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JUNE 2005

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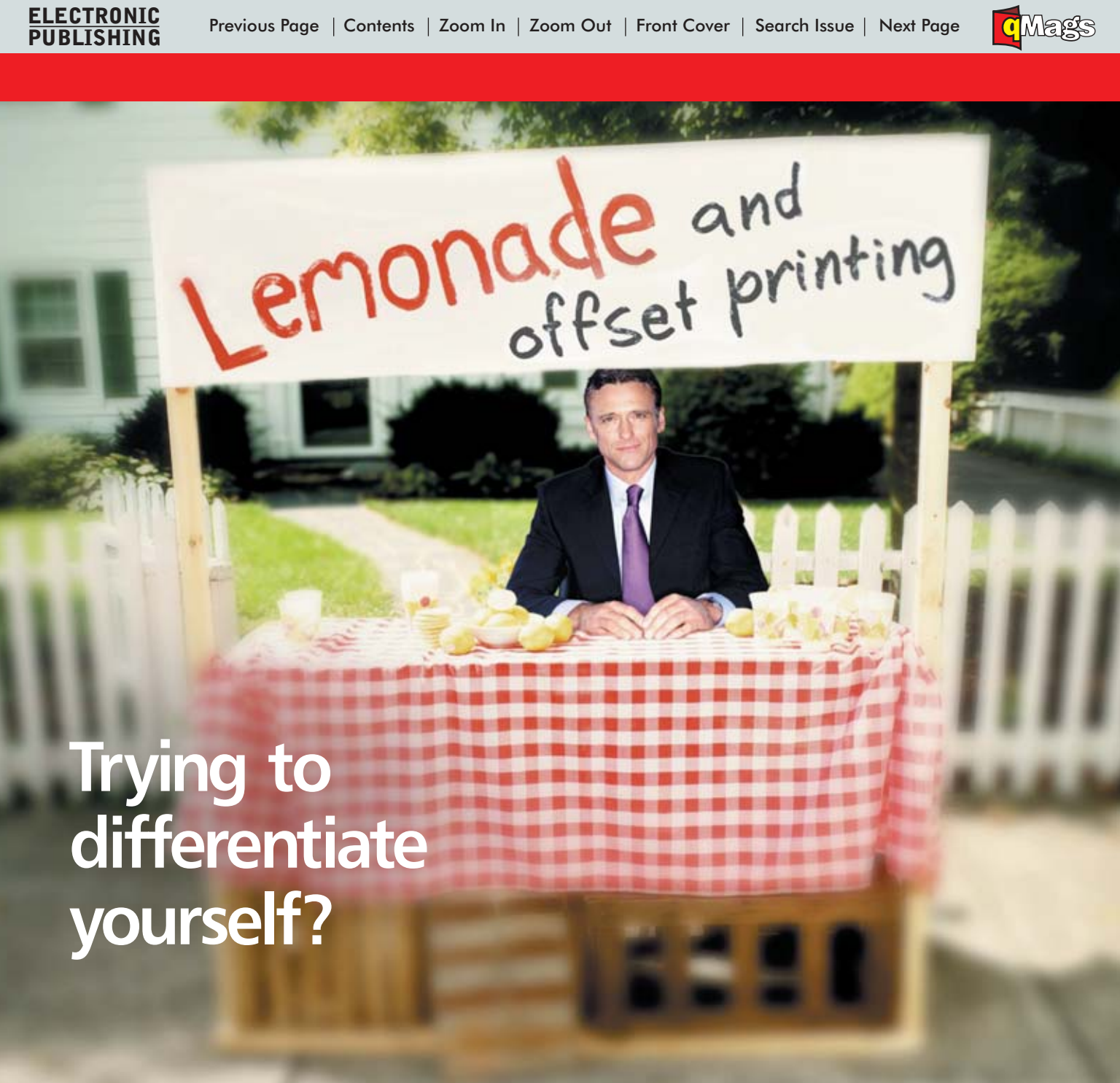
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Canon KNOW HOW®

A man in a dark suit and purple tie sits behind a wooden lemonade stand. The stand has a sign that reads "Lemonade and offset printing" in red and black lettering. The table is covered with a red and white checkered cloth and holds several glasses of lemonade and lemons. The background shows a white picket fence and a house.

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ELECTRONIC PUBLISHING

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EDITORIAL KEITH HEVENOR

More outsourcing

It seems to me that the United States has become a culture blind to the fact that it is living beyond its means.

The trend toward outsourcing, in particular taking work overseas, is certainly not breaking news in the graphic arts industry, nor is it new in general. More and more companies are seeking to reduce expenses by transferring everything, from R&D and technical support to manufacturing and service, to areas where labor rates are lower and proper technical infrastructure exists. One of the more recent announcements comes from Sun Microsystems. According to an Associated Press story, Sun "has chosen four of its facilities around the world to take the place of its Silicon Valley office as the research and development hub. The four research and development centers are in the Indian city of Bangalore, the Chinese capital of Beijing, Russia's St. Petersburg, and the Czech Republic capital, Prague."

The implications on the staffing side are clear, but what about other effects resulting from these kinds of decisions? With technical R&D centers located outside of the United States, I can't help but wonder if the printing needs of those international groups now will be fulfilled locally, resulting in lost business for current U.S. print suppliers. Certainly if the applications and accompanying technical documentation are generated in an overseas office, the next logical step is to produce the ancillary materials—such as printed pieces—there as well. And if the printing moves overseas, it would

likely make sense to have the document design done closer in proximity to the print provider. And so on and so on. You can see where I'm going with this.

Where does it end? Businesses need to consider these outsourcing options because stockholders (average American citizens) expect better performance and higher profits. But we also want higher salaries and we need better healthcare insurance. We pay our CEOs and even our star athletes tens of millions of dollars, often regardless of performance, and we wonder why things are getting so expensive.

It seems to me that the United States has become a culture blind to the fact that it is living beyond its means. We call it success, but we all want bigger houses, nicer cars, better vacations, etc., and to pay for these things we need to make more money. So, the cost of doing business goes up, and we ultimately price ourselves out of the market. Then we are angry because the work is leaving our country and we suddenly realize we'll have trouble paying for our big houses and nice cars.

Those of us in our 30s and 40s claim we are better off than the previous generation, mostly because of all our "stuff." Most people pay more now for a car than their parents paid for a house 25 years ago. What does the future hold for our kids and grandkids? I can't bear to imagine.

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WHAT'S NEW IRA A. GOLD

News on demand

Last month I left you with the buzz on digital cameras and tablets, and this month I turn my attention to digital and on-demand printing. The floor of the AIIM/On Demand show in Philadelphia reportedly boasted 35,000 attendees—including me—and besides the move from New York to Philadelphia, there is plenty to talk about from the show this year.

The people who founded Enfocore are back with Gradual Software, and the company is writing software to provide full automation across the various stages of media production, from file creation to final delivery. Gradual Software is promising to offer affordable desktop solutions to help provide connectivity between the “islands of automation” that we encounter in today’s production environment.

In early 2005 Gradual Software acquired Denmark-based CaslonSoft, developer of the workflow automation tool, CaslonFlow. Gradual has revamped and streamlined CaslonFlow and currently offers CaslonFlow 5. CaslonFlow 5 works with most production tools in the marketplace today and is one of the first tools to enhance the automation features of the recently announced Adobe Creative Suite 2 (CS2). Using CaslonFlow 5, you can send any file to one of the CS2 versions of Adobe Acrobat, Photoshop, Illustrator, or InDesign and process it using a JavaScript that has extensive access to the functionality of the CS2 application used. The updated file is saved and continues being processed along the flow.

Paper or plastic?

MGI Digital Technology (www.mgi-usa.com) showed a digital press that can print on paper or plastic. The Meteor DP 30 and DP 60 can produce between 15,000 and 30,000 or one sheet of 21 PVC plastic cards or paper per hour at 1800dpi and 200-line screens. The press handles paper from 18lb. to 170lb. or plastic from 100 to 300 microns thick that is between 10.2×15.3 inches and 12.25×18 inches. These presses have a PostScript 3 RIP and include ICC/ICM, SWOP, and Euroscale profiles, Pantone certification, Integrated Automatic Calibration, and external calibration. This may change the way credit cards are printed and marketed, with the ability to make every card unique.

LizardTech (www.lizardtech.com), known for its compression and pixel-level viewing software, showcased two modules at On Demand—the Document Express Module for Kofax Ascent Capture; and the Document Express Kodak Edition, which is software designed to work in distributed capture environments, helping to eliminate some of the barriers associated with scanned files.

Document Express with DjVu is software that provides users with the ability to encode and manipulate highly com-

pressed files of scanned and electronic black-and-white and color documents, using an open source file format called DjVu. The highly compressed true-quality images are optimized for viewing via internal networks and the Web.

Konica Minolta previewed its new 92ppm, black-and-white production device, the bizhub PRO 920, as well as two new image controller options for the bizhub PRO C500—the IC-301 Image Controller and the MicroPress ProSeries 7.0 Software. Based on proprietary technology from Creo, the IC-301 delivers new extended document printing capabilities, refined workflow and color management tools, variable data support, and a connection to Creo’s graphic arts production tools.

Xerox (www.xerox.com) introduced a new component to its FreeFlow Digital Workflow Collection: FreeFlow Out-

...besides the move from New York to Philadelphia, there is plenty to talk about from the show this year.

put Manager, a software tool that enables production print providers to manage the flow of print jobs to the most appropriate network-connected printing device to help create a more cost-effective print operation.

Output Manager increases capabilities of the FreeFlow Collection, which is made up of software and hardware that automates much of the digital printing process, from creation to final output, by providing more control over when, how, and where a job is printed.

FreeFlow Output Manager comes with a scripting feature that allows it to work with software from various vendors. Because it supports open industry standards, Output Manager can be integrated with a print shop’s existing workflow processes so that print providers can still utilize their present investments.

So, what comes after On Demand? My guess based upon some recent travels is that I will be barraged by more information than I care to deal with about the upcoming Print ’05 in September. Stay tuned for some sneak previews of what you may see at Print.

Ira A. Gold, contributing technology editor, has contributed to Electronic Publishing for more than 10 years. He has spent many years consulting in the industry and is currently vice president of production for United Marketing Solutions in Virginia. You can reach him at iragold@earthlink.net.



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tech
news

In demand at AIIM/On Demand

The editors of *Electronic Publishing* traveled to Philadelphia to attend last month's AIIM/On Demand Conference and Expo. The annual industry event, a conglomeration of two shows, proved successful, with roughly 300 exhibitors. Several of the new and enhanced products announced during AIIM/On Demand are highlighted on these two pages. For more information about the annual industry events and the organizations responsible for them, visit www.aiimondemand.com.



Epson extends Stylus Pro line

Epson Inc. (Long Beach, CA) has introduced three new models to the Epson Stylus Pro product line: the 4800, 7800, and 9800 models. The Epson Stylus Pro 4800, capable of printing images up to 17 inches wide, is said to be one of Epson's fastest inkjet printers. In fact, it can produce a 16x20-inch print in 1440x720dpi resolution in 6 minutes and 41 seconds. The 4800 accepts a wide variety of media, whether in 17-inch-wide rolls or as cut sheets measuring between 8x10 inches and 17x22 inches.



