

## So, what's in the box?

If you've seen Adobe's nationally-televised commercial for Acrobat (a company first), featuring a red-ribboned "PDF giftbox" and executed with full Hollywood production values, then you already know about one of the boxes we're looking into (if you haven't seen it, visit [www.adobe.com/products/acrobat/acro\\_ad.html](http://www.adobe.com/products/acrobat/acro_ad.html)). The significance of Acrobat 6 is of such magnitude that in this issue, beginning on page 10, we measure its breadth, height and depth in not one but three individual reports.

Our investigators, respectively, are color expert Michael Kieran, prepress maven Lerrick Starr, and multimedia master Bob Connolly. *PDF Color Production Grows Up* provides an overview of Acrobat's key revisions; *PDF Prepress in OS X: Pushing the right buttons* is a prepress pro's report on Acrobat's arsenal of new tools for print production in OS X; and *A Rich New Dimension to PDF* describes multimedia and e-delivery capabilities available in PDF's new file specification which are just being tested now.

But there are so many boxes to open.

Printing has always been designed around two distinct elements: words and pictures, "type" and "graphics". In Gutenberg's day, they were fonts and woodcuts; in Scitex language, CTs and LWs; in QuarkXPress or InDesign, picture boxes and text boxes.

However, the boxes that we think about in the future won't be flat. They will encompass concepts that move beyond static words and two-dimensional still pictures. They will be "rich" with motion, sound and interactivity.

The "page" metaphor is mutating once again. Graphics will be multi-dimensional, created with open standards. Print will complement electronic media, and vice versa. Whether publisher or designer, artist

or photographer, advertising agency or direct marketer, we will all be creating digital content inside a new kind of box.

Who's going to fill them? Look first to the new generation of designers and artists which is emerging from colleges and courses across Canada and the rest of the world. And where do we find these centres for graphics education? Look no further than page 28, for our annual *Directory of Canadian Graphics Schools*.

What applications will they use? We know that Acrobat 6 is just the first in a succession of major upgrades for Adobe's suite of prime creative products. Illustrator 11, Photoshop 8, and (of particular interest) InDesign 3 are all in development and expected to be out later this year.

And we would like to believe that there will still be a place for specialty creative apps as well. One which we continue to favour is Painter, now on version 8. In *A new face to go with a new home* (page 39), Lidka Schuch reviews the merits of Corel's most recent update (with a certain tinge of sadness over the recent liquidation of this Canadian pioneer in the desktop revolution).

But how about QuarkXPress 6? The latest version of this venerable page layout program is in transit even as we go to press, and we will undoubtedly have a lot more to say about its place in the future of content creation by the time our next issue rolls around. For now, get the news on page 32, with some preliminary details direct from company HQ.

And what's in the box right now? In *The Face of Uniformity* (page 24), Nick Shinn voices his concerns about the current homogenization of sans serif typeface usage, with Helvetica, the mother of all sans PostScript fonts, leading the way.

But, of course, boxes come in many dif-



## GRAPHIC EXCHANGE

is published in Canada by  
Brill Communications Inc.  
25 Elm Avenue  
Toronto Ontario  
Canada M4W 1M9  
Telephone 416 961-1325  
Fax 416 961-0941  
e-mail [mail@gxo.com](mailto:mail@gxo.com)  
Web [www.gxo.com](http://www.gxo.com)

### PUBLISHER/EDITOR-IN-CHIEF

Dan Brill

### ASSOCIATE PUBLISHER

Diane Boadway, A.O.C.A.

### ADVERTISING SALES MANAGER

Sandra Pettit

### CREATIVE CONSULTANT

Peter Dudar

### ASSISTANT TO THE PUBLISHER

Pat Gauthier

### WRITERS, ARTISTS & CONTRIBUTORS

Steve Aykroyd	Ron Giddings
Dave Bachelor	Michael Kieran
Ben Brill	Steve Long
Zenon Burdy	Bill Mitchell
Lorne Cherry	Lidka Schuch
Simon Conlin	Nick Shinn
Bob Connolly	Lerrick Starr
Bea Broda Connolly	Shane Steinman
Kirby Ferguson	Dinah Tolton

### PRODUCTION CREDITS

PRINTING  
TI Group

PAPER  
Euro Art Silk 70 lb text & Euro Art Gloss 8pt cover



Graphic Exchange is published six times per year and is read by over 50,000 qualified professionals in graphic communications and graphic arts across Canada and the United States.

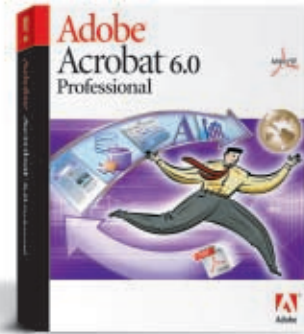
General unqualified subscriptions in Canada:  
1 year CDN\$39.00, 2 years CDN\$69.00 (GST inclusive)  
Subscriptions to the U.S. and outside North America:  
1 yr US\$49.00, 2 yrs US\$79.00

Mailed in Canada under Canadian Publications Mail  
Product Sales Agreement No. 40007628

All contents of this publication are the sole property of Brill Communications Inc. Opinions expressed in this publication are not necessarily intended to reflect those of the publisher. Any reproduction in whole or in part and in print or in electronic form without express permission is strictly forbidden. Permission to reproduce selected editorial may be granted by contacting the publisher in writing. We would like to acknowledge the financial support of the Government of Canada through the Canada Magazine Fund toward our editorial costs.



# Adobe Acrobat 6.0 Professional



Adobe® Acrobat® 6.0 Professional software allows business, creative, and engineering professionals who work with graphically complex documents to reliably and efficiently exchange business-critical documents. Convert any document to Adobe Portable Document Format (PDF), and with one button click from Microsoft Office, Internet Explorer, and Microsoft Project, as well as from AutoCAD and Microsoft Visio, preserve document layers. Create electronic forms, and automatically initiate and manage document reviews.

Adobe® Acrobat® 6.0

Tools for the New Work™

## PUBLISHER'S NOTES

ferent styles, sizes and speeds. For the Macintosh community, the slickest box to date was just announced by Steve Jobs at the Apple Worldwide Developers Conference, which was held in San Francisco June 23rd to 27th.

Apple's new Power Mac G5 has reclaimed bragging rights (real or perceived) over Wintel in the much-hyped battle of desktop boxes (get more details on page 32). This family of machines, running on IBM's 64-bit PowerPC 970 (so long, Motorola), should be fast enough and powerful enough to drive anything we can imagine — in virtual real-time — from algorithm-intensive Photoshop imaging tasks (which you just *know* Adobe must be happily building into version 8) to full scale Hollywood video special effects (which Apple itself needs more than ever, with the de-

but of Final Cut Pro 4). Can there now be any question about what the box can do?

When I look at my screen, I'm reminded of one other simple but radical change in the way we publishers will have to think about the box. After all, the box we always worked within was never square; it was more often "portrait", like the printed page, taller than it was wide, designed to accommodate lines of type.

But as "the printed word" diminishes in influence, will we all have to adjust our thinking to the new dimensions and values that define the modern age of electronic intercourse, one in which "landscape" is the standard format? I wonder how this change in orientation will affect our content and style in graphic communications — especially as "words and pictures" inevitably become "pictures and words". How many words is a picture *really* worth?

As I stare at my screen, I see the shape of things to come. The box is overflowing with images, both good and bad. And too many times the words seem to follow as an afterthought.

So, what's the measure of your box, and what's in it? 🌐