



# Spindrift

News Focus • Opinion • Reviews  
Techno-Babble • Attitude

Volume 2, Number 8  
December/January, 2004-5

...Surviving The Graphic Arts Industry Since April 2003

**confused** • *adjective* 1 bewildered. 2 lacking order and so difficult to understand or distinguish

From the Concise Oxford English Dictionary

## Dear Reader,

Let's not look back over 2004, let's look forward to 2005. This year is over, and it's the foundation for what's to come. Digital printing, data standards, Quark behaving itself, colour management making some sense, huge press investments, Internet media models settling to a sort of convention: a mess, confusing, muddled and yet not.

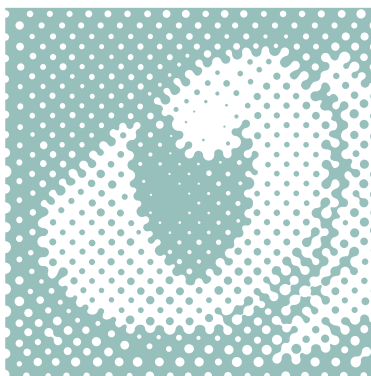
Printers and their customers are slowly embracing digital printing for conventional print production. We've seen a hop, if not an outright jump, in peoples' understanding of what variable data print can really do. In 2005 we'll see those hops turn into full on leaps, as more print buyers get the message of what's possible.

Much of this will be editorially and business driven, as print's purpose and role in all sectors, starts its inevitable shift away from the mass production model towards bespoke print. But it will take time, technology, data standards and education, so we'll be doing our bit.

We've some cunning plans afoot for 2005. Most of it is about understanding applications requirements and about educating users, producers and buyers of print. We'll tell you more in our January/February issue. Meanwhile kick back, slurp awhile and enjoy whatever you hope this short, but strange, season of sloth will bring.

Holiday cheers from the Spindrift crew,

**Laurel, Cecilia, Paul and Todd**



## In This Issue

### *Instant PDF grows up*

Have you noticed that in the last twelve months or so, we are using profiles and profile management as the basis for workflow automation? It comes as no surprise then that the underlying principle of Enfocus' latest version of Instant PDF is profile conformance. A PDF either conforms to a specific profile or not, and this profile is also a means of creating and preflight checking PDF files. Managing file processing and throughput in this way should help substantially towards more efficient file throughput, particularly since Instant PDF is a desktop product targeted at designers and document originators. Laurel explains...

see page 9

### *Artwork & Enfocus shacking up*

Artwork Systems and Enfocus have decided to share premises, which means a combined R&D force and that the two companies will share personnel, IT and accounting departments. It is also affecting the way the technology is being developed. Says Guido Van der Schueren, Chairman of the Board at Artwork Systems: "Enfocus Certified Technology ... is now a core technology in Artwork Systems packaging solutions. Our combined R&D capabilities will create a positive synergy for developing new software solutions." Laurel has more...

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## News Focus

### *Refocused Enfocus*

Following its acquisition of Enfocus in 2000, Artwork Systems and Enfocus are to be co-located. Enfocus will continue to exist as an autonomous unit within Artwork Systems, however the two companies will share general and administrative services. This will not mean job losses for either, as both companies are close to the point where they need dedicated administrative departments, such as IT, human resources and finance. The move is to be completed by the end of next year when said departments will be established to support both Artwork Systems and Enfocus.

Artwork Systems is especially keen to put the two highly competent R&D teams together with a view to more closely integrating the Enfocus Certified PDF technology with the Artwork Systems RIP and workflow systems. They will be doing it without the peerless skills of David van Driessche, employee number two of Enfocus and current CEO. David is moving on to PDFs afresh, while Patrick Van Dam takes on a broader role as executive vice president of worldwide sales and marketing.

This move undoubtedly raises questions as to the future scope of Enfocus's OEM business, although this is not a merger. According to Artwork Systems chairman Guido Van der Schueren "the business model from Enfocus stays intact".

