided by roads, building layouts, corridors and lighting, furnish cognitive maps that allow people to quickly grasp the environment. To furnish architectural clues:

### Clearly identify arrival points.

Provide convenient parking and accessible walkways located adjacent to each public entry.

Locate information desks within each public entry visible from the front door.

Place elevator lobbies so they can be seen upon entering the building.

Use consistent lighting, floor coverings and architectural finishes in primary public corridor systems.

Situate memorable landmarks along corridors and at key decision points.

Design public waiting areas that are visually open to corridors.

Distinguish public from non-public corridors by using varied finishes, colors and lighting

Harmonize floor numbers between connecting buildings.

### Graphic communication

Graphics, such as signs, color coding, maps, banners, brochures and Websites, provide orientation, direction, identification and regulatory information. To achieve effective graphic communication:

Standardize names for all buildings, services and destinations, and display them consistently on all graphics applications.

Use easily understood “plain” language.

Size messages and signs appropriately for viewing distances.

Select letterforms and color combinations that comply with Americans with Disabilities Act (ADA) Accessibility Guidelines

Furnish generous spacing between letters, words and message lines.

Provide standardized “you are here” maps of the project that include an overall map of the complex and more detailed maps of specific areas.

Train attendants to mark individualized paths on hand-held maps for lost or disoriented visitors.

Place maps at all parking exits, building entrances and major interior decision points.

Orient maps with building layouts, such as denoting on maps that “up is ahead.”

Establish consistency in sign placements and graphics layouts.

Code areas by using color and memorable graphics.

Use established pictographs with words to facilitate comprehension of written messages.

Establish a floor numbering system that relates to a building’s main entry and indicate on directories which floors are above and below grade.

### Audible communication

Audible communication, as interpreted through verbal instructions, PA systems, elevator chimes and water fountains, plays an important role in wayfinding. Recognizing that 50% of the American population is functionally illiterate (according to a recent study published by the U.S. Department of Education) and that another 15% possess other perceptual or

cognitive impairments, audible communication fills an important role in any wayfinding solution. To establish effective audible communication:

Install audible sounds at signaled intersections to indicate safe times to cross the street.

At all public entries and information desks, provide attendants trained as professional greeters who are thoroughly familiar with the facility.

Furnish self-help telephones at all information desks.

Provide patient-transport personnel whose purpose is to guide visitors to their destinations.

Standardize names for all buildings, services and destinations, and use them consistently in verbal communication.

Equip elevators with audible chimes.

Position audible landmarks, such as water fountains, at waiting areas.

Employ audible signs to help locate information desks, elevators, rest rooms and other key destinations.

### Tactile communication

Tactile communication, achieved by raised letters, Braille, knurled door knobs and textured floor coverings assists all visitors, not only the disabled. To incorporate tactual devices into a wayfinding system:

Establish “shorelines” and “trails” between major destinations and information areas using materials having differing resiliency’s, such as concrete and carpet.

Install “rumble strips” at the landings of stairs and escalators.

Furnish knurled door knobs at all non-public doors.

Provide a raised star symbol on elevator control panels to indicated the ground floor.

Supply raised letters and Grade 2 Braille at elevators and on signs identifying permanent destinations.

Install interactive audio-tactile maps at public entrance lobbies.

Consistent clues

Architects, designers and signmakers must work together from the beginning of a project to create a total environmental statement that provides consistent clues. So, the next time a client asks for wayfinding signage, tell them that wayfinding is not signage—it’s more.





## shopping bags

There are countless reasons why you as an every day American should start to use a reusable bag. We have studied article after article, paper after paper, and blog after blog. Other than the fact that Re-  
usethisbag.com makes the coolest reusable bags around, you are now on the cutting edge of a unique  
Grassroots movement that is sweeping the nation! It is our belief that within five years over 90% of the  
country will be using a reusable grocery bag! Its time to wake up and smell the coffee we say!

Here are a few of our favorite facts in regards to why we are urging you to make the very important  
choice to put down your paper and plastic and protect your Earth today! It isn't too late. In fact, we  
are just getting started!



A Plastic bag takes 450 years to biodegrade. Imagine 10 billion of them!

The production of Paper bags causes 70% more pollution than Plastic.

When Plastic "photo degrades" it ends up in our oceans. Incidentally, it ap-  
pears much like a plankton, and is then consumed by fish. Fish eat it, and it  
winds up on your dinner table. YUCK!!!

