



ADOBE STRIKES AT QUARK'S FOUND

A PALPABLE ELECTRICITY FILLED THE AIR AS I TOOK MY PLACE IN THE packed press section of the conference auditorium at Hynes Convention Center on the morning of March 2nd.

Clearly this audience had come prepared to be wowed by the formal introduction of Adobe *InDesign* by Adobe founders Chuck Geschke and John Warnock. Make no mistake about it: the big story at Seybold Boston (a blessing after two years of exile in New York) was the promised confrontation between the two powerhouses of desktop design, Adobe and Quark; Adobe with its much ballyhooed "Quark-killer", known only as K2, and Quark with...well, that's what this audience was waiting on. With rumours of a possible preview of *Quark 5* fuelling the anticipation, we all thought there might be a genuine showdown.

INDESIGN IS INYERFACE

Everywhere I turned, I was confronted by the Adobe juggernaut, from an IN-exhaustible supply of INsightful slogans, to INbuttons, INhandouts and even INfridge magnets and INchocolate bars — not to mention taxis gliding around the streets of Boston championing the catch phrase "Out with the Old, IN

with the New". No question, this was a well-oiled corporate machine.

True to California form, the Post-Script kingpins took the stage in their casual sweaters and open neck shirts, looking almost grandfatherly. The demonstration of *InDesign* (by ex-Montrealer Marc Eaman) was predictably impressive, despite a couple of potentially embarrassing PC crashes (Apple users take note: the Mac pe-



Adobe's John Warnock (left) and Chuck Geschke led a well-oiled machine.

PAINT APPLICATION

Right Hemisphere
360-738.7940

www.right-hemisphere.com

introductory price (online)
\$199 (US)

estimated street price
\$249 (US)

Right Hemisphere's Deep Paint lets Photoshop users create rich artistic effects

Right Hemisphere's Deep Paint is a 2-D paint system that offers dynamic 3D lighting and texture control for realistic and stunning effects. You can easily convert existing photos or illustrations into virtually any medium, including thickly-textured oils, bold acrylics, delicate watercolors and pearlescent pastels. A true Photoshop plug-in, Deep Paint is easy for Photoshop users to master; it offers a familiar interface and layering metaphor, and adopts Photoshop hot keys and

menus. Deep Paint fully supports the the latest Wacom Intuos tablets.

Deep Paint simulates the true textured and smudgy nature of paints and other artistic media, giving the digital artist complete control over the shininess and depth of the medium, whether working in oils or acrylics, watercolors or chalks. Thick paint can be dragged around the canvas, and the canvas can be re-lit, allowing the deep nature of paints to dynamically emerge. Deep Paint also offers a large range of cloning effects. Users can easily trace or clone up from layers below to create new art from existing photographs or images. Artists can turn a photo or existing Photoshop file into a watercolor, a pencil sketch, or a unique combination. Deep Paint enables the use of Photoshop compatible plug-ins while in the Deep Paint mode. Other plug-ins can be used to change the color of an image in Deep Paint, and also manipulate paint thickness and shininess.

Deep Paint includes all of the familiar professional paint features, such



TION

BY DAN BRILL

formed flawlessly). And by the end of the presentation, it was clear that Adobe had succeeded in doing what it had set out to do: the audience (which included about 1,000 people watching via satellite in Toronto) exited with lit-

tle doubt that there was finally a serious challenger to *QuarkXPress* (*Editor's note: for a full description of *InDesign*, see GRAPHIC EXCHANGE February/March*).

The question that remained was: Would Quark respond?

That evening I attended Adobe's very chic and ex-

clusive party celebrating the triumphant launch of its new product. Between helpings of fresh jumbo shrimp and medium rare roast beef, I chatted with various Adobe managers, including newly appointed *InDesign* product manager John Chaffee, who had just left Extensis to join the Adobe team. We talked about the company's focus on the needs of the high end publishing and printing industry.

If *InDesign* was to be a cornerstone of an all-encompassing Adobe digital prepress workflow, I asked, why wasn't application-based trapping built into the program? Why was it that not even the most rudimentary of imposition functions was to be found?