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### *Pass for Press Alive & Kicking*

The UK's Periodical Publishers Association (PPA) has gone live with its Pass4press automated preflight checking solution. This technology is based on Markzware's Flightcheck preflight checking software plus network management from Vio. Advertisers register their contact details on the PPA website and use a downloaded Pass4press icon as the drag and drop target for files they want checked. When an ad file is dragged onto the icon, the user is presented with a list of publications, chooses one and the file is then checked. It will carry with it a JDF compliant (ie XML?) job ticket and if it gets through preflighting, will pass to the PPA member's in-house system.

### *Creo Fiscal 2004 Results*

Revenues are up by 10% for the year ended September 2004 which should be good news for Creo, and not least the embattled CEO Amos Michelson. Revenues of \$635.8 million, generated earnings of \$11.5 million, the latter a more than 100% improvement over the previous year. These earnings included restructuring and severance expenses as well as accelerated depreciation related to cost reduction activities. The figure also includes non-cash intangible asset amortisation and a gain from an unspecified investment sale.

Having acquired plate manufacturing facilities in the US and in South Africa, Creo has seen consumables revenues jump by over 62% for the year, to \$76.8 million. This figure accounts for a smidge over 12% of the company's total revenues, and looks to be largely responsible for the increase in overall revenues. The increase in earnings is due to cost reductions. Overall the picture looks like it's one of tighter management over costs, rather than real improvements in core activities, apart from consumables. Cash on hand at the year-end was \$82.6 million, about 13% of revenues, however Creo raised \$48.5 million in an offering of five million Creo shares in March. These funds are to support capital expenditures over the next two years for improving the US plate factory and building a new one in Germany.

The first quarter of 2004/05 ends in December and Creo expects revenues of \$165 to \$170 million. The board meets on the 10th of February with its dissident shareholders to discuss their concerns and Creo's plans for its future.

### *Patently Absurd*

In a separate announcement Creo has responded to Forgent Networks intention to add Creo's name to a list of companies it claims has infringed its patent for JPEG technology. Apparently the unmemorably named Forgent alleges that the sale and use of JPEG technology by Creo infringes the patent concerned "by complying with the JPEG standard as defined by CCITT Recommendation T.81". Creo of course has stoutly contested the intention

stating in no uncertain terms that it believes the patent to be invalid and unenforceable.

### ***Xaar Opening Indian Office***

Xaar has become the first industrial inkjet printhead manufacturer to open facilities in India. The company's new office is in Gurgaon on the outskirts of New Delhi. According to the company's CEO Ian Dunwoodie: "the Indian subcontinent presents an immense opportunity for inkjet technology and we believe it will be a very exciting market in the next phase of the inkjet industry's global development. The opening of our new Indian office represents what Xaar sees as a vibrant future for inkjet in the region."

### ***IPA Making Waves***

IPA Systems is to distribute Wavez Media Solutions workflow and content management software in the newspaper market. This technology enables automatic page make up of full pages and display ads and is based on rules driven technology the developers call the Wavez Publishing Platform. There are three products based on this engine: Zeus for creating custom inserts for electronic and print output; Apollo for automatic ad building and Artemis for building editorial and listings pages. Artemis is also the Greek god of the moon, hunting and fertility.

### ***Komori Coming Along***

Komori has posted its half year figures. Sales are up by 15% at ¥53,608 million, versus ¥46,614 for the same period last year. Full year sales projections have also been upgraded to an anticipated ¥112,000 million in consequence. The net profit due for March 2005 is anticipated to rise to ¥4,700 million. Sales in China during the period have been particularly good and Komori has sold over 900 Lithrone L40 units there in the last year.

### ***Sinar Jumping with Jenoptiks***

Digital camera developers Sinar and Jenoptiks are to join forces. This is not an acquisition, but a cooperation to develop, manufacture and market their products for professional digital photography. Sinar is an ideal partner for Jenoptiks, developers of the Eyelike range, since it has a strong international sales network and no really strong product for untethered, high-end mobile digital photography. Jenoptiks Eyelike eMotion will provide an excellent complement to the Sinarback 54M.