The Epson Stylus Pro 7800 offers a 24-inch print width, and the 9800 features a 44-inch maximum print width. The 7800 and 9800 printers can output 1440x720dpi prints measuring 24x30 inches and 44x60 inches in roughly 14 minutes and 42 minutes, respectively.

All three new inkjet printers incorporate the company's new high-performance, one-inch-wide print head. Its 180 nozzles per channel enable print resolutions as high as 2880x1440dpi and variable-size ink droplets as small as 3.5 picoliters. Moreover, they boast built-in automatic head alignment, advanced media handling capabilities, photographic drivers for Windows and Macintosh systems, and USB 2.0 and FireWire interfaces.

Epson also debuted its Stylus Photo R2400, an inkjet printer designed to output fine-art photography in color and black and white. The Epson Stylus Photo R2400 offers BorderFree printing in 4x6-, 5x7-, 8x10-, 8.5x11-, 11x14-, 12x12-, and 13x19-inch as well as panoramic sizes. Additional features include a maximum print area of 13x44 inches, support for a variety of media, and USB 2.0 and FireWire ports. Having an estimated street price of \$849, the Epson Stylus Photo R2400 ships with Nik Multimedia Color Efex Pro 2.0 sample filters, Epson RAW Print, and Adobe's Print Image Matching Plug-in for Photoshop.

The Epson Stylus Pro 4800, 7800, and 9800 and Stylus Photo R2400 employ Epson UltraChromeK3 Ink Technology, a new pigment-based system offering fade resistance for up to 200 years; high-gloss Microcrystal Encapsulation Technology for scratch resistance and color stability; and nine individual ink cartridges, including Photo, Matte, Light, and Light Light Blacks. Photo Black ink optimizes black tones on glossy media, whereas Matte Black mode maximizes the depth of black tones on fine-art surfaces. www.prographics.epson.com

Ricoh releases Aficio AP900

The Aficio AP900 black-and-white laser printer, new from Ricoh Corporation (West Caldwell, NJ), made its debut during On Demand in Philadelphia. The device takes advantage of three Page Description Languages: Ricoh RPCS, PCL 5e/PCL 6, and Adobe PostScript 3. PDF Direct Print enables users to send PDF files directly to the printer, whereas Web



Image Monitor and SmartDeviceMonitor assist in the remote management of devices on a network, including the configuration of network settings and the viewing of printer status and job history. Security is ensured via Authentication, Locked Print, and Encryption features. The printer's Embedded Software Architecture enables the customization of the operation panel and printing, scanning, and file-saving functions. Capable of up to 1200x1200dpi resolution, the Ricoh Aficio AP900 is available now and costs \$19,900. www.ricoh-usa.com

PIA/GATF expands facility

PIA/GATF, the consolidated Printing Industries of America and Graphic Arts Technical Foundation, has completed a renovation of its facility for research and education. A 10,000-square-foot addition expands the graphic arts trade association's existing building, located in Pittsburgh, Pennsylvania. Its new world headquarters, the expanded facility will now accommodate the staff of PIA/GATF's Alexandria, Virginia, location. The 52,000-square-foot, functioning print facility is said to house more than \$25 million in state-of-the-art equipment. www.gain.net



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Hewlett-Packard unveils latest offerings

Hewlett-Packard (Palo Alto, CA) introduced not only new output devices, but also a customer-focused program and web portal during AIIM/On Demand.

Targeting graphics professionals and small-business owners, the HP Color LaserJet 2600n is a desktop color laser printer offering output speeds of up to 8 pages per minute, integrated networking, and four print cartridges with Smart Printing Technology, for a starting price of \$399. The HP Color LaserJet 2800 All-in-One series, the company's first color laser all-in-one devices, integrate print, copy, scan, and network functions in a single system with a small footprint. The HP Color LaserJet 2840 also incorporates fax and photo memory card capabilities and costs \$799. Starting at \$499, the HP Business Inkjet 2800 printer is designed to provide professional-quality prints in sizes up to 13x19 inches and at speeds reaching 24 and 21 pages per minute in monochrome and full color, respectively. Networking and two-sided printing are offered as options for the new 2800 model.

The company also debuted HP Coated Laser Brochure Paper and HP Coated Laser Photo Paper. Well suited to printing brochures, flyers, business photos, and marketing communications, both new glossy papers boast advanced coatings and high-end performance on both sides of the sheet. Starting at \$20, the papers also limit the user intervention commonly required by heavy papers with a glossy finish.

HP introduced the HP Indigo "Press Your Advantage" program developed to help print service providers optimize their HP equipment and take advantage of new business opportunities. Press Your Advantage provides commercial printers with information on selecting HP solutions, setting up a press, and maintaining a competitive edge.

The newly renovated HP Graphic Arts portal, at www.hp.com/go/graphic-arts, is designed to provide graphics professionals—including graphic designers, professional photographers, prepress and proofing personnel, and commercial and industrial printers—with resources, tools, services, and product information to aid them in finding the optimal HP imaging and printing solution to meet their needs. Visitors can view the HP Graphic Arts product catalog and virtual demos, track orders, manage warranties, and access template libraries, articles, user forums, and training. www.hp.com



Adobe to acquire Macromedia

Adobe Systems Inc. (San Jose, CA) has entered into an agreement to acquire Macromedia, developer of such popular web-publishing software solutions as Flash, Dreamweaver, Fireworks, FreeHand, Director, and ColdFusion.

The all-stock transaction, in which Macromedia shareholders will receive 0.69 shares of Adobe common stock for each share of Macromedia common stock, is valued at roughly \$3.4 billion.

The combined company will continue to deliver solutions for the creation, management, and delivery of content and experiences, as well as focus on growth in such areas as the mobile and enterprise markets. Bruce Chizen will continue as CEO and Shantanu Narayen will remain president and COO, whereas Macromedia president and CEO, Stephen Elop, will become president of worldwide field operations at Adobe. The acquisition is expected to close this fall.

At the same time, Macromedia has recently released Breeze, a new software solution that enables high-impact online conferencing and collaborative web communications. Breeze 5 takes advantage of Macromedia Flash Player, which provides access to graphically rich online meetings and on-demand presentations without requiring the time-consuming process of downloading large web communications tools.

www.adobe.com, www.macromedia.com



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JUNE

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Mac Design Conference and Digital Photography Expo	21–23	Tampa, FL	Mac Design, 877/622-8632, www.macdesignconference.com

JULY

Macworld Conference and Expo 2005	11–14	Boston	Macworld Expo, 800/645-3976, www.macworldexpo.com
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SEPTEMBER

Print 05 & Converting 05	9–15	Chicago	Graphic Arts Show Company (GASC), 703/264-7200, www.gasc.org
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Battle PAGE-LAYO

**QuarkXPress and Adobe InDesign, today's
leaders of the page-layout industry, go head
to head with new features as each competes
for valuable market share**

T

hroughout the course of history, we have identified certain eras or periods by their defining characteristics or advancements. For instance, in geologic time, we identify the Paleozoic era, the Mesozoic era, and so on. Following that same philosophy, the mid-1980s could be defined in the graphic arts industry as the Page-Layout era. PageMaker, QuarkXPress, Ventura Publisher, and many other applications arrived on the scene during that time, and the landscape was forever changed.

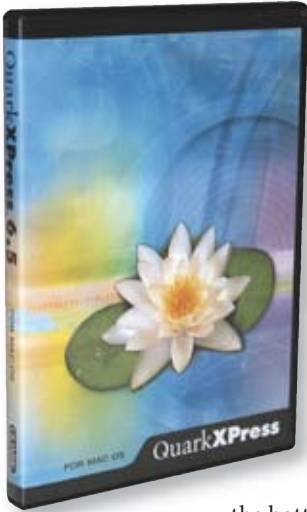
The introduction of PostScript by Adobe in 1984 was really the beginning of desktop publishing. PostScript enabled developers to write WYSIWYG applications capable of representing the final composed page, and companies such as Aldus and Quark were among the first to apply that technology to a page-layout product. Also, Apple's introduction of the Macintosh computer and AppleWriter printer during that time completed the package.

In 1981, Tim Gill founded Quark using a \$2000 loan from his parents. The first application released by Quark was called Word Juggler and though it never really took off, Gill earned enough money in a short amount of time to repay the loan and begin development of what would eventually be known as QuarkXPress. During the early years, Gill spent a lot of time finding out what users wanted and built his team and company in anticipation of the coming revolution. QuarkXPress 1.0 was released in 1987 and was an immediate success. Though it may not have been easy to use for beginners, it had all the necessary tools that traditional graphic designers needed, and many of them began trading in paste-up boards and typesetting equipment for this \$1000 software product that could bring the whole process on screen.

Meanwhile, in 1984, another pioneer by the name of Paul Brainerd founded Aldus Corporation and began work on the application that would become PageMaker. Brainerd's development period was much shorter than Gill's, and PageMaker hit the market in 1985, not long after the modern Macintosh and AppleWriter printer. PageMaker's audience was somewhat more

by Keith Hevenor

of the UT GIANTS



broadly based, and included the office market in addition to designers and publishers.

A dynasty begins

When QuarkXPress first arrived on the market, its depth and power were evident, and users became fans almost instantly. Over the next few years, QuarkXPress and PageMaker battled back and forth for market share, with each topping the other in subsequent releases. Whether in typographic controls, color management, file format support, or other areas, each application sought to add

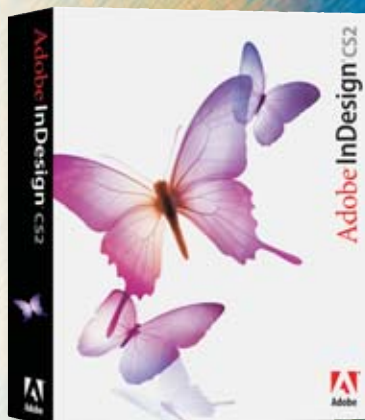
the hottest new features before the other, and

this is where Quark began to distance itself in the early to mid-'90s. Both Quark and Aldus had delivered very strong Macintosh solutions, but Aldus also wanted to deliver a product for the larger Windows market. So while Aldus was busy developing PageMaker for the Windows platform, Quark continued to improve and dominate in the Macintosh market, leaving Aldus to wonder what happened.

But, as with any dynasty, the biggest danger is complacency. Quark had a virtual lock on the market with XPress, and its development slowed dramatically. The company philosophy changed for the worse as the founders realized how much of a monopoly they really had, and the attitude was that users would continue to pay more for everything from the application to phone support to upgrades. And indeed users did pay for a while, and put up with the deteriorating customer service because the product was that good and had no competition. Quark was resting on its laurels when Adobe stepped in and purchased PageMaker from Aldus in 1994.

New kid in town

Adobe made some enhancements to PageMaker initially, but soon discovered that a totally new program was needed to compete with the entrenched user base of Quark. Using the strong PageMaker foundation, Adobe began work on InDesign, and released version 1.0 in 1999. At the time, the market was abuzz over this possible new "Quark killer" from Adobe and users, reviewers, and observers quickly jumped in to evaluate the new product.