Both will have to be purchased from unidentified third party developers. Obviously this promotes a PDF workflow, with a grab bag of imposition solutions, and in-RIP trapping that has yet to be proven. But with *InDesign* due for release this summer, how reli-

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Quark's "head geek" Tim Gill



as masking tools, color picker, fill, zoom pan and rotate tools. It has a comprehensive range of paint types, for painting with oil paints, watercolor, colored and charcoal pencils, felt pens, chalks, pastels, gouache, acrylics, tex-



ture paints and more. Also included are a wide range of brushes and a powerful bitmap-image spray option. The airbrush option behaves the way a real airbrush does, with a true variable parabolic and elliptical spray pattern based on the pen/stylus angle and direction. Users can edit the brushes and paints to make new tools for later use. Deep Paint's modular design allows for new paints, effects and capabilities to be added quickly and easily. New and more advanced tools for Deep Paint can be created and downloaded from Right Hemisphere's Web site.

IMAGING TOOLS

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LizardTech introduces breakthrough MrSID format and Imaging Suite for Adobe and Quark Software

MrSID for Publishing Suite of imaging tools exploits LizardTech's patented MrSID (Multiresolution Seamless Image Database) Portable Image Format, which was first developed as the standard raster imaging format for the geospatial industry. According to LizardTech, any image can be reduced to at least 3 percent of its original size without any loss of image



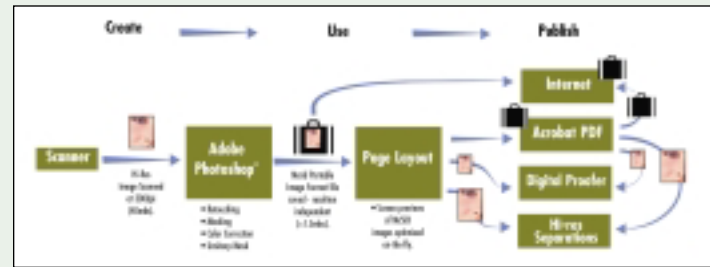
quality, for use in existing graphic arts workflows — this raster image format will take a 500MB complex digital photo or graphic and shrink it to a 15MB reproduction quality, single source image. An image may need to be a 300 pixels-per-inch scanned CMYK image for print and a 72 pixels-per-inch JPEG or GIF for Internet use: MrSID can seamlessly extract the right-sized image from a single file for both uses. Files that once were large and unmanageable high-resolution images can now be moved easily within a production facility or to remote sites over regular intranet, extranet, or Internet connections using common modems and today's computer peripherals.

You create MrSID images by simply selecting the "Save" command. Plug-in support is designed to conform to existing workflows. When placed in layout applications, the MrSID Portable Image Format automatically opti-

mizes the screen display on-the-fly based on the viewing zoom level and the size of the image, enhancing precision layout. For printing, the MrSID image file is automatically optimized based on the scaling and cropping information applied to the image along with the resolution of the selected output device, and then delivered on-the-fly to the printer.

Other key features of the MrSID Portable Image Format include automatic extraction of descriptive metadata; support for UnSharp Mask, grayscale, CMYK and RGB color models, and the ColorSync profiles; Res-up interpolation; and geometric accuracy.

The MrSID for Publishing Suite will ship in the second quarter of 1999. This suite for Apple MacOS and Microsoft Windows 98/NT operating systems will include plug-in software for Adobe Photoshop 5.0 and an XTension for QuarkXPress 4.0. Plug-ins for Adobe InDesign and Adobe Acrobat 4.0 will be included when these applications are released.



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able will that be? We still need a "today" workflow.

Now don't misunderstand me. *InDesign* appears to have design capabilities that overshadow anything Quark has to offer right now. But Adobe's track record in understanding the requirements of printing and publishing production professionals has been notoriously weak, and its devotion to wooing the corporate communications sector further dilutes its ability to service this market.

Nevertheless, as I left the party, I noticed that John Warnock still had his copy of GRAPHIC EXCHANGE tucked under his arm. Perhaps there's hope.

TIM GILL LAYS BACK

Next morning: Round Two in the battle of the desktop giants.

After seeing how Warnock and Geschke had primed the crowd the day before, I was ready to watch Quark come back with a full arsenal of ammunition to answer the Adobe attack.

Alas, Tim Gill chose to take the high road. Rather than give us a glimpse of *QuarkXPress 5* (in a 20-second reference Gill remarked that it was due to go into beta later this year and *might* be released by year end), he took us on a fanciful trip down Vapourware Lane, demonstrating prototypes of dreamy products-to-come-when-ever, with lyrical names like *Wrapture*, *Troika*, *Mirim* and *Cypress*, each having its own elaborately sculpted logo (*Troika's* was as readable as pseudo-Cyrillic permits), and none able to make it through its demo without crashing.