### ***Punch to Float on London Stock Exchange***

Punch wants to float on the Alternative Investment Market, in London before the end of next June. The company will retain its Brussels listing, but is looking to provide its graphics division with increased operational and financial independence. The rationalisation means more transparency for investors with clearer delineation

across the three Punch divisions: manufacturing services including subcontracting and production activities for the car industry, consumer electronics and television, wireless applications and graphics solutions which includes Xeikon, Strobbe and Basysprint. The latter division contributes nearly 50% of Punch's turnover, with improving figures and a strong final quarter anticipated.

The new legal entity will be called Punch Graphics and Punch International will float a portion of its shares, to raise funds but will also maintain control. Following this announcement, Guido Dumarey is no longer chairman of Punch. His replacement is Dick Tilanus, ex of Philips International.

### ***WAN & IFRA Announce Talks***

The World Association of Newspapers and IFRA have announced that they are discussing working more closely together, including a possible merger. The boards of both companies are discussing the various options, and will make an announcement about their plans by the beginning of February. Sounds like a good idea in principle. WAN is a collection of 72 newspaper associations, individual newspaper executives in 102 countries, 13 news agencies and nine regional press organisations. It is based in Paris, France and has long championed freedom of the press around the world, working closely with governments and industry to protect the rights of citizens to a free press, as well as the lives of journalists and publishers working in countries where press freedom is anathema.

IFRA's membership numbers more than 3,000 publishing companies and suppliers to the publishing industry from more than 60 countries. It has focused on technical support to the industry and is not best known for support of journalistic freedom.

### ***Wifag's first in the UK***

Swiss newspaper press manufacturer has secured its first ever order on the UK market. Trinity Mirror plc and Guardian Media Group plc have entered into an agreement to share a £45 million investment in new printing equipment. The deal will see Trinity Mirror's MCP (Mirror Colour Print) site in Oldham sign a 15-year contract to print GMG's regional titles in the North West of England, starting in early 2006. The GMG titles – published by subsidiary Greater Manchester Newspapers – include the Manchester Evening News, Manchester Metro News and the Express, Reporter, Observer, Times and Advertiser series of local newspapers in Greater Manchester.

The investment in four press and inserting lines at MCP Oldham will greatly increase the colour and inserting capability of Trinity Mirror and Greater Manchester Newspaper titles in the North West of the UK. Each press order mainly comprises each six full colour 4-high towers,

▼ two jaw folders 2;5;5 and six reelstands. The presses will be equipped with Wifag's new image based closed loop colour register, cut-off register and ink density controls. The presses are also prepared for CtPress. Delivery begins in the 4th quarter of 2005 and all the presses will be up and running in the 2nd quarter of 2006, according to Wifag.

### ***Gloves off for Indesign & Xpress 6***

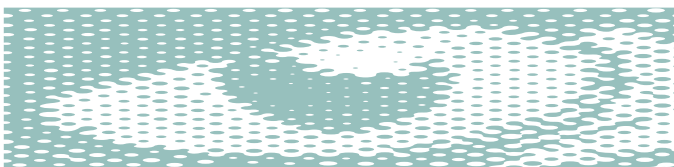
Pfeiffer Consulting has published its latest Strategic Technology Analysis. The report is a technology strategy guide for IT decision makers looking to invest in Adobe Indesign or Quark Xpress. It seems that the latter may not yet be ready for prime time. The report features market specific functionality comparisons and provides an objective evaluation of the two software packages. It also has some useful recommendations on deployment and licensing issues, and some insights into the evolution of the market and the two companies' development directions. The report costs €295 and is cheap insurance for anyone planning to upgrade page layout systems.

