

CARLOS SEGURA

BY PATRICK COYNE



A GOOD EXAMPLE OF THE DESIGN OFFICE of the future may be in Chicago on North Lake Shore Drive. Carlos Segura and his wife, Sun, run Segura, Inc., a creative communications firm producing design and advertising projects 100% digitally. Frequently, they produce the entire project on computers from concept through typesetting and photo color correction to stripping.

"Part of being a good art director is spacing type properly and paying attention to the details," Segura said. "The computer lets you do it visually and with more precision; I find that to be a plus. I think that design in general has improved greatly in the last five years because of computers. A lot of art directors are beginning to learn the beauty of typography because they can do it themselves."

Most of the work on the following pages could be classified as graphic design, but much of Segura's work experience came as an advertising art director for a number of Chicago agencies including Young & Rubicam, BBDO and Bayer Bess Vanderwarker.

Carlos started Segura, Inc. in 1990 to explore a fine art side in his work that he wasn't able to do at an agency, although 50% of his current work still comes as a free-lance advertising art director. In a growing sideline business, Segura acts as a consultant to advertising agencies by making recommendations on hardware and software and then training the creative department personnel to use the equipment.

"Usually the people who show up at the classes are the young kids who are still hungry and have that desire in their hearts to change the world," Carlos said. "Most of the older art directors figure 'Hey, I'm making money and I don't know computers, so why should I take the trouble to learn?'"

Although Segura bought a Mac SE for his own use, most of his early computer experience was on-the-job, while at BBDO and Bayer Bess. As Carlos became more proficient he experienced the same plight as many "resident experts."

"There's always this one guy in an agency who can draw well and everybody wants him to draw their comps," Carlos said. "The same thing was happening to me. I was the guy who knew computers. When there was a computer problem I was always asked to come and fix it. A lot of guys would throw their hands up in the air and say 'I just don't want to bother with this.' But when they had something they needed done they would come to me and that became an uncomfortable abuse of knowledge."

Graphic design used to be one of the least expensive busi-

T O O L B O X

HARDWARE

Macintosh IIfx with an Xceed Cache Card, 20MB of memory, an internal 200MB hard drive and a Radius 21" color monitor with a 24-bit card.

Macintosh IIsi with 8MB of memory, an internal 100MB hard drive and a 13" Apple color monitor.

Apple Laserwriter IINTX with 9MB of memory.

Abaton 24/96 Modem

Adara 600MB Cartridge Optical Drive

Two PLI Infinity 128MB Optical 3.5" Drives

Magic 44 SyQuest Cartridge Drive

Microtek 600ZX 600 DPI Color Scanner

SOFTWARE

Address Book Plus 2.0

Adobe Illustrator 3.2

Adobe Photoshop 2.0.1

Adobe Premiere 1.0

Adobe Streamline 2.0

Adobe Type Manager 2.0.1

Adobe Type Reunion 1.0.2

Clients & Profits 1.0.9

Excel 3.0

Font Harmony 1.3

Fontographer 3.3

Hypercard 2.1

Metamorphosis 2.03

Microphone II 3.0

Norton Utilities 2.0

Ofoto 1.0

Pixar Typestry 1.0

QuarkXPress 3.1

Sound Edit 2.0

Stratavision 3D 2.0.4

Stuff-it Deluxe 2.0.1

Suitcase II 2.1.1

Superclock 3.9.1

Typechart 1.5.1

Technology

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nesses to start. Today, the high cost of computer equipment can be a real barrier. Fortunately, Carlos acquired bits and pieces of equipment over time and had a workable system when he opened his doors.

"You never have the setup you want and you'll always out-grow what you have," he said. "Memory purchases have affected my time the most, particularly for the printer. But what really changed the way I work was when I got my optical cartridges. We've got some high resolution scans that are 100 to 200 MB each. With most of our work 100% digital, the amount of memory it takes up is incredible."