Quark's strategy will be to tailor specialized versions of its flagship product to vertical markets. *Wrapture*

will be aimed at the packaging industry and will include the ability to plot and manipulate 3D designs; *Troika* will serve to take Quark documents to the Web as XML-based pages; *Cypress* and *Mirim* will allow direct mail houses to tie their product databases to printed catalogues and track product sales and sales efficiency.

I was intrigued not so much by Gill's failure to respond to *InDesign* or the curious strategy of spending 90 minutes on nascent concepts for very narrow business applications, but by an off-the-cuff comment he made part way through in which he made reference to his "50/50 partnership" with notorious confrere Fred Ebrahimi. He remarked in a deadpan, matter-of-fact tone that his business relationship precluded any personal ability to control his company's destiny. That night I remarked to my dinner partner, dMACS Initiative director Shane Steinman, that what I thought we had heard was almost akin to a veiled warning.

Sure enough, not one week later,
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**QUARKXPRESS
XTENSIONS**

Iterated Systems reXPress XT and IR enable QuarkXPress conversion and image replacement

Iterated
Systems
404-264-8000



Iterated Systems STING reXPress XT and STING reXPress IR extensions extend the functionality of its STING server software. STING reXPress

www.iterated.com

XT enables the placement of resolution-independent STING image files directly into QuarkXPress documents, enabling faster workflows and increased flexibility in printing. Resolution-on-demand is available at any point in the workflow using Iterated's patented STING scaling technology.

STING reXPress IR is a server enhancement that enables low- to high-resolution image replacement, providing resolution on demand for output. Users can build pages with low-resolution images and edit high-resolution images in parallel.

**INTERNET
PROOFING**

The Deneba Internet Graphics Server enables users to view hi-res graphics on the Internet

Deneba
Software
305-596-5644

The **Deneba** Internet Graphics Server (DIGS) is a Windows NT Server-based system that enables instant deployment, navigation and proofing of graphics files remotely via the Internet. With the right combination of DIGS file format filter licenses (which include TIFF, EPS, PDF, Illustrator, Photoshop and Corel-



Draw), users can make any graphics file available for viewing through a standard web browser — no plug-ins or Java are necessary. Viewers can see the contents at full resolution, scroll and change pages, switch layers and change magnification. Because all zooming, processing and navigation are performed by the server, which outputs highly compressed and optimized images, viewers can interact in real-time with 100-plus MB files with simple modem connections ranging from 56K to T-1.

To deploy files on the Internet, users simply drag and drop them into DIGS-managed directories. DIGS provides security access and seamless compatibility with Windows and Macintosh workgroups.

**RIP
MANAGEMENT
SYSTEM**

Harlequin ScriptWorks 5.1 focuses on quality color processing for 4- and N-color proofing

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The **Harlequin** ScriptWorks 5.1 RIP Management System focuses on high quality color processing for today's 4-color and N-color proofing devices, with PostScript Level 3 support. ScriptWorks 5.1 can recombine pre-separated jobs, including named spot colors and process colors. In proofing workflows, recombine will turn pre-separated jobs back into color-managed composite jobs, ready for output to color proofers. For final output, recombine can be used to re-create a composite file that can then be color managed, trapped, and re-separated for higher quality output to film or plate. To create correct color for overprints when re-combining colors for proof output, ScriptWorks 5.1 applies color management techniques to overprints during the re-combine process. Devices that use additional process color based inks can be accurately calibrated using standard CMYK calibration strips, thereby streamlining the process.

ScriptWorks 5.1 is available for a wide range of platforms and operating systems, including all Intel Pentium PCs (supporting Windows 95/98 and Windows NT); Compaq Alpha workstations and servers (supporting Windows NT), and several UNIX systems (including Sun Solaris and SGI IRIX). Symmetrical multiprocessing (SMP) systems and all popular network environments are supported.

www.harlequin.com

Heidelberg unveils highly accurate Saphir HiRes scanner with unique moving plate design

**DESKTOP
SCANNER**

Heidelberg Color Publishing Solutions' Saphir HiRes is a top-of-the-line single-page desktop scanner for reflectives and transparencies. This single pass, 42-bit color scanner employs a 10,500 pixel color CCD and offers a dynamic range up to 3.6D. Saphir HiRes has two unique features: a vibration-free, moving plate design (the scan bed moves while the optics stay put) and a user-selectable double lens system. In StandardRes mode, originals up to 8.5" x 11.7" are scanned at 1220 x 3048 dpi. In HighRes mode, the physical resolution is 3048 x 3048 dpi for an original size of 3.4" x 11.7". Enlargements of 600 or 1200% are possible without significant loss of quality. The resolution can reach 9144 x 9144 dpi with interpolation.