### ***Colour Workflow Tools from CGS***

The developers of Oris colour management technologies have announced new tools for converting files for multiple press conditions. Oris Normaliser, Oris Press Matcher and Oris Ink Saver are modules that convert and colour manage files to automatically render pages or signatures for multiple press conditions. These tools are based on the Oris colour engine, using the engine to convert file formats as well as a job's colour space. Thus ads can be easily converted for output on a range of presses, which will be especially useful for regional newspapers as well as publishers producing files for offset and gravure printing.

### ***New DAM Shortcut Tool from Xinet***

The Xinet Contextual Menu tool is a new feature for reducing the amount of time taken to locate and work with assets. The tool makes it possible to use Photoshop via an Internet browser for retouching images without ploughing through folders to find the images to be worked on. Xinet CM intriguingly allows users to immediately find and open files or reveal their location apparently without looking for them or having their native application files to hand. Telepathy perhaps?



## Spindocs

*(Where the spinner gets spun!)*

*That internet fear thing is just so eighties, but it seems some consultants still use it to drum up trade in the newspaper business. According to the peerless Richard Patterson, he of Hyphen infamy, newspapers need to fight back against the power of the internet! Like they hadn't noticed it yet or what?*

*It seems he has cunningly observed that Ebay invested in Craig's List, the online classified ad site, in order to get an understanding of the market. Well spotted indeed! According to Richard:*

*"It's really, really scary for newspapers"*

*but fear not because...*

*"newspapers can offer true cross media because the online companies are never going to buy presses or distribution networks. Newspapers have been behind the web companies in online stakes, but they will always be behind newspapers in print on paper."*

*Well that's a relief then.*

## Letter From... Lapland

Dear Spinflakes,

Ho, ho, bloody ho here de hum de fadder Crissmass. Actually I don't really talk like that, being an invention of the Germans, by way of Prince Albert and Queen Victoria, and the greedy English and their even more greedy American friends. My spoken accent is a sort of slightly twee British burr, combined with the occasional whiff of American slang, don'cha know?

Anyway, I'm writing to tell you how bloody pissed off I am this year. Not only do I keep getting letters and cards by the sackload ... more than ever, despite the email revolution, but there are even more presents in my sack than ever. And they look even more gorgeous than ever. All of it looks gorgeous, I guess, because your readers make it so, but that's not why I'm moaning.

I'm moaning because there's so bloody much of it all! More bloody heavy colour cards, more bloody heavy fancy coloured wrapping paper, more bloody heavy glamorous colour packaging. It's almost more than my poor reindeer can take and it means I'll have to work even longer to get it all delivered and it means there'll be even more trips to the already overstuffed recycling bins.

But please do tell the readers, print is looking good. Even though the internet is more efficient, quicker, and delivers shedloads of content ... it ain't got that thing that makes pages zing!

Happy snorkling!

Nicholas (the Saint not the Sinner!)

## Driftwood

*(Useful stuff washin' in on our shores)*

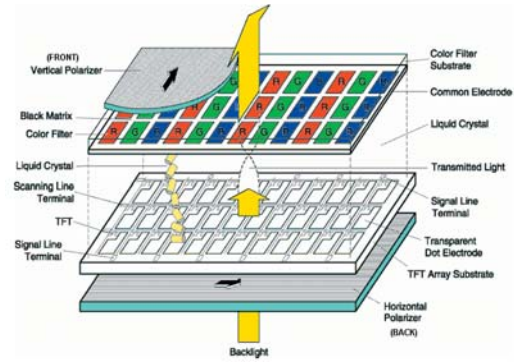
### New Screen Technologies on the Horizon

Over the last few years we've seen a formidable boost in monitor technology. The Liquid Crystal Display based screens (LCD) have come from a point where they were terribly expensive with rather poor performance, to one where they have excellent picture quality and at a reasonable price. The colour gamut of the better LCDs exceeds that even of a Barco Calibrator CRT (Cathode Ray Tube), the "Rolls Royce" of monitors within the graphics arts industry. If the Adobe RGB 1998 colour gamut (one of the suggested working colour spaces in Adobe Photoshop) is used as reference, the gamut of a Barco Calibrator only achieves about 77% of the Adobe RGB.