Early reviews were favorable, but overall few people saw the ability of InDesign to compete head-to-head with QuarkXPress, despite the fact that the market was frustrated with Quark as a company and would be easily swayed by any viable alternative.

Each new version of InDesign improved, and by the time Adobe released its Creative Suite in 2003, the application and its tight integration with other Adobe products Photoshop, Illustrator, Acrobat, and GoLive gave it a distinct advantage. During this time, Quark had continued to alienate its customers, and many in the market were ready to make a change.

An important fact working for Adobe and against Quark was Apple's release of OS X and the ever-changing Macintosh market. Quark continued to delay its release of an OS X-native version of XPress long after Adobe released the Creative Suite for OS X. Quark users were left to hang on to their older machines so they could continue to use Quark, but at the same time most of those users also were Adobe Photoshop users anxious to make the upgrade.

As designers, publishers, and service providers began to investigate the cost of upgrading just QuarkXPress as opposed to investing in the Creative Suite and getting the latest version of the complete Adobe product family, the Adobe advantage became clear. Quark, as usual, did nothing to appease its loyal users, and many began to lay the groundwork for a switch, which in most cases would mean a major disruption in the workflow.

Then, quite suddenly and long overdue, for reasons known only inside Quark's Denver headquarters, the company decided it was time for a change in the executive management as well as in the company's customer and industry relations. Macintosh OS X-native QuarkXPress 6.0 hit the market, a new CEO took over, and Quark sales and support people started returning calls with a vengeance.

The question now is whether Quark's efforts come too late, or if the pioneer will hold on to its market dominance. To find out a bit more about the latest versions of

each product, and what each company sees for the future, we spoke with product managers from both sides.

The latest releases

Adobe just recently released the latest version of InDesign as part of its Creative Suite 2 package, and Quark will be delivering QuarkXPress 7 before the end of this year. Each boasts significant enhancements, particularly around workflow.

"One of the big things we are adding is a

run a check on the document and make sure it conforms to any preset preflight conditions assigned by the job jacket.

"Transparency is another big addition in version 7," continues Banister. "Anything that you can assign a color to, you can set an opacity for—text, boxes, borders, backgrounds, etc." Long-time XPress users rely on the measurement palette for most of their frequent type and positioning changes, and the new version makes changes there as well. "Within the measurement palette, we have added tabs for many of the features previously found in the Modify menu, so now users can make all those changes right through the measurement palette."

"This being our second release of the Creative Suite, we really embraced the opportunity to develop all the products together and break down any barriers between the Adobe applications," says Chad Siegel, product manager for Adobe InDesign and InCopy. "One of the top new features of the Suite is Adobe Bridge, a file browser that enables users to visually navigate their systems and drag and drop any content between the Bridge and applications.

"Our goal with InDesign CS2 was to ensure that the application is the ultimate consumer of both text and graphics," Siegel continues. "We did that with Bridge, but also by improving the Import dialogs to broaden the range of supported file formats and by preserving layers from native Photoshop or PDF files. We also improved our style mapping and formatting with our Word import functions."

Both Quark and Adobe rely heavily on user feedback to determine which features will be added to revisions of the applications.

"We do an extensive amount of customer research, through customer visits, by staying in touch with our field sales team, by listening to the questions our support teams are fielding, and by gathering web feedback," explains Siegel. "We try to get a holistic view of what is going on and how all the elements in a workflow fit together. And once we digest that information, we face the challenge of deciding which features to implement by looking for patterns

QuarkvsInDesign.com

If you are looking for some background and history on the ongoing battle between these two page-layout giants, visit the website www.quarkvsindesign.com and check out the various pages of comments, shoot-outs, reviews, and other material assembled by the site's owner and editor-in-chief Pariah S. Burke. For the past two years, Burke has followed the war between Quark and Adobe, and has provided entertaining, informative, and useful information for anyone stuck on either side of the battle.

Complete with links to other resources on the Web and contests for users of both applications, the site offers users a place to gather and vent, no matter which product is preferred.

Lots of other magazines, websites, news sources, etc. have information on the ongoing battle, and some are better than others. The good news is that there is no shortage of opinions on the subject, which seems to be pretty typical in this industry.—KH

feature called job jackets, which are based on the JDF standard," says Tim Banister, QuarkXPress product manager. "Additionally, we'll have the ability to preflight documents all along the process and be able to set up the specifications, based on an XML file, for users to share and apply to any job. This will enable users to deliver documents faster with fewer errors, because document creators will be able to

mr. versatility

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in different groups of users. We try to underpromise and overdeliver on the feature sets with each new release."

"We are always reading feedback forms, talking to customers, hosting focus groups, running ideas by our advisory board, and we watch the industry to see what's going on. It's one thing to deliver solutions that the customer expects, but it's another thing to look at how people are working and solve their problems before they even realize they have them," says Banister. "You can't just deliver a solution you think someone wants and then six months later find they want more. You have to be very visionary and at Quark we are leading that charge."

Working with the various standards committees is key to both companies. "We don't want to dictate a workflow; we want to support the standards embraced by the industry," Banister says. "Our efforts are no good if customers have to learn new skills all the time, or if the functionality of the software doesn't fit into what they are doing every day."

"Again, we really focus on listening to our customers, and we are ready to support the standards they feel are most important," explains Siegel. "We are a founding member of the CIP4 committee, and we currently have support for JDF, XMP, PDF, and others. Because InDesign is part of the Adobe family, we can offer an end-to-end workflow that is built on industry standards and provides continuity throughout the job."

The focus of many conversations today is on who is using which application and who has switched from one to the other. Neither company releases market share or installation numbers, but both claim healthy sales. In fact, many sites, particularly service providers, have multiple copies of both products inhouse. Designers and smaller sites, however, typically have chosen one or the other.

Siegel notes that Adobe is seeing a lot of momentum today for InDesign. "We have some large publishing houses, ad agencies, newspaper publishers, book publishers, and others switching from XPress, and we have put a lot of effort into getting users up and running quickly through training and support. We also have conferences, user groups, and other resources that make up a strong ecosystem among users."

"Quark is the industry leader when it comes to PostScript," notes Banister. "Our feature set stands on its own—we have quality output, it's an easy application to learn, and it basically works everywhere. There is a reason QuarkXPress became the industry standard and industry leader over the years." Both companies admit that competition is good for the industry. "To be honest I think the competition in this area woke us from our slumber and as a result we have produced some really good, compelling products," notes Banister. The company's multichannel approach is an important part of its strategy moving forward. "Generally, designers don't just do one thing anymore, they are charged with creating entire campaigns. The ability to manage those projects within QuarkXPress and synchronize text between all those projects makes for a very compelling way to work and enables designers to deliver a quality product. And at the end of the day that's what it's all about."

Keith Hevenor is editor of Electronic Publishing.

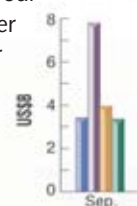
Our experience

Electronic Publishing is part of PennWell, an international publishing company with more than 50 titles in the b2b market. We have used QuarkXPress since the late '80s to produce our magazines, newsletters, buyers guides, and other materials, but like so many other similar companies, had grown tired of dealing with Quark. Early last year, as the managers of our prepress and production departments began to explore the costs of upgrading our Quark license, as well as our copies of Photoshop, Illustrator, Acrobat, and other products, attempts by them to contact Quark for consultation and negotiation were unsuccessful at best. Conversely, they were pursued by Adobe to make the switch to InDesign, and received a licensing offer that essentially made too much financial sense to pass up.

We began the testing and training phase during the spring and summer of last year, and by the fall we were in the thick of transitioning the magazines one at a time. Then, unexpectedly, and possibly for the first time anyone could remember, Quark began calling us. This was the first time we began to hear about the changes in management, corporate philosophy, and even product development. In fact, this was the first time any of us could remember feeling as though they valued us as a customer.

It was a refreshing change, but unfortunately for us (and them), it was too late. We already had made commitments of time and money into the Creative Suite, and we were on our way to completing the conversion. At first, we thought, "Well, it's their own fault." But then we began to wish the change of heart had come earlier and saved us the inconvenience of learning a new application.

Ultimately, we've been happy with InDesign. But the pains associated with switching have been significant, and at times we still struggle with the InCopy editorial workflow. Our designers love InDesign for its tight integration with Illustrator and Photoshop, and our production managers are getting used to InDesign and appreciate its many unique features. We still feel that we are early in the process, and we are reserving complete judgment for now, but we do feel a strange sadness over our parting with XPress, which had served us so well for so long despite the many complaints about the reputation of the "old Quark."—KH





C 17%, M 86%, Y 53%, K 2%,
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Cross-media PUBLISHING



Having the right tools is just a small part of the process. Publishers must understand the needs of the information consumer and utilize the most effective media combination.

By Scott Bury

The design professional's workload has increased. The job doesn't end when you drop a final layout file onto the RIP hot folder; now you have to turn your attention to adapting that layout for web publishing, for preparation of a PDF for burning onto CD-ROMs, or for some other form of screen-based publishing.

Producing a single message that will be published over several different media has become standard for most electronic publishing professionals. In North America and Europe, it's the rare newspaper or magazine that doesn't have all its content republished on its website. Music CDs regularly include multimedia selections. And is there a movie that *doesn't* have a full website to hype its trailers and hawk its merchandise?

The concept of multimedia keeps widening. Cell phones and PDAs with color screens are recognized targets for specialized advertising, and while the application

hasn't moved far beyond the novelty and annoyance level yet, this medium has caught the attention of major corporations. For example, Infiniti, Nissan's luxury-car division,

sponsors the College Hoops channel, which sends basketball news to subscribers' WAP (wireless application protocol)-enabled cell phones and handheld computers. "Not only can NCAA basketball fans throughout the country follow their favorite teams all the way to the Final Four, but they also can learn more about the features and functionality of the Infiniti M, including vehicle specifications, high-resolution photos, and the ability to request more information," according to Internet Ad Sales.

But how does the electronic publisher ensure that each medium carries the same message? "The challenge is that the brand can become fragmented," says Richard Romano, a writer and analyst for TrendWatch Graphic Arts, as well as a designer, consultant, and author of several books, including *The Scanning Workshop* and *Digital Photography Pocket Primer*.

It's a challenge that can be met with some new tools, the latest versions of designers' favorites, and most of all, a new approach to creating communications in more than one medium to start with.

A new mindset

Ten years ago, most communications professionals felt that audiences wanted to interact with new media in ways similar to the way they dealt with print: they wanted interaction to be immediate, easy to understand, and easy to navigate. Web publishers concentrated on delivering images with quality at least as high as in print, without causing delays in downloading.

But new technology has created new expectations among audiences. The spread of high-speed or broadband Internet connections has removed the problem of slow downloads for most urban dwellers. And ironically, it turns out that long downloads aren't that much of a problem, as long as the result is worth the wait. "People *are* willing to wait five minutes for a movie trailer to download," says Bob Connolly, head of BC Pictures, Toronto.