The recipe for making paper bags starts with 1 part pulp, 400 parts WA-  
TER. What a waste of water!The recycling of plastic emits heavy metals  
into the air causing extreme air pollution

An average person will use over 350 bags in a single year!

In New York City, one less grocery bag per person would reduce waste by  
five million pounds and save \$250,000 in disposal costs!

In 1999 more than 14 million trees were cut down to produce 10 billion  
paper bags that were used by Americans that year!

The facts are staggering and we could go on and on as to why it is so  
imperative that you stop using paper and plastic now.



## brochures & collateral

Shopping and Dining Guides are very important to educating visitors and locals about what is available in a community. These publications are out of date as soon as they are printed, so supplement them on the website and set an annual print schedule for them.

### Show off your features

The best rack cards are visually persuasive. They incorporate large images of people enjoying attractions and amenities. Your choice of images depends on your business. A hotel could include images of a large luxury suite, the pool, the lounge and even friendly hotel staff helping travelers, for

example; while a restaurant could showcase their best dishes; and a theme park could display images of roller coasters, theater shows and water slides. From golf courses to museums and everything in between, it's important that your rack cards depict the sites and experiences visitors can expect up front.

### Keep it simple

Rack cards don't need a lot of text - a large, bold headline with a supporting tagline on the front and a short paragraph with five or six bulleted points on the back. Beyond that, stick to imagery. For most travelers, whether business or vacationers, the joy is in discovery, so leave enough open to the imagination to entice visitors.

### Use colors to stand out

Rack cards have heavy competition. There can be literally hundreds of other rack cards vying for your audience's eyes, so it's important that your rack cards stand out at first glance. One of the easiest ways to accomplish this is through the use of color. Study the venues that your rack cards will be distributed in and design your rack cards to contrast against what's already there. You can use colors in your headlines, images and as shapes on the top half of the front of your rack cards to grab and hold attention.

### Cater to your audience

It's equally important to consider who your target audience is. Are you catering to golfers? Business travelers? Vacationing families? Each one of these audiences is likely to respond to a different rack card design, so make sure your rack card designs cater to your audience.





SKOWHEGAN  
ANNUAL  
**MAPLE**  
FESTIVAL

Enjoy the first sweet taste of Spring this weekend by visiting a sugar shack in the Kennebec and Moose River Valleys Region of Maine. With warming temperatures, the sap is rising from the roots of the maple trees and is on its way to the branches. Taps are set up on maple trees to capture this natural process to make maple syrup. A sugar shack, also known as a sap house, is where you can see firsthand how 40 gallons of tree sap magically turns into 1 gallon of pure sweet maple syrup. Maple production is a growth industry, and maple syrup is undoubtedly Maine's most delicious natural resource. In the heart of the Kennebec and Moose River Valleys, lies Somerset County which produces more maple syrup than any other county in the United States. Maine's maple producers open up the doors of their sugar shacks on the fourth Sunday in March to celebrate what's known as Maine Maple Sunday. Most sugarhouses offer free tastings and live demonstrations on how syrup is produced from tap to table. Many offer a variety of other treats and activities, including syrup on pancakes or ice cream, sugar bush



## helpful hints

These ads are great to blow up poster size and put in the windows of empty downtown store fronts. Check prices out at Uprinting to know what to compare.



<http://www.uprinting.com>

## advertising the place

Telling Skowhegan's story is a huge step in developing community pride and creating a real sense of place. On the following pages will show examples of important messages for the community to convey.

These ads may never appear as for color full-page ads in Southern living, but the impact of simply blowing them up and placing them in store windows downtown to create a huge impact for local pride.





# A Place to Watch

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For more information of Skowhegan, go to [www.mainstreetskowhegan.org](http://www.mainstreetskowhegan.org).



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# Always in Season

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# A Fresh New Face

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## Perfect Style

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# Deck the Walls

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# Inspiring

Ri sectur voluptiam que nullupis sita qui consequam qui sitist latem. Uga. Equos rectia veliquae etur? Quid es numquis et qui optasperspel id etur, ne accus et, vent este recte doluptatium venihil luptaquo qui rectae necti officaborum seque sunde premquam idi audantem non re pre, non eat.

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# Signs of Change

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# A Place to Watch

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## Elevated Living

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## More to Explore

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# A Place to Watch

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# Run Deep

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## Our New Front Door

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## Star Gazing

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# Moose Watching

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# Watching Water

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# Watch for Change

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# Well Worn

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## Everyday Stroll

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# Riding High

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## Feeling Blue?

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## Balanced Fashion

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# Walk on Water.

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# Plenty of Sole.

