



# GRAPHIC EXCHANGE

## *Fire*

BUILDING INTERACTIVE RICH MEDIA WEB SITES

CANADIAN MAGAZINES: AN INDUSTRY IN DECLINE

10 WAYS TO KEEP YOUR MAC AND PC SYSTEMS RUNNING CLEAN

## *When*

IS THERE A MANUFACTURING MODEL FOR COMMERCIAL PRINTING?

PHOTOSHOP TECHNIQUES: TYPE AND BACKGROUND EFFECTS

ADOBE INPRODUCTION 1.0 • MACROMEDIA FREEHAND 9

HOW TO NOT MAKE MONEY — A PRINTER'S TALE

## *Ready*

MAR/APR 2000 \$7.95

0 2



0 74470 87183 5

## Creo completes acquisition of Scitex, dissolves Heidelberg partnership



Creo Products and Scitex Corporation have now finalized their agreement to combine prepress businesses. The new amalgamation, CreoScitex, is split into six primary product lines: input, workflow, proofing, output, imaging and media, and support. While Creo corporate HQ will remain in Vancouver, global operations of CreoScitex will be managed from both Vancouver and Herzlia, Israel.

Under the terms of the agreement, Creo acquires the assets of Scitex's digital preprint and print-on-demand divisions in exchange for 13.25 million Creo shares valued at \$US551 million.

In its April 4th release Creo referred to specific "risks and uncertainties" which might affect the joint operation, including the possibility that "Creo and Heidelberger Druckmaschinen A.G. are unable to reach agreement on any changes to their current joint-venture agreement."

One day later the company announced the cancellation of the joint venture between Creo and Heidelberg, stating that Heidelberg would "retain the right to sell Trendsetter and Prinergy to its customers and continue to offer complete service." Details of how this will be implemented have yet to be revealed, although it was announced that Heidelberg will sell Computer-to-Plate (CtP) and workflow solutions under its own brand.

## Corel buys MetaCreations' Painter, Bryce and KPT, Poser goes to former developers

After months of speculation, MetaCreations Corporation and Corel Corporation have announced that Corel has acquired MetaCreations' Painter and Painter 3D, Kai's Power Tools, KPT Vector Effects, Art Dabbler, and Bryce, bolstering Corel's presence in the Macintosh graphics market.

Corel has ambitious plans for these products, including launching new versions for both the Web and retail distribution channels throughout the year. It also plans to broaden the range of localized versions worldwide. Corel and MetaCreations also announced that the MetaCreations Painter 6.0.3 patch will be made available to registered users soon at [www.metacreations.com/products/painter6/patches](http://www.metacreations.com/products/painter6/patches).

MetaCreations will continue to handle customer service for Painter, KPT and Bryce until June 30, 2000, after which time Corel will provide full customer support.

A separate announcement by MetaCreations revealed that its 3D modelling software Poser has been sold to Curious Labs, a group headed by three ex-Poser developers.

The sale of MetaCreations' professional graphics software follows last December's statement that the company would restructure its business and focus solely on e-commerce visualization solutions for the Web, centered on its MetaStream technology.

## Victor/Victoria: Latest Zygote model sets new standard for creating lifelike Poser figures

by Ron Giddings

Zygote Media Group ([www.zygote.com](http://www.zygote.com)), who created the remarkably personable and flexible models (both human and animal) for MetaCreation's Poser 3 and 4, is selling (for \$US59.95) what can only be described as a

next generation 3D model. Her name is Victoria and she has so much extra geometry that her face alone has over fifty new morph targets (moveable parts). Vicky can age, grow fangs, change race — even species! This is Zygote showing us just how far they can push the limits on Poser. The Poser 4 manual mentions 'transparency maps' on one page. Now, with "Vicky", we see how these maps should be used to create eyelashes and individual hairs. She's so *lifelike*!!