Once a movie and video producer, Connolly now creates interactive websites for automobile and furniture manufacturers and music companies, among other firms. He also creates multimedia documents in PDF format for clients from NASA to Nissan to the tourism administration of the Caribbean nation of Aruba. These e-brochures and e-books use the full capabilities of the latest version of Adobe's Acrobat 7 software and PDF format, incorporating video and interactivity within the pages. Clients post two versions on their websites for download: a full version that includes all the video content, and a smaller, PDF-only version. "Tracking shows that up to 75 percent of downloads are of the full version," says Connolly.

Downloading music enables audiences to select only the content they want, thereby creating their own "albums." This expectation is starting to spill over into other markets, as well. Audiences are willing to buy over the Internet—Plunkett Research Inc. estimates that Americans spent \$71 billion on retail e-commerce in 2004—but they want to buy only what interests them: particular issues or articles in magazines, exactly the statistics they need, and so on.

From print to web marketing

For Pelland Advertising of Haydenville, Mass., web work has superseded print-based design work. Peter Pelland started the company 25 years ago, offering design and print services across the Northeast. Ten years ago, Pelland diversified to the Web, offering to design pages and sites for his existing clients. Gradually, more of his print customers requested websites. Today, most of Pelland's business comes from designing and hosting websites, and most customers are primarily web services clients, who sometimes request print materials.

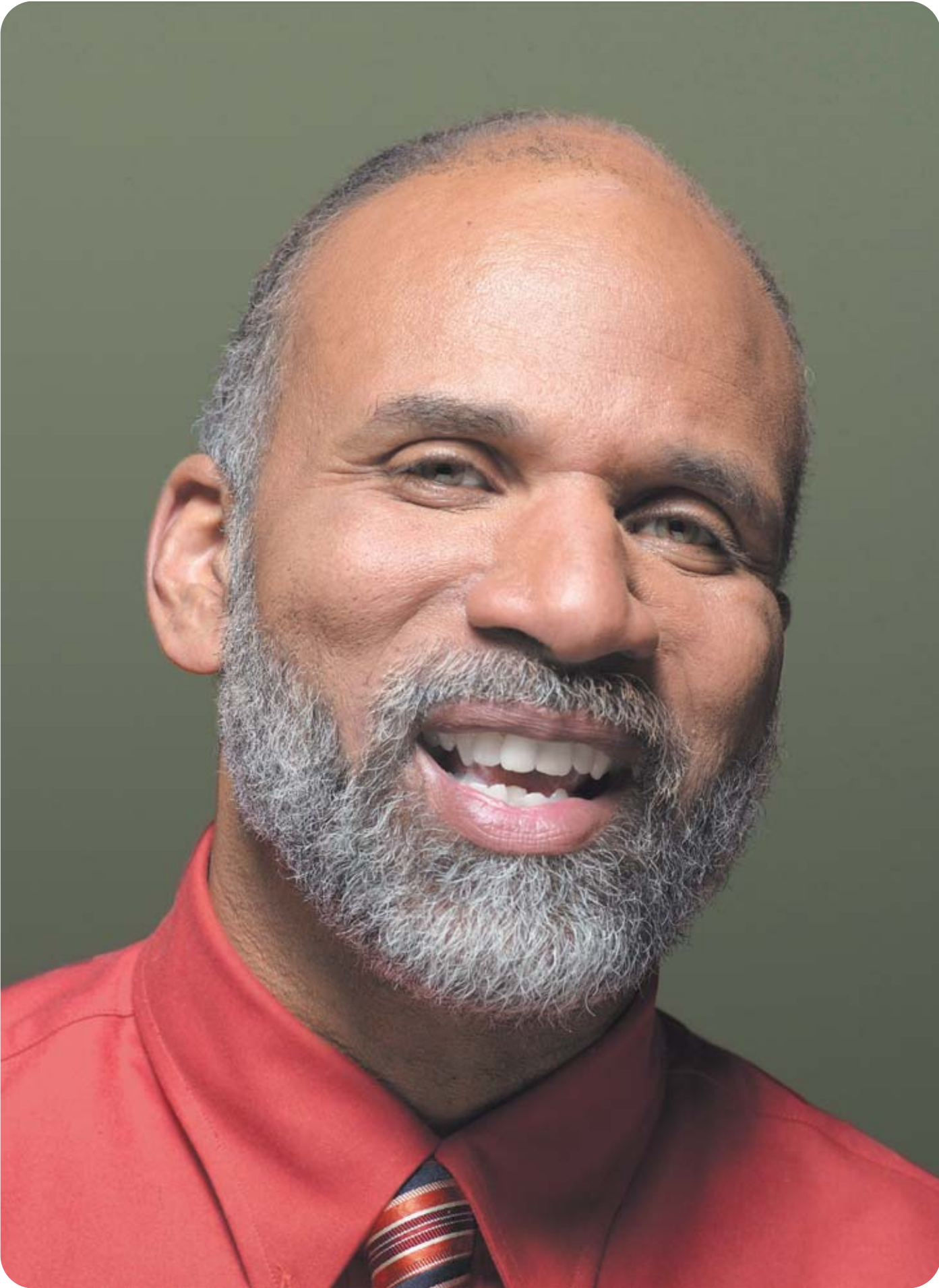
Magazines are a natural fit for a web presence, because magazines share many characteristics of web-based communications: well-defined content that appeals to a relatively narrow audience sector, and timeliness of information. *Today's Machining World* magazine began as *Screw Machine World* in 2000.

Originally envisioned as an exclusively web-delivered publication, it's published in three versions today: print, web, and "e-book," using EBook Systems' Digital Flip Technology.

After each edition is prepared, publisher Dan Pels sends the PDF file of the completed magazine not only to the printer, but also to EBooks in California. The company that developed the Digital Flip Technology also offers a conversion service; the result is an on-screen visual equivalent of a paper magazine. Viewers can click the "corners" of the "page" to flip to the next page. The technology requires downloading of a free viewer program, à la Acrobat, and enables publishers to add hot links from advertisements to the advertisers' websites. "Our readers are not intense web surfers or computer users, but are more hands-on," Pels says. "They won't be as interested in a lot of flashy interactive features. You have to have something of value to offer."

Pushing technology to the limit

Bob Connolly began his career as a television and video producer and even produced training videos for Linotype. Now, he uses Adobe InDesign to create layouts and publish them as PDFs. "That's



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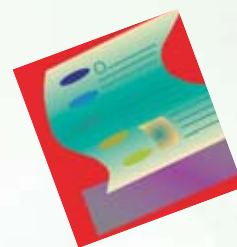
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the secret—the files have to be small, and InDesign makes nice, small PDFs.

One of the first things that Connolly had to learn was to design in landscape, rather than portrait mode, to conform to most computer screens. He also had to learn to bring his video skills to a multimedia space. “I found that people don’t want to just read text; they also want to look at pictures and they want to watch videos.”

The latest version of Acrobat, 7.0, and of the portable document format, PDF, supports videos playing within a PDF document as well as other interactive features. “PDF is becoming the convergence platform for multimedia,” Connolly says, delivering a range of customized information.

New tools and skills

“New media are taking eyeballs away from magazines, TV, and other traditional media,” agrees Romano. “Marketers will follow the eyeballs.” For designers and publishers to stay competitive, they’ll need to learn new skills to work with new media tools—all while keeping the original audience for print front and center.

“The whole idea of cross-media publishing is to maintain the same look in all media,” says Peter Pelland. “The last thing you want to do is cause confusion in the minds of the client’s customers. If you do that, you can literally drive people to the competition, because they can’t understand the message.”

New media requires new skills and new ways of working with communications. Communicators have to learn to plan for cross-media publishing from the beginning, instead of just converting print layouts into HTML or even XML formats.

“You can waste a lot of time simply by having people on the web side not understand what the print side is doing,” for instance, by close-cutting photos for the Web, says Colin Smith of Adobe Canada.

Adobe’s new Creative Suite, which includes InDesign, Photoshop, Illustrator,

and, in the “Pro” version, Acrobat 7 and the web publishing application, GoLive, has a number of cross-media publishing tools. The suite supports PostScript files with multiple layers for producing different versions, not just for zones but also for different media. “We never sent layered files in the past—those were extra-money files,” says Smith. Today, customers demand files that they can easily drop into production workflows for a medium.

“Conversion is a waste of time and money,” agrees Dan Logan, product architect for QuarkXPress. Version 6.5 “is format-agnostic,” he says. The Projects & Layouts tool separates content, including text and graphics, from the layout. It can output to a number of media, including PDF and XML, which can then be used to publish in print, web, CD-ROM, or other media.

“There’s more compatibility between the tools now,” says Pelland. For instance, the latest versions of QuarkXPress and Photoshop have a much smoother interplay, he finds. Even a tool as simple as Microsoft’s web-page design tool, FrontPage, is much better today than ever before. “It’s very fast for creating basic web pages.”

E-book tools have also advanced significantly, adding features that give readers what they’ve been asking for. For instance, while EBook Systems’ Digital Flip software mimics the look of a book “because our eyes have been trained to read in book form for centuries,” as EBooks president, Kyu Kim, says, it now adds a number of useful features particular to electronic distribution, such as hot links to websites, searching, scrolling, and interactive video, audio, and animation. “Anything HTML can do, so can Flip,” he says.

Any designer or publisher who wants to move into cross-media publishing (for that’s where the money is going today) also needs to be at least aware of XML, the extensible markup language for the Web. XML allows publishers to create a database of content—text and images—that can be formatted dynamically, in response to readers’ requests or preferences. Because it applies formats to content on the fly, it’s a viable strategy for cross-media publishing.

How to do it

The first step to creating successful cross-media publications is to start with a clear vision of what you’re trying to accomplish. This is quite distinct from the way print publishers have moved to the Web.

“Typically, a newspaper publisher will take a print workflow, then add an XML workflow on the end of it. It may work OK, but it’s backward,” says Bill Rosenblatt, president of New York consulting firm, GiantSteps Media Technologies. “Online media are usually more time-critical, so web publishing should come before print. But that’s hard for an organization with an ingrained print work habit.”

Don’t separate content creators, designers, and publishers by medium, says Rosenblatt, but instead, integrate them into a single production workflow. “The challenge is to get people to think about creating content with print *and* web output in mind.”

“Know at the outset what the highest-demand medium is,” recommends Romano. For instance, make sure your photos have enough resolution to print well—web resolutions of 72dpi just aren’t enough on paper.

“The last thing you want is when the client’s asking for a four-color print brochure with the same graphics as on the website, and he wants it yesterday, to find that all you’ve got is a 72dpi GIF,” says Pelland.

While you want to preserve a “common look and feel” across different media, don’t forget that each medium has its own requirements. “On a web page, you may place your logo in the center of the page, but when you’re designing a brochure that will go in a display rack, you have to remember that only the top inch or so may be visible,” says Pelland.

And of course, color is inherently impossible to control on the Web, because it depends on every viewer’s monitor and how rigorous he’s been about calibrating it.

Ultimately, the key, as always, is knowing your audience. As Bill Rosenblatt puts it, “The real win in cross-media publishing is the ability to publish more content to more people for more revenue.”

Scott Bury, contributing editor, is a journalist and educator based in Ottawa.