Some of the high end LCDs from for example NEC-Mitsubishi and Eizo reach close to 90% of the Adobe RGB gamut today. Both of these manufacturers have hinted at LCD monitors capable of reaching the full Adobe RGB colour gamut, and due to come onto the market early 2005! So the era of the CRTs seems to be over. What will become of the Barco monitors, still widely used within the printing and publishing industry, remains to be seen. Barco showed a prototype LCD at Drupa, possibly intended as the successor to the Barco Calibrator, but the project is rumoured to be cancelled.

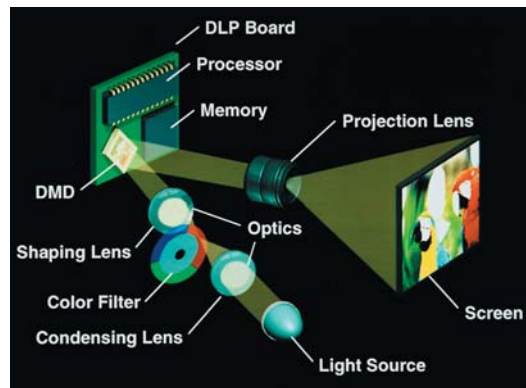
It seems as if the future lays at the feet of the LCDs, since CRT technology doesn't have much scope to go any further, but there are other technologies evolving besi-

des LCDs and CRTs. In fact even the LCDs differ quite a lot in terms of technology used. Most quality colour LCDs use TFT technology (Thin Film Transistor) since this offers a viewing angle of close to 180 degrees, and they are back-lit using CCFL (Cold Cathode Fluorescent Lamp). There will, possibly, be a move towards using LED (Light Emitting Diode) in the LCD monitors because this may offer even higher luminance and a better spectral distribution of the light for more accurate colours and a larger gamut. Within a couple of years we might have monitors that surpass the Adobe RGB 1998 when it comes to the size of the achieved colour space.



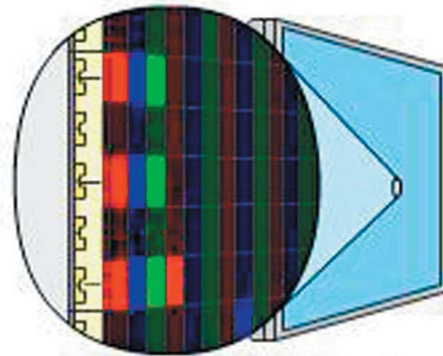
LCD/TFT technology

But one should not only consider LCDs when looking for upcoming display technology. Canon and Toshiba have cooperated for several years now, and one of the display technologies they are about to launch is called SED (Surface conduction Electron emitter Display). While closer to the CRTs in design, these screens can be built very slim and they use less energy. Like CRTs they have excellent viewing angles, but unlike CRTs they don't grow deep when they are built wide. An SED based display can be made just centimetres deep at 42" sizes or bigger. We will probably see the first prototypes of SED monitors in the fall of 2005, and mass market production soon after.



DLP technology

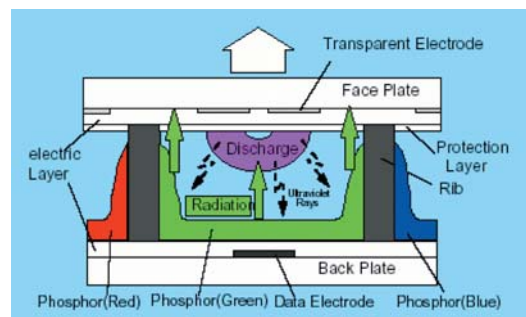
A third (or is it a possibly a fourth, plasma displays set aside) technology should also be checked out, if you desire a high performance display. It's the DLP based monitors or projectors. The DLP (Digital Light Processing) technology was invented by Texas Instruments and DLP based TVs and projectors are said to offer fast refresh rates (faster than LCDs) and a very large colour gamut. While popular in cinema projection systems and big TV sets, the DLT technology doesn't seem to have made its way into computer monitors yet.