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## It is Time to Run

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**RUN OF  
RIVER**  
SKOWHEGAN, MAINE

For more information of Skowhegan, go to [www.mainstreetskowhegan.org](http://www.mainstreetskowhegan.org).



## use your brand to build loyalty

Nurturing loyal locals is essential in creating a vibrant and sustainable downtown. Creating multiples levels that people can't connect with shopping in downtown, whether through a loyal local card that promotes coming downtown often, or printing shopping bags, which can also be used in a Brag Bag campaign.

### TOP TEN REASONS TO SHOP LOCAL

#### 1. Protect Local Character and Prosperity

Your Community is unlike any other city in the world. By choosing to support locally owned businesses, you help maintain your town's diversity and distinctive flavor.

#### 2. Community Well-Being

Locally owned businesses build strong neighborhoods by sustaining communities, linking neighbors, and by contributing more to local causes.

#### 3. Local Decision Making

Local ownership means that important decisions are made locally by people who live in the community and who will feel the impacts of those decisions.

#### 4. Keeping Dollars in the Local Economy

Your dollars spent in locally-owned businesses have three times the impact on your community as dollars spent at national chains. When shopping locally, you simultaneously create jobs, fund more city services through sales tax, invest in neighborhood improvement and promote community development.

#### 5. Job and Wages

Locally owned businesses create more jobs locally and, in some sectors, provide better wages and benefits than chains do.

#### 6. Entrepreneurship

Entrepreneurship fuels America's economic innovation and prosperity, and serves as a key means for families to move out of low-wage jobs and into the middle class.

#### 7. Public Benefits and Costs

Local stores in town centers require comparatively little infrastructure and make more efficient use of public services relative to big box stores and strip shopping malls.

#### 8. Environmental Sustainability

Local stores help to sustain vibrant, compact, walkable town centers-which in turn are essential to reducing sprawl, automobile use, habitat loss, and air and water pollution.

#### 9. Competition

A marketplace of tens of thousands of small businesses is the best way to ensure innovation and low prices over the long-term.

#### 10. Product Diversity

A multitude of small businesses, each selecting products based, not on a national sales plan, but on their own interests and the needs of their local customers, guarantees a much broader range of product choices.



## helpfulhints

All of the included graphic files might not work on your machine, but that does not mean that the file is corrupted or that there is something wrong with your machine. These files address all of the normal uses that a community implemented design would require. Always make sure to inform vendors that you have these different file formats available.

## Learn the File Types

**File Type** Adobe Illustrator File  
**Category** Vector Image Files  
**File Description** Vector image file created by Adobe Illustrator; composed of paths, or lines connected by points, instead of bitmap data; may include objects, color, and text; often referred to as an Illustrator drawing.

Illustrator documents can be opened with Photoshop, but the image will be rasterized, meaning it will be converted from a vector image to a bitmap.

### Program(s) that open ai files

**Mac OS** Adobe Illustrator, Acrobat, Reader  
Adobe Photoshop (rasterized)  
Apple Preview  
**Windows** Adobe Illustrator, Acrobat, Reader  
Adobe Photoshop (rasterized)



**File Type** JPEG Image File  
**Category** Raster Image Files  
**File Description** Compressed graphic format standardized by the JPEG (Joint Photographic Experts Group) group; commonly used for storing digital photos since the format supports up to 24-bit color; also a common format for publishing Web graphics; compressed using lossy compression, which may noticeably reduce the image quality if a high amount of compression is used.



**File Type** Encapsulated PostScript  
**Category** Vector Image Files  
**File Description** PostScript (.PS) file that may contain vector graphics, bitmap images, and text; includes an embedded preview image in bitmap format; often used for transferring between different operating systems.

### Program(s) that open eps files

**Mac OS** Apple Preview  
Adobe Illustrator, Acrobat, or Photoshop  
QuarkXpress  
**Windows** CoreIDRAW, Adobe Illustrator, Acrobat, or Photoshop, QuarkXpress



**File Type** Portable Document Format  
**Category** Page Layout Files

**File Description** Cross-platform document created by Adobe Acrobat or a program with the Acrobat plug-in; commonly used for e-mail attachments or for saving publications in a standard format for viewing on multiple computers; usually created from another document instead of from scratch.



May contain text, images, forms, annotations, outlines, and other data; preserves fonts and formatting electronically across multiple platforms; appears on the screen as it will when printed on paper. Google and other search engines now index PDF documents, which can be viewed in a Web browser using the free Adobe Reader plug-in.