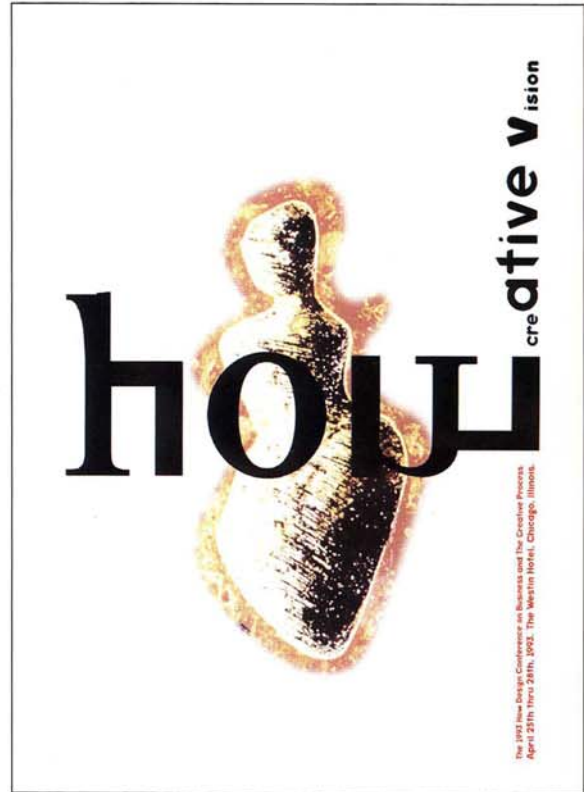
Rather than try to upgrade his equipment further, Segura has ordered a Quadra 950 with 32MB of memory.

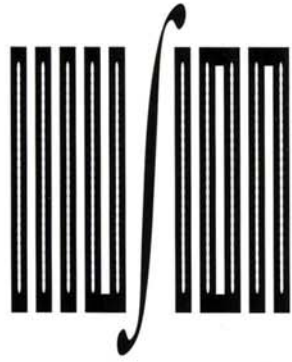
"It's cheaper to buy new," he said. "A design firm that I consult with was thinking of upgrading their Mac IICI to color and we figured it would actually be cheaper for them to buy a Quadra 950 than to upgrade their black and white Mac IICI. You'd have to get the memory cards, a new monitor; the differences in processing speed is worth the money alone.

"Keeping up with software upgrades tends to be extremely expensive," Carlos added. "There's no way you can bill it to the client. You literally end up re-buying the program every year-and-a-half. Particularly with Quark; they're the only company that charges you a yearly fee for technical support, which, in my opinion is outrageous. But you don't really have a choice, when software companies issue a new version, service bureaus don't service the previous version."

With the proliferation of hardware and software products available, Segura manages to control costs by deciding on the type of work he wants to do.

"When I first got into advertising I made the conscious decision of focusing on print instead of broadcast," he said. "Lately I've been trying to focus on whether I want to do advertising or design and I think I'm going to take that a step further and decide whether I want to be a designer for print communication or do I want to be a multimedia artist





Illusion



deni
a furniture store

E L E M E N T S

Unless noted, Carlos Segura was the art director and designer on all projects.

Left: Poster and brochure spreads created as part of a complete campaign for an upcoming *How* magazine conference. Scans were done on a Crossfield Magnalink scanner at resolution 12 and proofed on an Iris inkjet printer. Final film was output on an Agfa Select Set 7000 with pressmatch proofs. All retouching and special effects were done in Photoshop, the logo was produced in Illustrator and page makeup was done in Quark. Photonica, photography.

This page: The top three logos were part of a series of logos for Illusion, a new drink by Jim Beam Brands. Some of the logos were done in Superpaint, most in Illustrator and some by hand, then scanned, converted to PostScript with Adobe Streamline and cleaned up in Illustrator. Robinson & Maites, ad agency.

The Deni furniture logo was produced in Illustrator. Each letterform represents a piece of furniture.

Elements is a gift store that is planning to open a men's section that will include clothing. The logo type was created in Illustrator.

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TRAVEL SERVICE



on the computer. Right now I'm going to stay with print. The multimedia world is going through pretty bad growing pains right now. There are so many formats out there and they're all fighting to become the format of choice. Plus, there's an incredible learning curve for all those programs."

Segura has found it an educational experience explaining to clients that they should expect to pay him close to what it would cost to produce a project conventionally.

"I try to bill as close to conventional pricing as possible, because when we do a digital project, we're typesetting, we're keylining, we're doing the color separations and we're outputting the film. You've spent \$50,000 or \$60,000 on a system that allows you to do all that. Somehow you have to get that money back. If you bill it by the time, it works out."

Another problem Segura has encountered is that most clients with computers have learned something about design.

"I was in a meeting with a client who hired us to do their newsletter," Carlos said. "She brought in her secretary who said 'Well you know, if you try this...I tried that on my computer the other day and it looked kind of neat.' That's the problem we're dealing with now. What's happening in our industry is what happened in the early 1900s when people got a camera and automatically they were photographers. Now everybody with a computer is a designer."

When asked how the computer has changed his approach to creative problem solving, Carlos



Left: The Merchandise Mart in Chicago holds this event every year and wanted to give the show a more upscale look from previous years. (Additional examples of the project can be seen on page 119.) The logo and type were created in Illustrator using a combination of serif and sans serif faces. All the items were composed in Quark using photos manipulated in Photoshop. Geof Kern, photographer; Alan Gandelman/Rick Davis, writers; Gandelman Advertising, Inc., agency.