SED technology

Returning to plasma technology, this has an interesting advantage over the LCDs. These screens are said to have a larger colour gamut than LCDs, but what's perhaps even more interesting for proofing applications is that they may have better colour uniformity over the whole monitor surface. The drawback is that they require a fairly low ambient light.

While the LCDs seem to be in the lead right now, at least when it comes to computer monitors, perhaps the plasma based monitors will be introduced for high end proofing, at least for use in low ambient light environments. Or perhaps the SED based displays will come in as a Joker in the game. Anyone interested in display development is in for an exciting time.



Plasma technology

## Say What?

*(Iffy Writing Award Presented in the Ether for Obfuscation, Confusion, Misinformation or All Out Pretentiousness)*

*We are honoured to receive an invitation from Heidelberg to a posh lunch at Stationers Hall. Included with the invite was a little leaflet outlining the Stationers & Newspaper Makers' history. Fascinating stuff, marred only by the explanation that "the Clerk is the Company's [sic] chief executive". So much for proofing!*

*And this, a quote from Tony Kemsley, senior project manager at Archant Newspapers. Tony is clearly working hard to get to grips with ProMotor2 property pages pagination software from UK developer Drag & Drop. He said that the software...*

*"provides our customers with an easy-to-use tool for directly creating and viewing property ads over the internet, and that of course is available 24 hours a day around the clock."*

*...the old jokes are the best!*

## A Seasonal Competition

We've been pondering how much we love this business, and how most people working in the graphic arts, printing and publishing businesses do too.

Our pondering led us to the idea that some people aren't so lucky, and that they probably have the worst, not the best job in the world.

So here's the competition:

Can you tell us your idea of the worst job in the world? The target to beat was set by a BBC Radio 2 listener and is this:

Unpacking parcels in the returns department of Ann Summers.

If the name Ann Summers means nothing to you, check out this website: [www.annsummers.com](http://www.annsummers.com) and you'll see why this competition is trickier than it seems!

## Acrobites

*(Something to get your teeth into)*

### Quark DDS

Quark's Dynamic Document Server is now in release 2. This browser based tool allows users to customise documents and print them via the web. Not very exciting so far, but actually this is quite a clever idea because it uses a familiar tool, the browser, and combines it with Xpress based document templates, plus a distributed print on demand control technology. Most interestingly, people don't need Xpress to produce their modified versions of documents.

This is database driven publishing at its most straightforward. The sophisticated bit resides in the server technology, so to the user it all looks very simple and easy. Quark's server blends template, database selections, text and graphic elements via the web, managing all font requirements, branding and output management. Users can save and print documents in various formats including PDF, .jpg, .png, PostScript and EPS. There is even a special software kit available for creating additional output formats.

It isn't perfect with somewhat erratic colour processing, some clunky user interface inconsistencies and some annoying file processing glitches, however Quark is beavering away to fix known errors. Anyone with an interest in on demand printing should definitely take a closer look at DDS, but maybe look now and think about implementing it when the next version comes out.

### FIPP

The Federation Internationale de la Presse Périodique was founded in 1925 to support the international community of magazine publishers. The group promotes the common cultural, editorial and economic interests of business and consumer magazine publishers, for print and electronic media. The membership is now around 182 including 42 national associations and represents over 110,000 magazine titles. The group's greatest claim to fame is its specification for European offset litho. First published in 1984, the fourth edition of the standard came out in 1994 and provides standard process guidelines for colour separation, halftone screening, film separations, colour proofing on and off press, and viewing of originals and proofs. The standard is the European equivalent of the Specifications for Web Offset Printing (SWOP) as used in the US.