Sites such as MorphWorld ([mercury.spaceports.com/~traveler](http://mercury.spaceports.com/~traveler)), and Error Code 50 ([victorian.fortunecity.com/wooton/1493](http://victorian.fortunecity.com/wooton/1493)) have more than enough free downloadable toys (such as Grey/Kozaburo's transmapped hair that I used here) to convince anyone that this is one versatile piece of software. If somebody tells you that all Poser people look the same, just show them this conversion of Victoria into a Jay Leno-esque caricature. (Sorry, fans, but I can't help thinking that the third face looks like a bald Alanis Morissette.)



## FujiFilm debuts FinePix 4700 ZOOM

Fuji Photo Film is set to launch the latest product in its 700 series of pocket-sized digital cameras, the FinePix 4700 ZOOM, featuring new Super CCD image sensor technology that generates 4.3 million-pixel picture files (2400 x 1800) and can also capture and play back up to 80 seconds of video with sound.

Super CCD technology incorporates larger, octagonal-shaped photodiodes situated on 45-degree angles. This pattern increases sensitivity, improves signal-to-noise ratio and offers a wider dynamic range.

The FinePix 4700 ZOOM has a fast (f2.8) 3x Super EBC Fujinon aspherical zoom lens with a focal length equivalent to a 38-114mm zoom on a 35mm camera, while offering macro capability to 11.8 inches. The Super CCD allows optical zoom supported by a digital zoom that responds in .2x steps, producing a smooth effect similar to that of an optical zoom. Shutter speeds of this model range from 1/2000 second to three seconds and the camera carries an adjustable ISO sensitivity of 200/400/800; its pop-up flash is effective to a distance of 11.5 feet.

The FinePix 4700 ZOOM weighs in at just nine ounces. It is powered by two AA alkaline batteries; Fujifilm will also bundle two rechargeable batteries and a quick charger along with the camera.

The Fujifilm FinePix 4700 ZOOM will be available in May 2000 for a suggested street price of \$1,499. For more information visit [www.fujifilm.ca](http://www.fujifilm.ca).



## The Seybold Boston 2000 Prepress Report

by Lerrick Starr

The Saturday flight to Seybold Boston was on time, the taxi ride completely uneventful, and the hotel was indeed holding our reservation. Settling into our well-worn routine, I chose a bed and a stack of towels, and called housekeeping to have the requisite ironing board delivered to the room. I'm the one with the Boy Scout proficiency badge in Housekeeping.

I had brought along a Compaq laptop to use for my Seybold speaking debut. With Win95, the PC equivalents of all the regular DTP applications, and enough fonts to be arrested, I was well-prepared to finish the presentation and deliver it live.

But by Sunday I could no longer pick up my e-mail, and by Monday morning the battle was over. I ran to Seybold tech support, babbling about deadlines, and pleading for assistance. It was immediately forthcoming in the shape of a valiant effort to resurrect what was there. Ultimately, and sadly, an OS reinstall was in order. I left the techies to their stuff and set about the job of sneaking into the show before it opened. A few words with the Intergraph people and I was loose on the floor.

### INTERGRAPH

I looked at Intergraph's ExtremeZ-IP software running on a Windows NT 4.0 Server (runs on a workstation as well). This software provides access to the AppleShareIP client in the Mac OS (8.1 and up). Users of NT's Services for Macintosh (SFM), can expect file transfers up to five

times faster, but the stated minimum is at least twice as fast.

ExtremeZ-IP uses TCP/IP instead of AppleTalk so Macs can communicate with the server over routed TCP/IP networks, including the Internet, virtual private networks (VPN) and dialup PPP connections. There is no hard limit to the number of users that can be connected to the server.

Aggregate throughput approaches 20 MB per second. The hardware requirements are quite modest — NT Server with 128 MB RAM, minimum 266MHz processor; there are lots of boxes around with those specs just begging to serve files to a gaggle of iMacs.

