

# GRAPHIC EXCHANGE

AUG/SEP 1999

T H E  F I L E S



## Show Synopsis

Seybold San Francisco

## Software Scrutiny

Adobe InDesign

Macromedia Flash 4

Apple Final Cut Pro

## Studio Secrets

Photoshop Image Blending



SEYBOL  
SAN FRANCISCO



# THE CASE OF THE E-CONSPIRACY

BY DAN BRILL

I KNEW SOMEONE, SOMEWHERE, DIDN'T WANT ME TO KNOW. BUT they knew I knew, and now I knew they knew. And that meant trouble — with a capital T that rhymed with E.

First let me explain that I had come to San Francisco for the schmooze, not the news. News is cheap. There's a million e-stories in The Naked E-City, and mine was just one of them. But I knew that if I could just get close enough to the e-lode, stick my face right up against one of the e-czars of e-commerce, I could make enough of an impresse.com that the portals would open for me.

Wood was dead. Bill said so. E-mail, e-books, e-mags, e-bills — e-gads! *MS Reader* minions snickered over their spoof TV spot in which a withered old paper spokesman 12 years into the future begged viewers to "Come home to paper."

But Microsoft *Reader*, I knew, could never compete with the familiar tactile comfort of dead bleached tree cells. The flexible, lightweight portability of paper was still, pound for pound, the most efficient way to transport graphic communications. TrueType, OpenType, Microsoft's brand new ClearType for the impending wave of e-books — all crisp and legible. But no e-type could rival the resolution and reflective quality that paper added to the printed word.

But someone was determined to warp the truth about paper to their own evil ends. And I needed to find out who.

Could it be Microsoft? I quickly discounted that theory. Too simple. Everyone knew Bill enjoyed cooking the books.

I stood in Moscone Center's foyer and gazed at the trade journals on display, each screaming "THE E-FUTURE IS HERE!" from their covers. I knew I had my work cut out for me.

So with my old battered fedora pulled down tight over my eyes, and wearing my phony attendee badge that read "Gil Bates, Windows Replacement Engineer, Bates & Bytes Incorporated", I surreptitiously slipped through the Seybold show entrance and began stalking the aisles of the show

floor in search of a clue.

As I passed the SoftBook Press booth, a short, greasy looking salesman grabbed my arm and whispered, "Psssst... buddy, wanna see the future of publishing?" I snorted sharply at his audacity. No proprietary e-reader like *SoftBook Reader* would last long in the face of the Microsoft juggernaut. I quickly shrugged off his offer and marched on.

At Radius I abruptly put on the brakes. Who would benefit from the elimination of paper?, I asked myself again.

Screen manufacturers had a lot to gain if the world wasajoled into abandoning printed matter and relying solely on electronic displays for the distribution of type and graphics.

I casually sidled up to the nearest Radius rep and, being short on inspired openings, innocently drawled, "Say, babe, anybody ever use the line 'Miro, Miro, on the wall' on you guys?" As I said that, my eye was drawn to the flat screen monitor nearest me. It was Radius' new LCD Artica Display, a honey of a 1600 x 1024 pixel 17" model barely the width of my fist. The color was mouthwatering.

Suddenly it hit me. I was on the wrong track.

These monitor manufacturers had *every* reason in the world to want print to stay around. Without it, who would buy high end color displays?

That ruled out Radius/Miro and a host of other potential suspects like Barco (a pity, since I was really curious to get intimate with their new 21" Reference Calibrator V).

"Thanks for the light," I cracked to the Radius booth babe and moved on.

Hmmm...this wasn't going to be an easy case.

I decided to hit the refreshment counter for a cup of hot java and one of those disgusting California health bars.

I needed time to think.

What part of the industry stood to gain the most from killing ink on paper? Multimedia developers? E-commerce



vendors? What about the guys hawking web publishing solutions?

From my contacts in the press I had picked up the inside scoop about Adobe's new server technology and Acrobat plug-in, *PDFMerchant* and *WebBuy*. Together they were going to facilitate the purchase of books and documents in electronic format by the beginning of next year by building an encryption code into PDFs which could only be cracked by buying a key. I'd been suspicious about Adobe ever since they bought *GoLive*, and this bit of sinister news only confirmed that their interests seemed to be shifting farther and farther toward the e-side of the market.

If it wasn't for the fact that I knew they made way too much dough licens-

ing PostScript to be part of this paperless conspiracy, I would have fingered Warnock and Geschke right there on the spot.

But that didn't rule out their competition. Quark had lots of reasons to want to tie a can to Adobe's tail, and they showed one way they might do it by flashing *Avenue.quark* in the face of every innocent attendee who wandered by their booth.

The only trouble with that line of reasoning was the fact that, first off, assuming it even came out around mid-00, *Avenue.quark* was only going to be good for converting *QuarkXPress* pages to web page templates by extracting XML data from a database. And second, everybody knew that Quark was al-

ready kneedeep in a barrelful of doo-doo since the release of *InDesign*. The last thing Tim Gill needed to see was his bread and butter sales to the graphic arts industry go south.

