

Clearly fearless

Clear magazine pushes the publishing envelope with the Adobe® Creative Suite 2, including Adobe InDesign® CS2



The first thing you notice about *Clear* magazine is its clear cover. You may remark on its daring exploration of different lands,

customs, tastes, and languages. You may also be surprised to learn that one issue of *Clear* was printed entirely on plastic, or that *Clear* is the first international fashion design magazine located in the Midwestern United States. *Clear* breaks new ground on several levels, including its own innovative graphic design with sophisticated type effects and eye-catching imagery that make it stand out from other fashion and design magazines. The technology *Clear* magazine uses to marry words, fonts, and imagery on its pages is the Adobe Creative Suite 2, including Adobe InDesign CS2 software.

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*Emin Kadi,
co-founder,
Clear*

“We switched over from QuarkXPress™ to Adobe InDesign, and it’s literally the best thing we’ve ever done,” says Emin Kadi, co-founder of *Clear* magazine. “It’s just incredible what we can do with InDesign CS2 from a creative standpoint. The software is friendly to use, and the sky’s the limit with InDesign CS2 as far as page layout.”

What began as the vision of co-founders Kadi and Ivana Kalafatic has grown into a stunning success. *Clear* magazine literally jumps off newsstand shelves—where 80% of its readers purchase the magazine. “It’s amazing and exciting to start a magazine out of thin air,” says Kalafatic. “Especially being located in Detroit and making it onto the international stage.”

New ideas, new media

Driven by its stunning content, design, and photography—created by Kadi, Kalafatic and the magazine’s design staff—*Clear* now has an international circulation of 100,000 in 26 countries including Canada, Italy, the United Kingdom, Germany, France, Sweden, Finland, Norway, Japan, Australia, and Mexico. Kadi and Kalafatic are creating their 20th issue, and have big plans for the future. They will continue featuring articles about luxury items, combined with exceptional photography and clean, eye-catching layouts. And, although the primary medium for *Clear* to date has been print, Kadi and Kalafatic plan to take *Clear* to new places and new media.

“*Clear* could be content on a cell phone, or a clear pocket on a pair of jeans,” says Kadi. “*Clear* is a palette for creativity and interaction that people can use to get excited, inspired, and hopefully elevated.”

Pushing the publishing envelope

Clear prints its own magazine from cover to cover and experiments with what Kalafatic deems off-the-wall elements. The plastic issue of *Clear* won two major international design awards and has become a hot collector’s item. “You couldn’t tear it. You could actually take it in the pool or in your bathtub with you,” says Kadi. “I actually met a famous designer because he was reading the magazine in his bathtub, just dunking it in the water, and he called us up and said ‘who are you guys?’”

Kalafatic and Kadi plan to create a second plastic



Daring design at *Clear* is boosted by integration among components of the Adobe Creative Suite 2. According to the *Clear* design team, Adobe software removes the barriers to creative exploration.



The inventor of magnetic paper approached *Clear* and asked the magazine to pioneer printing on his new magnetic medium. *Clear* created collectible artwork that was printed on the magnetic paper and could be torn out of the magazine and stuck to objects like refrigerators. Creativity extends to the magazine's beautiful, cutting-edge graphics and layouts created using the Adobe Creative Suite 2.

issue, because of the tremendous response to the first one, despite the fact that the first one was incredibly difficult to produce. "You can't really stack plastic too high," explains Kadi. "Otherwise, it does something called bricking, where you can't pull the pages apart. I remember our entire storage facility was full of these little stacks of *Clear* everywhere. It felt good. But it was also scary."

According to Kalafatic, the next plastic issue will incorporate more plasticized products produced by *Clear* and its partners. "There's a lot of leveraging of opportunity that we love to do for ourselves and for our partners and our friends, which is what we consider all of our advertisers," says Kalafatic.

Clear has been fearless in other ways as well. The print quality of the magazine goes beyond beautiful, verging on unbelievable. The magazine is printed using stochastic printing, a method in which extremely tiny dots of ink are randomly scattered across the printing surface, similar to the grain in photographic film. The technique produces rich color halftones with exquisite detail.

"The sheer creative joy of seeing each magazine issue come off the presses can't be overstated," says Kalafatic. "Each issue is like an animal or a child that we've created and nurtured."