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www.linocolor.com

list price
\$7695 (US)



Saphir's LinoColor Elite software for Power Macintosh automates numerous functions: at the press of a button the user can access color correction features and numerous filters. The ColorAssistant module automatically analyzes the scanned original. Corrections for image-dependent light and shadow settings, color cast reduction and contrast and chroma are also performed automatically.

Heidelberg CPS is offering its ColorOpen Lite profiling software free with the purchase of Saphir HiRes, plus discounts on Digital Swatchbook (\$699 (US)) or the DTP41 spectrophotometer (\$1499 (US)).

ScenicSoft's Preps 3.6 provides enhanced interface and streamlining features

**IMPOSITION
AND PRINT
MANAGEMENT
SOFTWARE**

ScenicSoft's Preps 3.6 imposition and print management software has an enhanced user interface for improved control of output devices. PPD browser gives Preps users full control over all device options detailed in the PPD file. Preps 3.6 provides full support for Adobe Portable Job Ticket Format, containing all relevant imposition information for the pages and press forms in the job. It also includes new filters for several applications including the new Xerox DigiPath format, successor to the XDOD format. The Preps Pro version offers support for multiple signatures on a single press form for users working with split-web or large-format presses. This allows the imposition of these multiple signatures with the same efficiencies.

ScenicSoft
425-355-6655

www.scenicsoft.com

Pro version
\$8995 (US)
Plus version
\$3995 (US)
XL version
\$2995 (US)

Preps 3.6 runs on Macintosh PowerPC and Windows platforms.

Miramar's PC MacLan for Windows NT v4.1 features enhanced security and compatibility

**CONNECTIVITY
SOFTWARE**

Miramar's PC MacLan for Windows NT v4.1 is a complete Windows NT workstation, server and Macintosh bi-directional file and printer sharing connectivity package. It features a more convenient, centralized security system, using the native Windows NT User Manager System. Managers no longer need to set up Users and Groups within PC MacLan. Version 4.1 also displays volume sizes accurately despite the limitations of Appletalk. User access to File and Printer Servers is much simpler, since they now run as services in the background and their icons reside in the System Tray. Services start when the NT machine is booted.

Miramar
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\$249 (US)
upgrade
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PC MacLan for Windows NT v4.1 supports most existing LAN software, most cross-platform e-mail packages and many database, fax, tape backup and Groupware applications.



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Seybold head honchos Craig Cline (centre) and Thad McIlroy (right) chat with attendees in the hall at Seybold Boston.

news came down from Denver that Ebrahimi had done a clean sweep of top management, dismissing recently hired president Chuck Bland and several of Quark's top management personnel, and slashing its new QMI division.

It seems that after being coaxed to step back from day-to-day operations a little over a year ago, it's time to look out. *Fred's back!* Maybe the looming shadow of *In-*

Design was enough to spook Ebrahimi into blowing off the core of his new management team — and with it, any credibility for Quark's new attitude toward customer relations.

THE SHOW

In contrast to Seybold shows of a few years ago, the plain fact today is that even at a show of this magnitude, it's a rarity to uncover a revolutionary product. So if you were reading this article with the hope that it would shed light on a new introduction that would change your workflow forever, I'm afraid you'll be disappointed.

But this is a good thing. The revo-

lution was over a few years ago, and now we are seeing a stable period of incremental improvements in existing technologies, along with the promise of newer, more efficient technologies built on the old ones.

Keep your eye on the mother ship, Adobe. Watch for names like Stilton, and SpringTide, and CoolType, and Rainbow Bridge, and Big Kahuna.

We live in a world of open architecture, where, like vines growing on a wall, desktop technologies will continue to grow from the roots from whence they originated. And the root of all desktop is PostScript. Let's hope Adobe has a green thumb. *

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The Pagination Planning System enables you to see all of the pages in your publication at a glance. A full statistics manager displays all ad and page data, providing total ad count by item and lineage, instant ad-to-editorial ratios, and instant on-page and on-list counts by ad type, product, market and zone. MagForce provides automatic conflict checking during layout for position, color and backing.



Ad data can be imported from many off-the-shelf programs, and new ads can be created in the customizable manifest or directly on MagForce pages. It supports saddle-stitched, perfect-bound, or combination bindings and handles tabloid, digest, and custom trims. Custom folios can be defined by publication, section, or page; and combination folios with alpha prefixes and suffixes.