RESOURCE GUIDE

Adobe InDesign plug-ins

Without doubt, plug-in software infuses trusted applications with increased functionality. As is demonstrated in the following chart, third-party developers offer a wide array of plug-ins for use with Adobe InDesign. For more information, visit the websites listed or use such online resources as the Adobe Store (<http://store.adobe.com>), PluginsWorld.com, and The PowerXChange LLC's www.thepowerco.com, www.thepowerxchange.com, and www.powerxchange.com.

Company	Plug-in Name
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COMDUS Solutions Inc. www.comdus.com	TradingBell InCat
Creo Inc. www.creo.com	Darwin
Datalogics Inc. www.datalogics.com	DL Formatter
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Extensis www.extensis.com	Portfolio Suitcase Suitcase Auto-Activation Plug-In for InDesign
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Knowbody www.knowbody.dk	Cool Kerning Cool Tracking

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designinaction

The craft of award-winning print

At the 28th Gallery of Superb Printing, Kirkwood Printing was one of many printers to be awarded for its quality workmanship.

— By Nancy A. Hitchcock

The tables representing Kirkwood Printing grew increasingly exuberant every time the printer's name was called to accept another award at the 28th Gallery of Superb Printing on May 10th. At the Marriott Hotel in Burlington, Massachusetts, the Boston Litho and Craftsmen's Club recognized New England printers and their customers for impressive projects produced in 2004. In fact, of the more than 150 awards presented, Kirkwood won 22, including annual reports for Pathfinder International and Courier Corporation.

Other printers including Flagship Press, Dow Industries, and the Winthrop Printing Company won awards in many categories such as four-color catalogs, hard- and softcover books, direct mail, point of purchase, and much more. Winning entries included brochures for Merrimack College and the New Hampshire Institute of Art, a Martha's Vineyard calendar, the New England Patriots official 2004 yearbook, Yankee Candle stickers, and silver Right Guard Xtreme deodorant labels. For the first time this year, a category was added for digital printing. Winners received a framed award that includes a reproduction of the project.

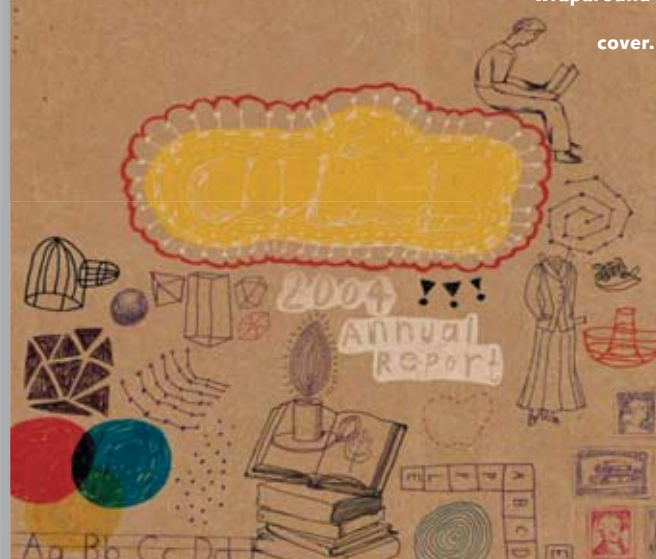
"A lot of pieces were really fantastic," says Jennifer Roscoe, one of the judges of this year's gallery and director of editing and design services at the Education Development Center in Newton, Massachusetts. "They were beautifully designed and printed. We were looking at the quality of the printing. We wanted to see how well everything was trapped and we looked at crossovers, binding, and trimming. We also noticed if bleeds were consistent. The complexity of the design was also important, and to see if the printer was able to hit what the designer had in mind. This year there were more intricate die-cuts and more creative use of varnishes."

An annual report that brings you back to school

One of the first-place awards Kirkwood received was for a Courier annual report created by Weymouth Design that simulates

Kirkwood won a first-place award for Courier Corporation's annual report, designed by Weymouth

Design. The complex piece that resembles a schoolbook features coated and uncoated papers, foldouts, and a wraparound cover.



a schoolbook. The 6¼x9-inch, 78-page annual report engages the reader with its attention to details.

Because Courier is a book manufacturer that focuses on different markets, including education, Robert Krivich, creative director at Weymouth Design, decided to infuse this year's book with educational elements. For instance, the chapters are labeled by first through fifth periods, yellow highlights emphasize points in the president's letter, and financials are placed on distinctive lined paper found in school notepads. In addition, the wraparound cover looks like a paper bag—similar to what students use to protect their books, complete with doodles, inspirational quotes, and words drawn graffiti style. Kirkwood created the effect by scanning in a shopping bag and printing it on 80lb. Mohawk Options True White Vellum Text. "We even highlighted a crease in the paper bag that added to the photo-realism of it," says Krivich.

The complex piece features three 12½x9-inch foldouts, an image that crosses over on the inside front cover, and sections divided by coated and uncoated paper, including 100lb. Sappi McCoy Matte White Cover and Text and 80lb. Neenah Paper Classic Crest Durian Gray Text.

"There were a lot of challenging elements to the project, such as scanning in original paintings and duplicating them on press," adds Kirkwood co-owner, Bob Coppinger.

The entries to this year's Gallery of Superb Printing exhibited more creative use of varnishes, observed one of the judges. Varnishes add interesting effects to a JSI brochure (right), which helped earn Kirkwood one of its first-place awards.

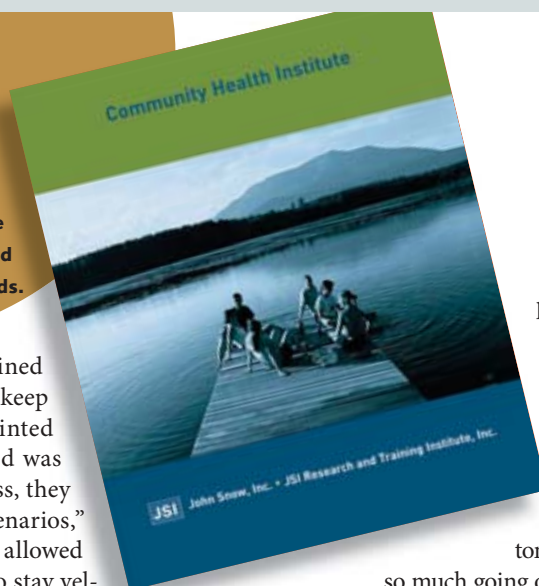
The original oil paintings contained vibrant colors; the challenge was to keep the vibrancy when they were printed on tan, uncoated sheets. "Kirkwood was great because when we went on press, they allowed us to test a couple dozen scenarios," says Krivicich. "Using non-fade inks allowed the reds to be red and the yellows to stay yellow, for instance.

"We tried to keep the piece at a very high level, yet make it fun and engaging," continues Krivicich. "We like hearing from the company that shareholders wanted to read the annual report. It feels fresh and different because we told the client's story in a creative way. Printing and design have to go hand in hand. Kirkwood understood the level of quality we were looking for, and produced a fantastic product."

At the 28th Gallery of Superb Printing, the Courier book earned first place in the category of "Annual Reports, sheetfed/36 pages and up, five or more process colors." In addition, Kirkwood received the Sappi North American Printer of the Year award for production of the Courier annual report.

Depicting a message on uncoated paper

Another project that won Kirkwood a first-place award (in the "Annual Reports, sheetfed/up to 32 pages and cover" category) was a 12-



designinaction

The piece also proved challenging during printing because of its special effects. The cover features a tan duotone photo background, and 2 four-color photographs of people which needed to pop off the page. "We wanted it to look like there were layers happening," explains Cowen. "So, the woman in front is silhouetted in color and then there's a back layer duotone. That was really tricky because there was

so much going on in the duotone—there are a lot of little details, such as the people and the trees. Kirkwood was really helpful and manipulated the picture to achieve our design."

Cowen worked closely with Barbara Goldberg at Kirkwood to achieve the highest-quality results. "We did several press tests on loose images to achieve the final result," reports Goldberg. "We tested four different PMS colors and different curves to achieve the best result. These were great photographs and we wanted to proof them on press on the uncoated paper."

The size of the annual report also helps differentiate the piece: it's a 10½x8½-inch landscape. Kirkwood printed 10,000 annual reports on 80lb. Coronado Bright White Smooth Cover and Text on a 40-inch, seven-color Mitsubishi press.

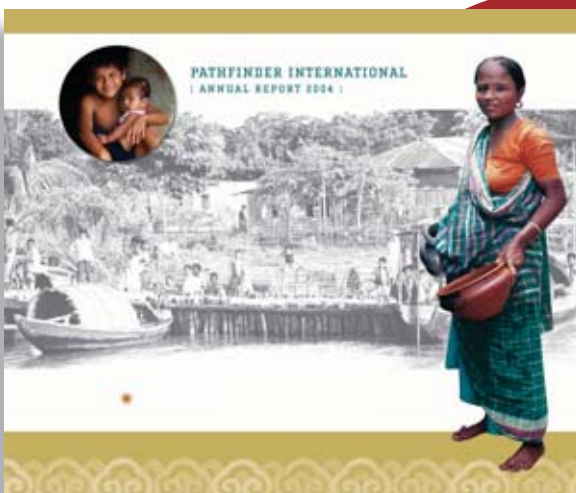
Varnishes add effects

In the category of "Bound Brochures, four process colors," Kirkwood won another first-place award, this one for an eight-page brochure (above) for JSI, an international world health and education nonprofit organization. The piece stands out because varnishes create an interesting effect on the cover. With a spot gloss varnish on the text and a tint metallic dull varnish on the background, the piece has a holographic look, explains Goldberg. "There are six pieces in this series that all use varnishes in a different way," she says. "Each piece requires a slightly different technique due to the different images on the covers and the back cover solids."

Kirkwood is a \$15 million company in Wilmington, Massachusetts. Eddie Kelley, Will Winship, and Bob Coppinger, who have all been in the printing industry for years, bought Kirkwood last fall from founder, Kirk Krikorian and intend to grow the company by targeting larger clients and longer run jobs. Kirkwood operates four 40-inch presses: an eight-color Mitsubishi press with inline aqueous coating, a seven-color Mitsubishi with inline aqueous coating, a six-color Heidelberg Speedmaster, and a four-color Heidelberg Speedmaster Perfector. The equipment list also includes an Agfa Apogee workflow, a Kodak Approval XP4 proofer, an Epson 4000 Proofer with DuPont Cromapro XP, and an Agfa Xcalibur 45 with Sublima Screening. Kirkwood also runs a complete finishing department. With its existing technology, the company intends to increase production as it maintains its customer-focused environment.

"You have to distinguish yourself with quality," says Coppinger. "The awards are a demonstration of the company's level of excellence."

Nancy A. Hitchcock is senior associate editor.