### AGFA CREATE

The next morning was show day. I get all giddy with excitement on the first day the show floor is officially open. I even avoided the keynote just to keep my mood up.

I started at the Agfa booth intent on checking out Agfa Create. This 'Distiller-plus' software is an interesting variation on the PDF workflow theme. Targeted at content creators, it is positioned as the first step in a PDF workflow, placing the responsibility for the PDF's correctness firmly in the hands of the person initiating the prepress process.

Create's raison d'être is to generate a press-targeted PDF. A Create PDF is massaged through Agfa's own PS environment, smoothing its entry into the Apogee workflow, but seemingly not at the expense of its typical PDF universality.

Of ultimate utility is Create's ability to embed the base fourteen fonts. Adobe Distiller still refuses to embed the base

*continued*

"There have to be some more great teachers like you in the teaching world." T.P.

"I really enjoyed your article on font management" R.L.

"Studio L helped me translate my creative concepts into finished art." L.D.

# TRAINING

Information-packed courses and advanced workshops for professionals.  
Maximum three students per group.

QUARKXPRESS

ADOBE PHOTOSHOP

ADOBE ILLUSTRATOR

DIGITAL PREPRESS

WEB SITE DESIGN

"The course was of enormous value in developing my skills and opening new avenues of creativity." Pat LaCroix

"I am so glad I had a chance to be your student." A.R.

"Your teaching methods allowed me to become more efficient in preparing for production and prepress and cut down the cost to suppliers." L.D.

# WEB SITES

for direct clients

"What a great website ... nicely designed" H.T.

"Thanks for creating such a refreshing spring-like image for our cover." Graphic Exchange Magazine

"You did a marvelous job on the CD cover." Grant Lyle and Brotherhood

# GRAPHIC DESIGN

Ads, posters, logos, brochures, direct mail, magazine layout for direct clients.

"You have offered us superior quality, service and creativity since we began working with you." Ace Canada

**studio** DIGITAL GRAPHIC DESIGN & TRAINING

Call Lidka Schuch: (416) 466-7188  
email: STUDIO\_L@ISTAR.CA  
or visit our website at:  
WWW.STUDIO-L.COM

fourteen fonts, to the chagrin of prepress people who know there are many variations on these common typefaces. Create's ability to embed these fonts removes one of the most critical elements of variability in film or plate imaging.

In a break with Adobe philosophy (composite to the death), Create can marry CMYK separated .ps output into a single file PDF using its Recombiner. This multilayered PDF contains the trapping information generated by the originating application during the separation process. So XPress trapping can be preserved and integrated into a PDF workflow.

Unfortunately, the PDF generated by this technique cannot be viewed or printed as composite. When the file is opened, each separate layer draws itself on screen. The yellow, magenta, cyan and black layers are opaque (but set to overprint) so only the top-most layer can be viewed or printed. That layer is the black plate.

So if you deviate from the Adobe model — that is, you create a composite PDF from a separated PS stream — you can realize all the benefits of application trapping using Create, but the trade-off is that the PDF is virtually unprintable and unviewable without having the file processed by a RIP, preferably Agfa's.

Create can be hot-folder driven, and each can have individual characteristics (the recommended method of implementation). However, everyone's going to try using Create's ability to publish itself on a network like a PostScript printer in order to print files directly to it.

Create can also downsample images in the PS stream while the PDF is being created using a full range of sub-sampling methods and numerous lossy and non-lossy compression schemes.

The PDF Options tab presents options on Acrobat compatibility, format, OPI settings, and target resolution. Here's where the Convert Separations into Composite check box lives.

The color options are simple. You choose to preserve Overprint setting, UCR and BlackG, Transfer functions and Halftone information. You define the default page size, units of measure and finally, Bleed amount, a new option to Distiller fans. It's about time content creators had a way to dial in a fixed bleed.

Under the Advanced tab options, folder priority and polling scheduling can be set. There is also a Sun-compatible volume check box and the option to force PDF creation with or without font substitution.