Can also be created in Mac OS X by selecting "Print..." and choosing "Save as PDF" from the PDF drop-down menu instead of clicking "Print."

### Program(s) that open pdf files

**Mac OS** Adobe Reader to view (free)  
Adobe Acrobat to edit (commercial)  
Apple Preview  
**Windows** Adobe Reader to view (free)  
Adobe Acrobat to edit (commercial)  
Brava! Reader

**File Type** Graphical Interchange Format  
**Category** Raster Image Files

**File Description** Image file that may contain up to 256 indexed colors; color palette may be a pre-defined set of colors or may be adapted to the colors in the image; lossless format, meaning the clarity of the image is not compromised with GIF compression.

GIFs are common format for Web graphics, especially small images and images that contain text, such as navigation buttons; however, JPEG (.JPG) images are better for showing photos because they are not limited in the number of colors they can display.

GIF images can also be animated and saved as "animated GIFs," which are often used to display basic animations on websites; they may also include transparent pixels, which allow them to blend with different color backgrounds; however, pixels in a GIF image must be either fully transparent or fully opaque, so the transparency cannot be faded like a .PNG image.



## a little about colors

LEARN CMYK, RGB and PANTONE, nothing else matters!

CMYK - also called CYM or YMCK - is a subtractive color model used in color printing. A color model is a mathematical model for describing colors as tuples of numbers, usually 3-4 color components or values. CMYK stands for Cyan, Magenta, Yellow and Key (black), and the color model describes a formula for creating other colors by mixing pigments of these colors in varying amounts.

It is said that CMY mixture is subtractive (that is, magenta, cyan and yellow on a white background produces black). In CMYK model, magenta plus yellow produces red, cyan plus yellow makes green, and magenta plus cyan generates blue.

CMYK vs. RGB

CMYK, or four-color printing, generates a good final printout with excellent contrast. However, as the computer screen follows a RGB system, the color seen on the screen may be different from the one that comes in the final print. This is due to the differing palettes of CMYK and RGB. For example, the color (RGB, 0%, 0%, 100%), which is pure blue to human eye, is impossible to produce in CMYK. The nearest attainable color in CMYK is a dissimilar shade of purple. This disparity in conversion from RGB in the computer screen to CMYK reflects in the final print.

Black Ink and CMYK

Theoretically, and to an extent practically, black can be produced by mixing the magenta, cyan, and yellow - the subtractive primaries. But this is not suitable if we require a high quality print. To achieve higher quality, CMYK additionally uses black ink for coloring the print. In the following few lines, we'll see why black ink is being used over color combinations.

On closer analysis, it can be found that the mixing of magenta, cyan, and yellow does not produce black, but something nearer to black. Because of this, CMY is unsuitable for applications that need pure black.

Mixing of these three colors to produce black can raise a technical issue and this is the wetting of paper. Wetting of paper can cause serious problems in high speed printing where it is a prerequisite that the paper should become dry within a fraction of a second so as to prevent marking on the next page. Also, if the print is being made on low quality paper such as the newsprint, there is every chance of the paper being torn by the slightest of force being applied on it by the roller.

Black ink allows the printer to make considerable savings in terms of money as he/she only needs to pay for one type of ink rather than for three different colors. Further, black ink is cheaper than colored inks.

The quantity of black ink needed to substitute for the other colors varies with the technology used, the paper type and the nature of the ink. When black ink is combined with the other colors to increase the intensity, it is called as "blacker than black" or "rich black."

Conversion between CMYK and RGB

There is no solid rule by which one can convert CMYK to RGB and vice versa. This is because neither CMYK nor RGB is an absolute color space. Generally, while it is possible to effect an invertible transition between RGB and a subset of CMYK, the reverse process is not possible. That is, the conversion of a CMYK color to RGB, followed by the reverse conversion (that is from RGB to CMYK) may not result in the original CMYK color. Therefore, ideally, these conversions must not be used in any process where color matching is critical.

## helpful hints

The accuracy of color is critical in design. Because what you see on your monitor is never what will appear on a printed sheet, designers need a standardized color key.

It can be very frustrating to see the logo you worked hard to create look deep blue on the client's letterhead, blue-greenish on his business card, and light blue on his very expensive envelopes.

A way to prevent this is by using a standardized color matching system, such as the PANTONE MATCHING SYSTEM. Though PANTONE is not the only color standardization system, it is the most widely used and the one that most printers understand. Aside from being able to have consistency, PANTONE Colors allow you to use colors that cannot be mixed in CMYK



<http://www.pantone.com>