Cowen Design partnered with Kirkwood to produce Pathfinder International's annual report on uncoated paper. Kirkwood printed 10,000 books on a 40-inch Mitsubishi press.

page annual report (above) for Pathfinder International, designed by Cowen Design. Pathfinder, a nonprofit organization helping third-world countries, wanted its annual report to look down-to-earth. Therefore, Nancy Cowen, of Cowen Design in Arlington, Massachusetts, chose to print the report on uncoated paper, which presented challenges. "Photography is the main design component of that piece, and it's difficult to reproduce photographs on uncoated paper because it's so absorbent. It's especially difficult to reproduce dark skin tones on the uncoated paper."

in the
fieldA centralized system helps
Cenveo speed jobs to market

Cenveo installs EFI's management system and integrates its many commercial print plants to build best practices and operate cost-effectively.

by Michael Miley

If you're a big player in commercial and retail print, with plants spread out across the continent and one-stop services from design to fulfillment, you've got a big challenge managing your print facilities in an integrated way. This is why Cenveo, a leading provider of visual communications in North America, decided to reengineer its commercial print processes and build an enterprise-wide MIS system using EFI's Hagen OA in a comprehensive project it calls "VISTA" (Vision Information Standards and Technology in Action). Centrally hosted in Denver and targeted for its 33 commercial print plants (with 18 facilities now online), the Hagen side of VISTA combines an advanced accounting package with high-end applications for estimating, scheduling, job management, purchasing, inventory, and fulfillment. It allows Cenveo users and customers across the country to collect, share, analyze, and respond to print production data over multiple plants in a real-time way—and in most cases, simply by using a web browser.

"In the '90s, we grew quite rapidly by acquisitions, pursuing the goal of developing a North American capacity to provide total solutions for customers with a variety of communications needs," says Matt Mitchell, CIO at Cenveo and a key executive sponsor of VISTA, the largest IT project of its kind the company has ever attempted. "We discovered that along with the acquisitions came many disparate systems, with every plant deploying its own ERP applications. In 2002, we decided that the only way to leverage our continent-wide presence efficiently and to build more cost-effective operations was to reengineer, standardize, and develop best practices for our printing business processes across all our commercial plants, while integrating the many systems into a single, centralized environment. Today, with superior processes and the hosted Hagen system, we can spread print jobs and their management across multiple plants, to more effectively serve our customers and to reduce their time to market."

Building a centered vision

Cenveo (whose name roughly translates to "centered vision") is a \$1.7 billion company with more than 10,000 employees and 80 plants in the U.S. and Canada, competing with

such large commercial firms as Consolidated Graphics, RR Donnelly, and Banta. As a print communications company specializing in commercial print, both sheetfed and web (including digital as well as offset presses), it's also a label and envelope manufacturer, as well as a direct mail producer of color collateral with variable data, while simultaneously acting as a producer of branded products in the reseller market, for benchmark firms such as Office Max and American Express. Additionally, Cenveo provides added value to its customers with communications consulting, end-to-end project management, and eServices that enable 24/7 procurement, tracking, fulfillment, and financial management.

Given the depth and breadth of its operations, Cenveo needed a robust enterprise-capable MIS system and chose Hagen OA based upon solid experience it already had with it in some of its plants, favorable use of other EFI products such as Logic and PSI, and a positive projection in the ROI analysis. "The decision to use Hagen was clear from the start—its superior technology foundation, performance, and usability made it the best choice for us," says Brett Flora, executive director of IT. "Moreover, what we've also gained by moving to a centralized, hosted model includes the ability to standardize production and the chart of accounts from plant to plant, and a capacity for better reporting, since we have access to a broader set of data."

The Hagen OA system currently runs in a Citrix environment over a wide-area virtual private network (VPN). Each month, new plants come on board, and when the system is fully in place at all 33 commercial plants, more than 2000 people will be using the Hagen system on a daily basis.

"Hagen affects every aspect of our print management process," says Keith Larson, executive vice president of sales for Cenveo's commercial segment. "For example, the job estimator can now use Hagen's intelligent estimator tool to do cost- and price-list-based estimates, while generating automated production plans. Schedulers and job managers can now combine order entry, job scheduling, and job costing with real-time shop-floor data collection. And the Production Desktop provides a real-time browser-based snapshot of our operations, whether the user is at his desk, on the road, or at home. Finally, the system provides sophisticated, print-oriented financial tools for billing and receivables, accounts payable, inventory and purchasing, and centralized



Cenveo users and customers access print production data in real time with a new MIS system.

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in the
field

data access and reporting—something we've already capitalized on. We've been training corporate folks in finance, procurement, and operations to go into the system, look across our plants, and really analyze the data in such a way that we can fine-tune our efficiencies. This includes maximizing the use of raw materials and press utilization, minimizing the time to print, and more efficiently scheduling the labor on jobs—all the levers driving greater profitability in the operation."

Links to the future

The plan is to tie the Hagen system into eCENergy services, Cenveo's integrated customer management capability that's web-enabled and lets customers get quick quotes and order repeating jobs that are housed in their eCatalog. Hagen is being tied as well

into the Creo Priner workflow system, which is widely used throughout Cenveo—though EFI's OneFlow is also being considered for prepress standardization.

In the meantime, Cenveo is now a more cost-effective, efficient organization with a centrally hosted Hagen OA. "Management now has the ability to see our operations in a more consolidated way, down to a very detailed level," says Mitchell. "As a national organization, Hagen helps us deliver nationally distributed and locally delivered solutions to customers that need them, while providing us with the hard enterprise-wide data we need to become a more profitable and successful company in today's demanding print environment."

Michael Miley is a freelance writer living in Sonoma, California. He can be reached at mmiley@pacbell.net.

Technology helps transform large-format printer

To satisfy customers' varying requests, New Mexico Big Prints produces photo-quality prints fast, on a variety of media, using its new 60-inch Encad NovaJet 1000i printer.

John Hanson loves a challenge. Over the course of 20 years in the large-format printing business, Hanson has seen a lot: the birth and evolution of large-format technology, business highs and lows, and competitors come and go. He has scaled back his own company, New Mexico Big Prints, since 9/11 to create a leaner enterprise that's better suited to the cyclical nature of the print business.

His secret weapon for jobs requiring fast turnaround is the newest tool in his arsenal: a 60-inch Encad NovaJet 1000i printer. "It prints up to six times faster than our other printers, and at the speed we use most often, at a higher quality level," Hanson explains. "It gives us the flexibility to do high-quality photographic work faster than ever before."

Another advantage of the NovaJet 1000i printer is drying speed and durability of the finished product. "With Kodak Premium Rapid-Dry Photographic Glossy Paper, the ink dries instantly onto the paper with a gloss finish, which is what most clients want on posters," Hanson notes. "And the Encad Quantum ink has such a long life, we're finding we just don't need to laminate a lot of projects."

Posters survive just fine in indoor environments, he notes. So, he has eliminated lamination on many projects, further improving turnaround and allowing him to be more competitive. "It saves hours of production time and cuts our costs, so we share the savings with customers," Hanson says.

From grocery stores to museums

When Hanson first started the business in 1985, he printed grocery store signage in two colors and became so good at it that he was supplying stores throughout the southwest. When the stores begged him for color, he began doing silkscreen and, later, electrostatic printing. Then, with improvements in inkjet printing, the company bought its first Encad printer—a NovaJet Pro 50—and

has stuck with the brand ever since. Over the years, his business grew and museums and government clients became prime customers, including Los Alamos National Laboratory and its Bradbury National Science Museum. He courted national customers and began doing high-value trade-show displays. Business boomed. Then came 9/11, work dried up, and the business lost years of accumulated earnings, but managed to survive the downturn.

A new formula for long-term survival

Hanson scaled back dramatically and is creative with the business—solving problems for customers, instead of just printing signs. He's printing programs including signs on Kodak self-adhesive vinyl and banners on canvas and other material for a local church, tabletop display stands, museum displays printed on clear acrylic, and rugs. "We've decided it's best to be flexible about new possibilities," says Hanson. "When people come to us and ask us to print on rugs or design something special, we say, 'Sure.' Then we sit down and figure out how to do it."

Most of the business at New Mexico Big Prints these days is for designers, ad agencies, and other sign shops, on a wholesale basis. He also sells directly to Pepsi, various museums, and area casinos, and does full vehicle wraps. The key, Hanson says, is being able to give every customer what he or she wants. "That's why we've survived in this business. And we plan to stick around because every day is a new challenge."

Edited by **Nancy A. Hitchcock**, senior associate editor.



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the digital
paper PLATFORMDirect mail campaigns
that succeed, and why

It's a great time to be in direct mail, say the consultants, and a few printers explain why.

by Nancy A. Hitchcock

It's a great time to be in direct mail," said Nancy Harhut on April 21st at a keynote speech at the Boston-based Graphic Communications Day, which was hosted by the PINE (Printing Industries of New England) trade association. It's getting more difficult for marketers to reach consumers today because they block billions of email messages a day, place their names on "do not call" lists, and manage to avoid TV commercials, for instance. Conversely, 76 percent of consumers do read direct mail, according to studies. "Direct mail continues to be a channel that consumers actually prefer. They trust it. They enjoy its tactileness," says Harhut, an executive with Hill Holliday Connors Cosmopolus, a Boston-based advertising agency. She offers tips for reaching time-starved consumers, though, such as making a message relevant. "The secret is



Express-
copy.com produces
postcards on 90lb.
cover stock on its
five Xeikons, and
mails 120,000 post-
cards a day.

to make sure what we're sending is meaningful to the recipient. This means better targeting, better messaging, and more insightful offers."

Another tip is to involve customers. "We should give people options to interact with our communications," she says. "Studies have shown that the more time someone interacts with our message, the more likely they are to absorb it and therefore respond to it."

Personalized postcard with big returns

Reprographics Color Solutions created such a targeted direct mail piece that consumers held on to, not just for minutes, but for months—six months.

Reprographics started 18 years ago in Fort Worth, Texas, as a blueprint company servicing the needs of architectural, engineering, and construction clients. The company evolved with the times and launched Reprographics Color Solutions as a separate business entity a year ago. With its Xerox DocuColor 2060 with Fiery RIP, the company produces color postcards featuring variable data.

The company found that to gain new business, it was important to position Reprographics as not just a printer, but also a solutions provider that adds value to customers' marketing efforts. The first campaign involved sending personalized postcards for North Texas Marine, which wanted to increase traffic to its store. North Texas Marine



After Reprographics Color Solutions sent out postcards for North Texas Marine, the campaign generated \$409,000 in boat sales—a 55-to-1 return on its investment.

bought a list of registered boat owners and then modified it to meet its specific needs. For the first mailing, Reprographics printed 6000 8.5x5.5-inch oversized postcards featuring 16 variable fields, including the type of boat the consumer already owned and an image of a boat. Because the postcard also required customers to bring in the piece to win a free gift, North Texas Marine knew that people held on to the postcards for six months. Moreover, the campaign generated \$409,000 in boat sales—a 55-to-1 return on investment. PODI (www.podi.org) recognizes this case study in its "Best Practices" series.

Reprographics printed the first mailing—and two subsequent mailings for North Texas—on International Paper's 10pt. C2S Carolina paper on its Xerox DocuColor 2060.

"The company is growing just by taking care of the needs of our clients, and we're expanding to include advertising agencies and marketing departments," says account executive, Joseph Smith. "It's a good market for us and we'll continue to seek out these kinds of campaigns. It seems like the more you personalize, the better response you get."

A simple, yet effective campaign

Direct mail pieces also can be effective with one simple message. That's what Expresscopy.com did when it created a custom program—including a web portal and a template program—for Business Development Resources. The program enables companies in the heating and air conditioning industry to promote their business to local customers. "It made everybody's business boom," says Bill Marchiony, corporate account executive.