# Boomerangs

*(Your feedback fed back)*

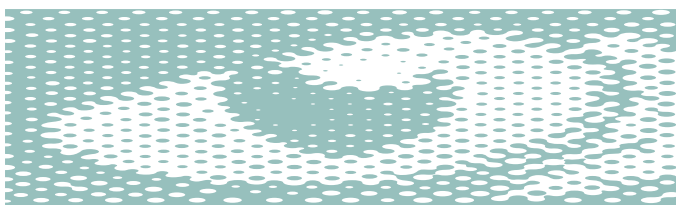
Hi Laurel,

I was interested in the point made about why HP will not sell Indigo products into the corporate market [Issue 2-7, DPW feature Ed.]. Shame it was not the true reason. You identified the real reason some time ago when Paul offended HP when he commented on problems with the Indigo process and its possible effect on health. The reason, as I understand it, that they will not sell into the corporate area is they are concerned about possible legal problems. Selling into the printing industry is OK as the industry is a factory based industry that is used to dealing with dangerous chemicals. Selling into an office environment is different where there may not be fume extraction and other items. I understand that if some of the consumables should leak they can be very dangerous.

On the subject of your timeline I think you have got something in wrongly and not given due credit to the correct innovator. You have 1969 with the Crosfield Magnascan. The key timeline however is sometime before that and is the development of the first Hell Chromagraph colour scanner, which I think was about 1960. You also have the Crosfield Scanatron at around the same time. The Magnascan may have been the first digital scanner that generated the dot rather than imaging through a contact screen. Again this may not be true as the Hell Klischograph was an interesting device as it engraved a screened set of separations out of a coated film or cut a letterpress block.

Best wishes

Andy  
[Andrew Tribute]

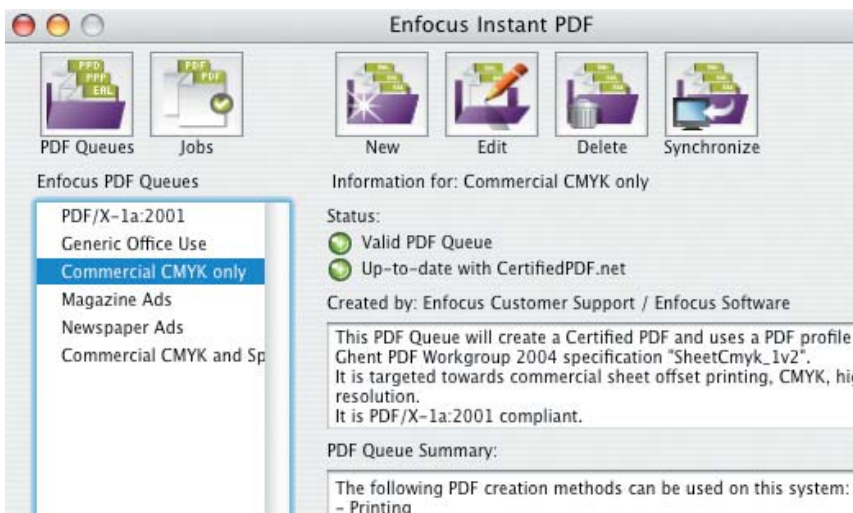
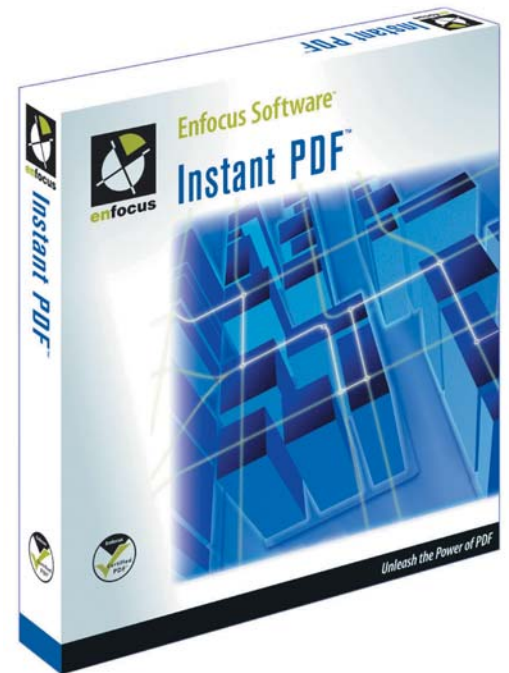