But Macromedia, on the other hand, had little incentive to want to preserve the printed page, and a healthy self-interest in flogging its spanking new *Flash*-fueled *Generator* technology for creating automated e-commerce websites. If I could figure out a compelling motive for Macromedia to want to nail press sheets to the cross, I might be tempted to do a little more digging.

I polished off the last bite of my crunchy tooth-wrenching snack,

CONTINUED ON PAGE 35

## DISC STORAGE

Escient

www.escient.com

Escient's Digital Storage Group  
www.dvdchanger.com

## 200-disc CD/DVD jukebox with FireWire for \$1499 (US)

Following a successful MacWorld debut, **Escient's Digital Storage Group** presented its new dual drive 200-disc CD/DVD jukebox at Seybold San Francisco. The Escient C200 CD/DVD jukebox is a unique FireWire peripheral with more than one terabyte of digital storage space, capable of storing, controlling, and managing DVD-Roms and CD-ROMs in a variety of formats. It can also distribute media to numerous shared clients over a network. The browser provides each client with a combined list of all media in

every jukebox. Up to 63 jukeboxes can be daisy-chained together in a tree configuration for media distribution to other workstations throughout a network. Escient's C200 is scheduled to ship in November and includes a software solution for both Macintosh and Windows platforms.

**C200 Description**

Over a terabyte of storage for DVD-Rom and CD-Rom media allows convenient high-speed random access to individual files in a large file set. The drive supports the most available, reliable and cost-effective solution for the storage and backup of digital media. Utilizes the standard FireWire interface, ensuring maximum media file management, or direct access to the drive.

**Product Features include:**

- 200-disc capacity
- Supports DVD-Rom and CD-Rom
- Improved 100MB/s FireWire interface
- Front & Rear Serial ATA management of multiple volumes
- Supports both Macintosh and Windows platforms



drained the sludge from the bottom of my coffee cup, and headed back to the commotion on the floor. I was still no further ahead.

Trudging past ALAP (with their soon-to-be released *ImagePort XTension* for bringing layered *Photoshop* files into *QuarkXPress*) and nodding to a familiar face at the Markzware booth (where a crowd was gathered around a demonstration of Markzware's new web-based preflight product, *MarkzNet*), I turned a corner and suddenly found myself surrounded by a throng of digital printer vendors of every description. Inkjet, toner, dye sub, laser — large format, small format, poster-size, page-size.

A riot of clacking and kchunking and grinding and splooshing pounded on my tender eardrums. My bloodshot eyeballs were being splattered with colors and patterns and images, swirling through my tired brain as fast as MrSID through a T3.

Before I could escape this cacophony of output, I was being dragged into a Xerox presentation on the new DocuColor 12 and DocuColor 4 CP. Wrenching myself away, I stumbled into an Epson 5000 that was holding down one corner of the Epson America space. Instinctively my arms spredeagled to grab for the Fiery RIP to stop my fall — and felt nothing but air! Damn!, I thought, as I felt my head slam into the hard floor. How could I have forgotten that the 5000 had been unbundled and was now being sold *without* the RIP for under \$5K?

When I came to, my head felt like it had been run through an Extreme workflow — or worse yet, Prinergy. Mysteriously, I was now propped up against a Hewlett Packard DesignJet ColorPro GA, which was busily printing out a full bleed double page spread. Picking myself up and brushing off my fedora, I checked the immediate area for a sign with an HP logo, but there was none to be found.

Then I looked down at the glossy proof coming out of the printer. You're not in HPland anymore, Toto, I thought to myself. For this was no ordinary color

printer. The vivid colors and lifelike reproduction could only spell one thing: the new Imation Matchprint proofing system.

As I shook the cobwebs out of my head and eased away from the device, I started to wonder if there was any simple way through this maze of dead ends.

I wandered over to Tektronix and absentmindedly stared at a single page of 1200 dpi color output from the just-introduced Bondi Blue and white Designer Edition Phaser 840. Then I turned it over — and saw a blank side.

With a jolt, I realized the awful truth.

This was no conspiracy.

Only one group of manufacturers had the power, the resources and the motive to attack the reading habits of an entire planet. One manufacturing sector stood to benefit from a wholesale transition to e-publishing.

The empty side of my Phaser proof told the story.

*The vast majority of users only print on one side of the page!!*

I could do the simple math, and I could understand what would happen to paper consumption if all the printing around the world was transformed from two-sided to single-sided.

I also knew that the vast majority of users would always prefer to read something they could bend and tear and fold and hold in their hand.

Paper was that "something". And by encouraging people to accept their reading material electronically so that they'd have to print it out themselves — on printers that only printed on one side, and on paper they bought at full retail — paper consumption would double — *and paper sales revenue would quadruple!*

Was it any wonder, then, that *the paper manufacturers themselves* would support that kind of e-indoctrination, using covert means so as not to upset their traditional graphic arts customers?

Slowly I crumpled the Phaser printout into a ball and dropped it in the nearest trash container.

The show was closing and I needed a stiff drink. Or four. One for each side of a sheet — and two sheets to the wind. \*