Located in Portland, Oregon, Expresscopy.com operates five Xeikon presses, including the newer 5000s. In addition to producing business cards and flyers, the printer produces postcards, primarily on 90lb. white cover stock. It sends 120,000 postcards a day. "The response has been fantastic from the franchise market," concludes corporate account executive, Jim Bozek, "because companies quickly see how the postcard campaigns empower the franchisee."

To ensure that direct mail continues to effectively communicate to customers, Harhut concludes in her keynote, communications professionals must continue producing pieces that are "creative, well-targeted, relevant, intelligent, and well-produced. It's a great time to be in the business."

Nancy A. Hitchcock is senior associate editor.

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reviews

Apple's Mac OS X version 10.4

Animal attraction

Apple's new Tiger OS is a robust and powerful version.

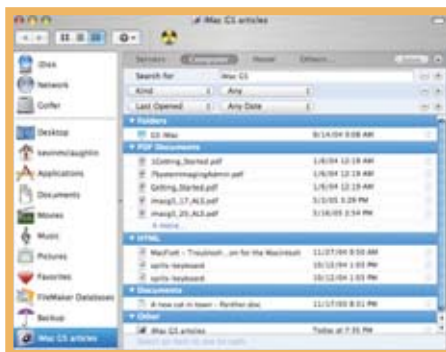
by Kevin McLaughlin

On April 29th, Apple Computer released version 10.4 of the Macintosh operating system. Code-named Tiger, the fourth major update to Mac OS X delivers more than 200 new features. Whereas previous updates offered increased stability and a great amount of flash, this latest version adds some compelling features along with a healthy helping of flash and appeal.

Included innovations

Spotlight is the most prominent new feature offered in version 10.4. This new desktop search tool will seek out and wade through just about everything, including file names, music, photos, email, and even the textual content of documents. Using metadata, it also can search according to in-depth information about data on your computer, such as the last time a particular file was opened or the name of its creator. Spotlight is readily accessible from the top-

on my system. The folder contains all the files that meet my search requirements. Better still, Smart Folders are updated automatically as I add, modify, or delete files that meet the search criteria. If I should de-



Version 10.4's Dashboard in action: the utility provides quick access to my address book, weather, puzzle, Flight Tracker, clock, calculator, TV Tracker, and calendar Widgets.

I search my system for the phrase "iMac G5" using Smart Folders. The search results can be saved anywhere on the hard drive as a folder or in the optional Finder sidebar.

ties, of

my choice.

Some of the Widgets provided in Tiger include calculator, weather, address book, and dictionary utilities. Many others are available for download from Apple's website.

A new feature sure to enhance one's productivity is Automator. Using Automator, I could easily automate repetitive tasks, and do so without performing any programming feats or having to learn AppleScript. With point-and-click and drag-and-drop functionality, Automator enabled me to perform such important, albeit mundane tasks as collecting fonts prior to sending documents out to my trusted service bureau.

Apple also improved, and future-proofed, the Mac

lete this folder, I lose nothing because the folder contains aliases, or links to the relevant files; the actual files remain in their original locations on the system hard drive.

Speeding workflow

Dashboard is a new way to access numerous small applications quickly, helping users work more efficiently. With the touch of a function key, I activated Dashboard, which brings up one or more Widgets, new utili-

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right corner of your desktop or via a shortcut key. And it presented me with search results as soon as I began typing.

Smart Folders are another new feature, and one that goes hand in hand with Spotlight. After locating all of the necessary documents for a project, which are likely scattered all over my workstation's hard drive, I save the search results as a Smart Folder. I could place the Smart Folder in my sidebar or save it virtually anywhere



Like other OS X versions, 10.4 offers a clean interface. On the right, I am using Spotlight to look for articles about the iMac G5. As you can see, it searches the contents of various file types, including PDFs, as well as that of folders.

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Fast. Accurate. Easy to use. Advanced Color Ensembles from X-Rite can take your prepress operation to new levels of efficiency. This new system combines a high-speed precision spectrophotometer with our popular MonacoPROFILER software, allowing you to create ICC profiles up to 10 times faster than other color management systems. The result is proof-to-press matching that sets new standards for speed and accuracy.

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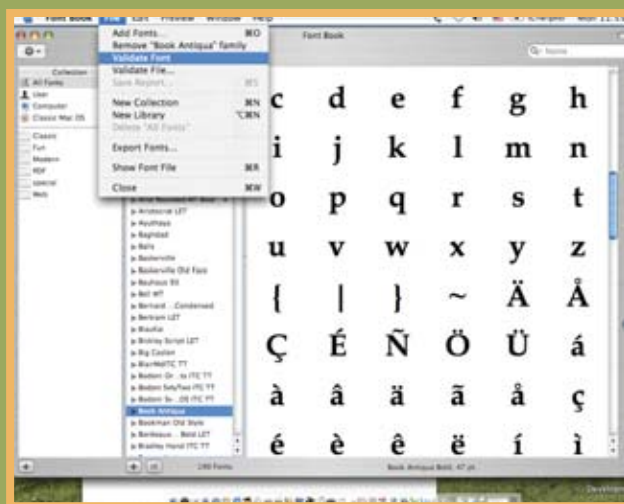
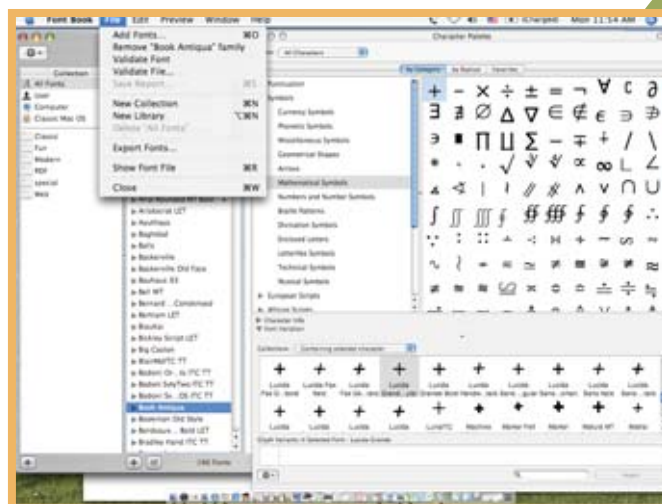


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reviews

Apple's Mac OS X version 10.4



The Font Book has been improved with functionality made popular by ATM Deluxe in pre-OS X versions of the Macintosh operating system.

OS with the addition of 64-bit computing. Support of 64-bit applications, which are just now beginning to surface, infuses the OS with 64-bit addressing, increases math precision and data throughput, and improves the handling of very large, complex, and high-resolution digital imagery. Compatibility with today's 32-bit programs is not compromised; OS X version 10.4 supports both 64-bit and 32-bit applications.

Application amendments

Just as the operating system has been improved, many applications included with OS X have been updated. Some of these include Safari, Mail, Font Book, Address Book, and iCal, among other trusted programs.

In Safari, the biggest new feature is Rich Site Summary (RSS). After I add the RSS link to my favorite websites, Safari will automatically alert me when the site is updated. By clicking on the link, I am transported to a summary page where I can refine my search for new articles and link to a full article.

Font Book benefits from major updates. I have long missed some of the function-

ality in ATM Deluxe which was available in pre-OS X versions. Many of those features have been restored in the latest Font Book. For example, I can now verify the compatibility of fonts with my system as I activate them, or whenever I choose. I can also use Font Book to collect fonts for output, later sending them along with my print job to a service bureau. With Automator, I can find all the fonts in a text document and assemble them in a collection. The improved functionality of this program alone, not to mention the timesavings it enables, is enough to justify half the cost of upgrading to Tiger. Incidentally,

puter inoperable. Any major upgrade to an operating system is liable to create problems, but I have yet to see any showstoppers with the several machines on which I have Tiger installed. Apple has already released an update, bringing Tiger to version 10.4.1, to correct a few bugs. Before upgrading, however, it is recommended that users first back up all their data. In addition, I recommend doing an archive and installing the full version of the OS, rather than the upgrade. By doing so, you are ensured a clean install of the OS, free of any excess baggage your old copy might be totting. Preferences, user directories, and most settings are carried over automatically.

Tiger requires a minimum of 256MB of RAM to run, but 512MB is the true minimum; I recommend 1GB or more for graphics editing or video production. Other requirements for upgrading are built-in FireWire and a DVD reader.

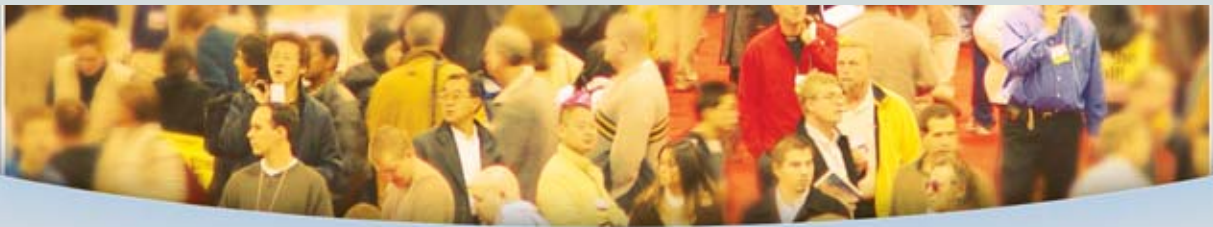
Safari informs me of updates to CNN.com, Electronic-Publishing.com, and other popular websites, as well as provides a link to the site and a column on the right for refining the search results of the RSS feed.



Tiger is priced at \$129 for a single-user license and \$199 for a family pack of five licenses.

Unlike its predecessors, Jaguar and Panther, Tiger so far has not offered up any nasty surprises, such as making my com-

Kevin McLaughlin is a service manager with more than 30 years of experience with computers. He has been a Macintosh user and advocate since 1984 and is past president of a local Macintosh User Group.



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newproducts

QuarkXPress preview

Quark Inc. (Denver) has revealed that QuarkXPress version 7, to be delivered later this year, will be based on open standards. The upgrade, built on industry-standard JDF, will enable users to enter detailed workflow and prepress information into a project using a Quark Job Jacket.