The final tab, Preflight, runs Action lists and Job profiles in conjunction with the normalization process, a combination which is unique in a product designed for content creators.

Enfocus' Pitstop, PDF editing software that in its original release appeared as an Adobe Acrobat plug-in, popularized Action lists and preflight profiles. There is now a standalone version in its server release. Preflight profiles come in various press flavours and when you run them, a hyper-linked PDF tells you what's wrong with the PDF you are checking.

More enticing, there's a checkbox that activates Action lists (A/L). An Action list is similar to a script and it uses a series of 'se-

lections' and 'changes' to 'auto-correct' the deficiencies in a PDF. A/Ls are difficult to program because their syntax yields inordinately convoluted logic. Well, it's either them or me. It is a challenge to get them right. But when they're right, they save hours of labour-intensive file correction.

But Action lists as implemented by Agfa appear to be nearly useless. Create only comes with five A/L's built in, one of which I might use occasionally. But no, you can't make up your own.

I took the time to disassemble several of the Agfa A/L's alongside my own, swapping sections from each while looking for the magic code that would make my A/L's work. I had to conclude that Agfa opted for a limited implementation of A/Ls and didn't license the whole Enfocus library. This is a tragic error. Better if they hadn't done it at all than present this anemic rendition.

Despite finding areas to criticize, I can see where some content creators might find it a good fit in their workflows — that is, if they're in a frame of mind to accept full responsibility for the outcome of their work. I think it more likely that prepress people will make use of Create's rock-solid font embedding and Recombiner.

#### DYNAGRAM DYNASTRIP

Digital imposition is the dog of the industry. There's simply nothing exciting about it. Truly just a workhorse, it has none of the workflow charm of trapping or in-RIP separations.

Dynagram's DynaStrip was formerly available only in a PC version but Seybold brought the Mac release. I had been exposed to Dynagram's earlier PC product and while I found the feature set untouchable and the technical support exceptionally supportive, its interface was daunting and the learning curve steep. My efforts to impose using much earlier versions were not successful but I was never able to determine where the fault lay.

I approached the Mac version with some trepidation but was pleasantly surprised when I was able to assemble and test my first job within a few minutes.

Since Seybold Boston, I have had the opportunity to peek at DynaStrip's new interface tools and it's my take that they set a new benchmark for ease of use.

#### PRINERGY

I looked forward to my Friday 10:00 a.m. meeting with Creo's Dave Kauffman, the "Father of Prinergy". The workflow is new, with about 150 installations thusfar, but the media hype has been extraordinary — a testament to marketing ability.

"Our over-all mission was to bring CEPS capabilities to the desktop, to go full circle and complete the desktop revolution which to us seemed stalled at the imagesetter," said Kauffman.

"Prepress was still hacking film (when we started). We wanted to extend the experience to the Mac user and I think we have achieved it in the design of Prinergy."

It seems that being the second player in the game has allowed the Prinergy team the additional development time needed to optimize the workflow, and to take advantage of advances in PDF itself. I must confess that it's a fairly intuitive interface. The workflow is highly automated, beginning with Creo's version of PDF distillation, called Refining. In this process 'incoming files' are first distilled and checked against existing criteria for font and image characteristics (OPI, resolution) and those that pass are judged production-ready.

The second stage consists of color management for targeted devices using a 'Color Matching Method from Heidelberg'. I can't help but wonder how long it will take to reprint the literature considering the recent Creo-Heidelberg separation. The same goes for Prinergy's trapping solution based on DaVinci algorithms.

At the end of the process, once file pre-flight, color management, and trapping are complete, thumbnails are generated for use in the pretty Prinergy interface.

I loved Prinergy's process plans. Perfect for the dummy in me! Little icons are configured and lined up (each is a job ticket processor) for every step of the workflow.