Clear was also the first magazine to use magnetic paper. The inventor of the specialized paper approached the co-founders of *Clear* and asked them to pioneer printing on his new medium. *Clear* designers created collectible artwork that was printed on the magnetic paper and could be torn out of the magazine and stuck to objects like refrigerators.

Clearly the best software

With the motto, "Don't pollute the product" Kalafatic and Kadi are careful about who touches *Clear* from editorial, advertising, staffing, and design standpoints. They are also fanatical about having complete creative control over the end product. Design considerations are first and foremost, which is why the pair rely on the Adobe Creative Suite 2.

"We're always excited to see a beautiful form come to life on a page through the marriage of a word and a font," says Kalafatic. "Nothing compares to InDesign CS2 when it comes to creative control and tools for enabling us to achieve typographical finesse."

“*Clear* is a revolution in itself, but so is InDesign CS2. Clients come to our offices who’ve never used InDesign before. They sit down, start playing with InDesign CS2 and say ‘I can’t believe how easy this is to use, and how much it lets me explore and accomplish whatever I need to create.’”

Ivana Kalafatic, co-founder and editor, *Clear*



The *Clear* staff is passionate about innovative design, starting with the *clear* cover on every issue. Designers on staff can experiment creatively using built-in effects and typographical controls in InDesign CS2 to create stunning covers and spreads. For these reasons and more, issues of *Clear* are becoming collectors’ items.



Integration among components of the Adobe Creative Suite 2 is vital to the *Clear* design team as well, because it removes the barriers to creative exploration. Staff and design collaborators can move fluidly between vectors in Adobe Illustrator® CS2 and pixels in Adobe Photoshop® CS2, and combine elements seamlessly on magazine pages using InDesign CS2.

“With a computer and the Adobe Creative Suite 2, you can literally create anything you like,” says Kadi. “What Adobe has done for us with the Adobe Creative Suite 2 is revolutionary, because it allows us to create an entirely new form of art.”

Reliable output, more time for design

The Adobe Creative Suite 2 and Adobe Portable Document Format (PDF) are also crucial for prepress and production at *Clear* magazine. Staff preflights each issue of *Clear* using the built-in tools in InDesign CS2 to check for fonts, linked graphics, and other variables in the file. *Clear* then outputs the magazine layout directly from InDesign CS2 to Adobe PDF and posts the file to the magazine printer’s FTP server for downloading.

“Adobe PDF is the industry standard,” says Kadi. “It’s awesome when you can transfer a flattened high-res Adobe PDF via FTP at the last minute and go to press with it. It means we have more creative time, more reliable output, and we can work on *Clear* no matter where we happen to be in the world.”

Software for exploration

Kalafatic and Kadi continue to experiment and have plans for an issue created using 100% recycled materials. The pair also plans to work with their design staff to create a different page layout for a forthcoming issue to keep people interested and wondering what to expect from the innovative magazine.

“Adobe InDesign CS2 allows us to implement unimaginable concepts with the magazine,” says Kalafatic. “*Clear* is a revolution in itself, but so is InDesign CS2. Clients come to our offices who’ve never used InDesign before. They sit down, start playing with InDesign CS2 and say ‘I can’t believe how easy this is to use, and how much it lets me explore and accomplish whatever I need to create.’”

Company

Clear Magazine

Royal Oak, Michigan
www.clearmag.com

Challenge

- Create an environment, print or otherwise, for people to interact with
- Keep people guessing with new designs and materials
- Remove the barriers to creativity
- Leave more time for design
- Develop beautiful type effects
- Enable reliable preflighting and output

Solution

- Use the Adobe Creative Suite 2 and Adobe InDesign CS2 to optimize creativity of design and layout and easily combine design elements
- Output files directly to Adobe PDF for print output

Benefits

- Enabled exceptional design and typographical effects
- Removed barriers to creativity
- Helped ensure reliable output and left more time for design

Tool Kit

- The Adobe Creative Suite 2. Components used include:
 - Adobe Acrobat® Professional
 - Adobe Illustrator CS2
 - Adobe InDesign CS2
 - Adobe Photoshop CS2
- Apple Power Mac G4 and G5 and PowerBook computers running Mac OS X