This page: Segura created the packaging for software programs Arthur Andersen supplies to larger clients for collecting pertinent tax information. When the year is up the disks are returned to Andersen for tax return preparation. The logo was created in Illustrator and the photography was manipulated in Photoshop. The elements were composed in Quark. Robinson & Maites, advertising agency.

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said he feels he's actually benefitted. "I never really did pencil sketching that much even before computers. I've always worked things out in my mind and then just done them. I feel that I'm a very organized person. I see design as organizing elements and the computer lets me do that very well.

"I think the computer has made me a better designer. When a printer used to talk to me about trapping I didn't pay much attention, now I appreciate what he was talking about.

"We're conditioned to step away from the trapping, color separation and modification issues because that's the way we used to do it. But the technology that's been offered to us today gives us the opportunity to push the envelope of what we can do. Five or ten years ago, an art director would have killed for a project with the budget to work on a Scitex or Paintbox system. Now it's sitting on your desk."

Desktop power may be changing the role of the designer but it's nothing like the impact on typographers, color separators and other prepress professionals. A good example of this happened to Carlos while dropping off plate-ready film to a printer.

"My sales rep told me, 'Carlos, you walked in the other day and plopped prestripped film and a Cromalin in front of this group of 50-year-old guys who've spent their life stripping negatives and they looked at each other and thought 'Jesus, I'm dead.' It was scary. What are these guys going to do? They're not going to learn the technology. They're going to be out of a job."

While not everyone is getting into computers and there will always be a need for what Carlos calls "analog art directors," it's obvious to him that computer-supported creative services will become an industry standard.

"I can't imagine any design company or advertising agency staying in the business without going into the computer world, because that's the way the world is going."

LuluBelle's is a restaurant that even makes its own ketchup. They serve nothing canned, so the newspaper ads needed to have a comfortable, old feel. Segura was given the assignment on Friday at 4 p.m. with a due date of Monday by 5 p.m. to the paper. He scanned and manipulated the three illustrations to create the eight required and imported them into Photoshop. The ads were composed in Quark and output as final film. Bruce Charles, writer; Mary Flock Lempa, illustrator.

WE'LL SET THE TABLE,
 — cook, serve, clear the dishes, wash & dry. —
otherwise, it's just like eating
AT home.



Remember the time when there was time to cook a good meal from scratch? Those days may be far and few between, but you can still enjoy home cooking. At LuluBelle's. Our secret recipe is no secret at all. We simply cook for you the way we'd cook for ourselves. We use only the finest ingredients. Nothing frozen. Nothing canned. Always fresh. And never any preservatives. Our eggs are all farm fresh AA Jumbo, prepared in pure butter. Our burgers are a full half-pound of 100% pure ground beef. Our marmalade, cheese cake, chili, apple sauce, cole slaw and mashed potatoes are all homemade. And not only is our orange juice freshly squeezed, it's free each morning with breakfast.

You'll find all of our specialties are truly special. Especially *Yia Yia's Chicken*, made fresh every day from our Grandmother's sixty-three year old recipe. We also proudly serve LuluBelle's French toast, Greek salad and Spanish omelette. And, we're so proud of our homemade chopped liver and onions, we can't help but give away a free plate to every dinner table. From start to finish, our family will take good care of your family. You'll find that besides our great food and our fair prices, you'll also love the atmosphere at LuluBelle's. Warm, friendly, relaxing. So do stop in for breakfast, lunch or dinner. We're open every day from 6am to 12 midnight. And we're conveniently located in Glenview. We promise you won't find a better home cooked meal. Unless, of course, you cook it yourself.

THE CLOSEST THING TO HOME COOKING. *LuluBelle's*

NEW UNDER NEW MANAGEMENT AT THE SAME CONVENIENT LOCATION: 9124 North Milwaukee Avenue • Glenview, Illinois 60025 • (708) 952-8822

UNFORTUNATELY,
 — the only trouble with home cooking is —
the trouble you have to go through
to cook it...



UNLESS YOU GO TO LULUBELLE'S.

Remember the time when there was time to cook a good meal from scratch? Those days may be far and few between, but you can still enjoy home cooking. At LuluBelle's. Our secret recipe is no secret at all. We simply cook for you the way we'd cook for ourselves. We use only the finest ingredients. Nothing frozen. Nothing canned. Always fresh. And never any preservatives. Our eggs are all farm fresh AA Jumbo, prepared in pure butter. Our burgers are a full half-pound of 100% pure ground beef. Our marmalade, cheese cake, chili, apple sauce, cole slaw and mashed potatoes are all homemade. And not only is our orange juice freshly squeezed, it's free each morning with breakfast.

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