The MagForce Plug-In for Adobe InDesign provides streamlined integration of precision ad layouts into InDesign for PostScript and PDF workflows. The MagForce XTension for QuarkXPress is an automated layout XTension that brings pages directly into Quark Publishing System and QuarkXPress.

MagForce is available for Macintosh and Windows, and can pass files and preferences between users on both platforms.

Epson Stylus Pro 9000 ink jet delivers high-speed, photographic quality in wide formats

The **Epson Stylus Pro 9000** is designed to deliver high-performance photographic output, handling paper up to 44" wide on media as thick as 1.5mm cardboard. The printer features Epson's proprietary Micro Piezo dual density droplet (DX3) print technology, including 1440 x 720 dpi resolution, precise and consistent dot size, and a six-color, high-capacity, quick-drying ink system with 220ml cartridges. The Stylus Pro 9000 also incorporates Epson's new DC-based motor technology, which allows for superior print engine accuracy. Consequently, it can produce prints free of banding even during bi-directional printing modes. According to Epson, the 9000 prints approximately 22 square feet-per-hour in extremely photographic modes and up to about 66 square feet-per-hour in draft mode.

An optional Epson RS-5100 Fiery X2 RIP enables users to simultaneously spool, RIP and print jobs over an entire network. It is a Adobe PostScript 3 RIP and fully PDF workflow ready. The server comes with EFI WebTools (WebStatus, WebSpooler, WebLink and Installer, and Print Monitor); Epson AcuPhoto Halftoning Technology; and software for job accounting and billing. EFI ColorWise ProTools provide adjustable CMYK color control, including dot gain adjustments. The new Color Calibrator lets you to calibrate the print engine for predictable printer to printer output. The RS-5100 comes with Dupont and Imation Color Rendering Dictionaries for analog proofing systems and is fully ICC and Apple ColorSync compatible. The RS-5100 RIP is compatible with Windows 95/98, NT 4.0, UNIX or Macintosh 7.x or later systems.

Media types include photo glossy and semi-glossy paper, heavyweight paper, presentation matte, backlight film and canvas. The Stylus Pro 9000 handles up to 2 rolls of media at the same time, for on-the-fly changing of media types.



LARGE FORMAT PRINTER

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Macromedia's new Vector Zone at www.vectorzone.com is a comprehensive online vector graphics resource, providing features, articles, interviews and technical pointers for both novice and professional developers. It also features supplemental content from leaders in Web development information, including HotWired's Webmonkey site. The Foundations area provides technical perspectives and information about vector standards. The Features section offers first-hand looks at the impact of vector graphics. Behind-the-scenes views of the people shaping graphics on the Web are covered in the People area. The site is created using Macromedia Flash, which currently reaches 100 million Web users, without the need to download and install a player.



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**Imposition software supplier DK&A announces
merger with Farrukh Systems**

DK&A, Inc. has announced a definitive merger agreement with Farrukh Systems Ltd, expected to be completed in June. The merged company will be called DK&A PrePress, Inc. DK&A is best known its product INposition and object trapping software Trapper. Farrukh Systems is best known in Europe for its Imposition Publisher range of postscript imposition solutions for Mac, Windows and Unix, as well as Page Pairer for newspaper imposition.

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Enfocus Software, an Adobe developer of PDF and Adobe PostScript production tools such as CheckUp, Tailor, DoubleCheck, and the new PitStop 4.0, has announced that it will offer a plug-in for automated preflighting of Adobe Portable Document Format (PDF) files saved in Adobe InDesign software. Enfocus PDF CheckUp for Adobe InDesign, which will be available in the second quarter of this year, provides publishing workflow-critical preflighting of font usage, image, and color information. Based on the same advanced preflight technology found in PitStop 4.0; PDF CheckUp for Adobe InDesign integrates with PitStop 4.0, which provides expanded, professional editing and automated correction of PDF documents.

**CO-MARKETING
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**Cortron co-marketing agreement with PCC
Artwork Systems offers integrated solution**



Cortron Corp, manufacturer of platemaking equipment and prepress solutions, has announced a co-marketing agreement with PCC Artwork Systems, developer of digital prepress solutions for the packaging and commercial offset markets. This agreement offers an integrated solution between PCC Artwork Systems page-linked workflow solutions, including PageFlow for the commercial offset market and PackFlow for the packaging market, with Cortron's Impose-X imposition product. This solution supports the use of a page-linked workflow with image stripping software. The combined products will automate the process of imposing, stripping, previewing, editing, proofing, color separating, mapping color and printing all in the same application. Supported platforms include Macintosh, Windows NT, and UNIX.

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