A Quark Job Jacket contains specifics about the print job, contact information, resources required, layout, rules, and output specifications. Additional features in version 7 include rule-based preflight, support for multichannel publishing, PPML (Personalized Print Markup Lan-

guage) output, and enhanced transparency and color-management tools.

www.quark.com

Color conversion

Kodak Polychrome Graphics (Norwalk, CT) has upgraded its MatchFlow Compos-



er software to version 4.6. The solution aids users in converting prepress file formats—such as PostScript, PDF, PDF/X-1a, PDF/X-3, Scitex Native, TIFF/IT-P1, and more—to any standard file format for output on various devices, including color proofers, imagesetters, and CTP hardware. With a new color-management option, version 4.6 maintains color integrity as files are converted across different formats, color standards, and workflows. MatchFlow Composer 4.6 boasts the company's Color Fidelity Module, which operates within the Apple ColorSync system, and standard CMYK profiles.

www.kpgraphics.com

Fiery find

The Fiery EXP8000, the latest color server from EFI (Foster City, CA), is available for use with the Xerox DocuColor 7000 Digital Press. The Xerox DocuColor 7000 is a digital color press featuring an output speed of up to 70 pages per minute. The EXP8000 is designed for high-end produc-



MODERN MEDIA

Hahnemuhle USA (Woodstock, IL), the North American distributor of media from Hahnemuhle Fine Art GmbH, has introduced two new photo rag papers for inkjet printers. Photo Rag Satin 310 gsm and Photo Rag Bright White 310 gsm are designed for high-end digital artists in the production of limited editions, giclees, and original digital artwork. Well suited to photographic and fine art reproduction, Photo Rag Satin adopts a "luster" appearance where printed, while maintaining a matte finish on the perimeters. Photo Rag Bright White is a 100 percent rag, acid-free paper with a bright white base and a water-resistant coating. Photo Rag Bright White is designed for photographic and fine art reproduction, business cards, greeting cards, certificates, and bookmaking. Both new inkjet papers are compatible with dye and pigment inks. www.hahnemuhle.com

Encad Inc. (San Diego), a subsidiary of Eastman Kodak Company, has expanded its family of Kodak wide-format media to include a new Production line and a new Universal backlit film. Kodak's new Production range of media includes 170-gram Production Photographic Papers, 7-mil Production Backlit Film, 5-mil Production Reverse Print Backlit Film, 6-mil Production Self-Adhesive Poly Poster Plus, 8-mil Production Poly Poster Plus, and 6-mil Production Removable Vinyl. Each Production offering, aside from the backlit films, is offered in a choice of glossy and satin finishes. Kodak Universal Backlit Film is an 8-mil, front-print media that incorporates a base in the style of Kodak Dura-Trans display material. It further offers high color saturation and image stability, moisture resistance, and a quick drying time. www.encad.com

Konica Minolta Photo Imaging U.S.A. (Mahwah, NJ) has redesigned the product packaging for its full line of inkjet papers. Available next month, the new packaging was developed to enable customers to more easily select the optimal paper for their applications. For example, the product packaging conveys information about the type of paper surface, ideal uses for each paper type, and a chart of Konica Minolta's papers. Konica Minolta's papers, compatible with dye and pigment inks, employ multilayer, microporous technology and are smudge and water resistant. The company's product line includes Professional Photo Paper, Professional Two-Sided Photo Paper, Premium Photo Paper, Premium Self-Adhesive Photo Paper, and Everyday Photo Paper. www.konicaminolta.us





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tion printing applications, including print-on-demand, web-to-print, and book and personalized publishing in commercial print, print-for-pay, service bureau, in-plant, and similar environments. The EXP8000 sports Fiery technology, the Command Workstation interface, Fiery ColorWise color management, and support for variable data printing languages, including PPML.

www.efi.com



Personalized portal

Xinet Inc. (Berkeley, CA) has unveiled its WebNative Portal, a web-hosting application offering virtual asset hosting and improved security and flexibility for digital asset management systems powered by WebNative and WebNative Venture. Users can brand and customize the WebNative Portal interface and link multisite Xinet DAM installations. Its template-based architecture enables customization with such web-authoring programs as Adobe GoLive and Macromedia Dreamweaver. Digital rights management is offered via the ability to restrict asset availability, approval, and use with start and end dates, approval status, and

preset repurposing parameters.

www.xinet.com

Three is a charm

Creo Inc. (Billerica, MA) has begun shipping an upgraded version of its Prinergy prepress workflow management software. For commercial printers, version 3.0 incorporates a new user interface, redesigned for ease of use and improved integration with Preps imposition software. Prinergy Rules-Based Automation aids users in automating manual tasks in the print workflow; rules are set using an icon-based interface. Based on PDF and JDF, Prinergy 3.0 is further complemented by PDF Compare and PDF Merge Adobe Acrobat plug-ins, approval-based Processing Control, and a Signature Booklet proofing option.

www.creo.com

Adobe announcements

Adobe Systems Inc. (San Jose, CA) has released an updated Adobe Camera Raw plug-in for Photoshop CS2 and Photoshop Elements 3.0, and an updated DNG Converter. Both upgrades now offer support for more than 75 camera models, including the new Canon EOS Rebel XT, Nikon D2X, and Olympus Evolt E-300 and C-7070 Wide Zoom. Adobe Camera Raw 3.1 offers a new preference setting whereby embedded JPEG previews to raw files are automatically updated.

www.adobe.com



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Carlsbad, CA; April 5, 2005 -- Total Training Inc. has announced a new series of DVD-ROM videos for mastering ...

Adobe unveils Creative Suite 2
San Jose, CA; April 4, 2005 -- Adobe Systems has announced a new release of Adobe Creative Suite. Adobe Creative ...

Pantone releases Color Bridge Guide for conversions
Carlsbad, NJ; April 1, 2005 -- Pantone has announced its color bridge guide, which shows how PMS Colors reproduce ...

Iomega Unveils Its Latest Professional Storage Solutions
San Diego, CA; March 30, 2005 -- Iomega Corporation has announced three new professional storage products: the ...

Annual Creo meeting yields approval for acquisition by Kodak
Vancouver, BC; March 29, 2005 -- Creo shareholders approved all statutory and special business submitted for ...

Current Issues, Newsletters and Resource Guides

Quark joins Ghent PDF Workgroup
Ghent, Belgium; March 29, 2005 -- Quark has become a member of the Ghent PDF Workgroup (GWD), an international ...

Boston Print Buyers unveils new website, announces meeting
Boston, MA; March 18, 2005 -- Marge Dana, a former print buyer who's been an independent printing consultant ...

Adobe announces The Ideas Conference in NYC April 4
San Jose, CA; March 14, 2005 -- Adobe Systems Incorporated has announced that it will host the Ideas Conference, ...

PDF 2005 Conference announces keynote speaker
Boston, MA; March 22, 2005 -- Organizers of The Adobe Acrobat & PDF 2005 Conference have announced that the ...

KPG unveils Certified Matchprint Virtual Proofing System program
Norwalk, CT; March 17, 2005 -- Kodak Polychrome Graphics (KPG) is creating a network of certified Matchprint ...

Upcoming Events

On Demand
May 17-19, 2005
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MacWorld Boston
July 18-21, 2005
Boston, MA

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August 29-31, 2005

Print 05
September 9-15, 2005
Chicago, IL

From The Wire

Eastman Kodak to Donate Digital ...
PR Newswire (April 11, 2005)

Xerox Names EFI Top Software Partner
R2 Communications (April 8, 2005)

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HP Awarded Five-Year U.S. ...
Business Wire (April 6, 2005)

Amazon to print books on demand
Vidinet.com (April 5, 2005)

Kodak Completes Acquisition of KPG
R2 Communications (April 4, 2005)

New Products

Roland releases

Roland DGA Corporation (Irvine, CA) has introduced the SoJet Pro II V series designed for professionals who produce high-resolution graphics, such as graphic and fine artists, photographers, signmakers, and printers. The SoJet Pro II V family includes the 74-inch SD-74SEX and 64-inch SD-64SEX wide-format inkjet printers and one printer/plotter, the 54-inch SC-54SEX. The new SoJet ...

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FRANK TALK FRANK J. ROMANO

History they did not teach in school

The stars and the concept of time were the real beginnings of printing and publishing—humanity’s need to communicate. To “publish” means “to make known.” In prehistoric time, people gazed at the sky and marveled at what they saw. They may have tried to communicate their “vision” to others, possibly by drawing a picture. They probably wanted a proof or a “cave wall check.”

The marks and images were crude and the tools for scratching or drawing were crude. Almost like MacDraw. Art was being created and “published” in 45,000–25,000 BC on bones, teeth, ivory, and rocks—hard copy. Of course, prehistoric Picassos used real quotes, not inch marks. This imagery was the first art movement, followed immediately by art critics.

At the end of the last Ice Age, the oldest known art was created, the “Neanderthal Lisa.” There were “wounded bison” images discovered in caves in Altamira, Spain, from 15,000–10,000 BC. Around the same time, a black bull was painted on a cave wall in Lascaux, France. The oldest known carving on ivory (a mammoth tusk), that of an animal, was found near Vogelherd, Germany (c. 30,000 BC). The problem was running down to Cro-Magnon Graphics and getting a few hundred run off.

In the area now around Baghdad the first known city formed around 4000–5000 BC. There is evidence of agriculture. But how does this relate to publishing? We have no idea. Cities have lots of people and they are known to work, create, sing, pray, and play, among many other things. People need to “go public”—to communicate their thoughts and ideas and work with others. The rural community comes to the city to do business, to connect and do commerce. They bring food and stuff. They do lunch.

Some of us are “visual” thinkers. We picture things in our mind and are lost without pencil and paper to make a sketch. Others think on the left side of the brain where numbers and words organize thoughts. Still others are predominantly oral, and communicate by talking or storytelling, especially on cellphones. Some are artists, some are technical, and all of us are in between from time to time—sort of “middle of the brainers.” Documents and books, even the oldest ones, often have both images and text. A picture is worth a thousand words. Back then, accounting for inflation, a picture may have been worth a million words...or grunts.

Before paper we used clay, wood, bark, leaves, animal skin, cloth, and other vegetable “forerunners” like papyrus and rice pith. I wonder if they had matte-coated rice pith. Stone, the Earth itself, was certainly the first canvas. The next technology advance beyond stone was clay. The first evidence of movable, reusable “type” was clay. The first evidence of



painting and color art was on clay and pottery. Getting a pot in an envelope was not easy.

Papyrus was made by removing the stringy fibers from the pith of plant stalks. Strips were interwoven and pounded flat. The resulting “sheet” of crossed fibers was smoothed further with a stone, bone, or shell. This is the origin of “paper” and civilization (and this magazine) would be totally different without it. This article is full of pith. Animal skin or leather became the canvas of choice in many parts of the world. But first you had to get it off the animal, which was reluctant to part with it. Paper was used in Europe in the 15th century, just before the invention of the printing press. “Parchment” or “vellum” had been used for about 1500 years up until then. Thus the history of sheep was important, but we’ll stop here.

Oil lamps were in use by Sumerians in Babylon by 2500 BC. Soot and “lamp black” were used as black pigment for ink for woodblock printing in China. Oil itself was used in paint and ink, and was to become a prime basis for the printing processes. The connections between printing on paper and cloth and “text”-iles are subtle. Intricate patterned art has influenced the evolution of painting, photography, literature, and Calvin Klein.

The origin of money is, of course, trade and bartering. Early physical representations of money were shells and tokens. The Chinese were also the first to use paper money. Around 100 BC, foot-square currency with patterns impressed on rare “white stag” hide was issued. These were big bucks. Early Chinese paper money was called “flying money” because it could be blown away...at the pub. Archaeologists have discovered a piece of paper dated from 105 AD in China. The invention of paper was reported to the Emperor by Ts’ai Lun. This paper was made from the bark of trees, rags, hemp...a little soy sauce and a delightful duck paté.

And so ends our first chapter in the history of printing. Thank goodness.

Frank Romano is professor emeritus of Rochester Institute of Technology and founder of this publication 29 years ago.

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