In the end, the icons describe the process quite clearly. You can define process plans for every output device and then produce variants that alter resolution, color space and a number of other choices. The demonstration left me with the impression that I could have easily managed a simple prepress job through the workflow.

I also liked Prinergy's approach to imposition which is also managed by information in the portable job ticket (PJT). The pages and their order in the imposition is defined in the PJT. The final imposition is created on-the-fly before imaging, so last minute changes or corrections to any individual page do not require reimposing the entire job. Incoming files are interpreted at the beginning of the process but not rendered until imaging. Typically raster-based workflows do the computationally heavy job of rendering up front in the process and then carry the burden of moving large files around the network.

Prinergy lightens the network load by leaving rendering to last. But that doesn't mean you don't need industrial strength servers to handle the task. You can choose any hardware you like — as long as it's Data General. The hardware configuration is an essential component of the workflow's strength. The question becomes: is the market in the mood to buy what is in effect a proprietary solution on proprietary hardware?

In anything but the most basic Prinergy installation, rendering requires its own server. If you have multiple output devices, each will likely require its own render station. A configuration with a primary server and a render station can handle up to six

*continued*





# The Definitive Source for FULL COLOR

VISIT OUR  
WEB SITE FOR  
FULL DETAILS

BROCHURES

5,000  
FOR ONLY  
\$695<sup>00</sup>

YOU SUPPLY "PRINT-READY" ARTWORK ON DISK

100# PREMIUM WEIGHT COATED GLOSS PAPER  
8 1/2" x 11" • PRINTED 2 SIDES • FULL IMAGE BLEED  
CMYK 4-COLOR PROCESS • 150 LINE SCREEN • 2,560 DPI

**Akkrum** Mississauga, ON  
THE COLOR BROCHURE CENTER Canada L4Z 3K8

Phone: 416-410-3321 Toll Free: 1-877-410-3321  
Web site: www.akkrum.com E-mail: mail@akkrum.com

PCs or Macs, but additional workstations require a secondary server to share job processing duties. However the system is scalable and could theoretically support a large number of clients across a network (although hardware costs cannot be ignored).

This is a database-driven workflow based on Oracle. The database tracks jobs as they pass through the system, providing users with access to information on a job's progress. In addition, the process plans are also entered as database items.

Assuming all job information is present in an accessible database, prepress departments could theoretically optimize their processes and increase Prinergy's throughput, and it would probably enhance the costing and billing processes as well.

## IMATION

I'd heard that the combo HP DesignJet ColorPro GA and Imation's Matchprint Inkjet system had potential as a digital color proofing system so I wandered into the Imation booth for a look.

Mike Casey sidled over. I didn't catch his title but it seemed he was the technical person who had shepherded the technology to market. I asked enough questions to see that this was a serious attempt by Imation to re-establish themselves in the digital prepress arena.

The output looked good enough to be a contender, but without comparisons to study I can only say that it looked like any other inkjet proof — the major difference being its cost of somewhere between a half to a third that of competitive equipment.

I also had a look at the RIP hooked up to a Canon BJC-8500. Here the output looked promising, but once the loupe was out you could see there was a little too much black being laid down. It was closing up fine open areas in the register marks and fine type. Excusable considering the unit was pre-production and had been running all week. I hope they follow through with providing a test unit for a longer term evaluation at GX.

## FINAL LESSONS

In total, the trip to Boston was a successful sojourn — except for one grueling toothache and the fact that my poor laptop was reduced to a shell of its former self after being reconfigured by various Quark, Adobe and Seybold technical experts.

Never mind. My presentation in Microsoft Word worked flawlessly.

Back in Toronto, Canada Customs asks the magic question.

"How much alcohol are you bringing back, Mr. Starr? Did you know you are restricted to 1.15 litres?"

The agent reaches for a calculator, her fingers busy calculating the difference.

I *knew* I should have preflighted my customs form. **G**

*Lerrick Starr is a Toronto-based prepress consultant and marketing manager for Ernest Green & Son.*