## Proper PDFs the Easy Way

We keep talking about workflow automation, more often than not blabbing on about JDF and XML. You, dear and patient readers, either drop immediately into a deep and dreamless sleep, doze intermittently under a guise of studious interest or turn away immediately in a fit of technonausea. Understandable, entirely, especially because we may have missed an altogether more interesting trend in workflow developments. Profiles. As Lady Bracknell puts it, “profile is all”, and with good reason, even in prepress.

Have you noticed that in the last twelve months or so, we are using profiles and profile management as the basis for workflow automation? We’ve already got the habit for colour management, where device profiling provides an indicator of the likely colour rendering and behavioural characteristics of an input or output device. But the idea is proving extremely useful in workflow management and automation. The concept of checking files for their conformance to a fixed standard is not new and indeed it underlies most of the work being done with the proliferation of PDF standards, such as PDF/-Xn and the PDF specs the Ghent PDF workgroup is churning out. It comes as no surprise then that the underlying principle of Enfocus’ latest version of Instant PDF is profile conformance. A PDF either conforms to a specific profile or not, and this profile is also a means of creating and preflight checking PDF files. Managing file processing and throughput in this way should help substantially towards more efficient file throughput, particularly since Instant PDF is a desktop product targeted at designers and document originators.



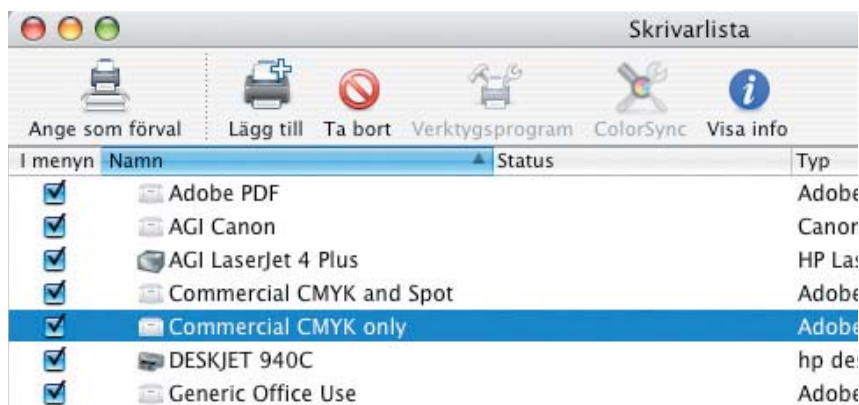
The user activates relevant queues for the type of workflow at hand. Each queue is coupled with a preflight setting, defined by the receiver.

Casting off its earlier life as a teenage plug-in, Instant PDF is now a fully matured, grown up software package built on Enfocus’ own PDF libraries, rather than Adobe’s. It runs (mostly) under Mac OS X and Windows, integrates neatly (-ish) with Xpress and Indesign for creating PDFs using the export options in these applications, and it costs a mere €199. Enfocus had two main design objectives for this software: it has to be easy for the user to make PDFs and those PDFs should be printable.

▼ Making things easier is one reason why Enfocus uses the idea of PDF queues, within which a specific PDF profile is embedded. The PDF queue editor allows document receivers to specify how PDFs should be created, configured and what criteria should be used for their preflight checks. It also lets the document receivers set up auto correction options and target destinations for completed files. Each queue created is unique to its users and the queue creator can specify any optional changes. These changes can be selectively locked depending on who is using the queue. Clever stuff indeed, turning the PDF queue concept into a means of managing collections of material for building collections of files including the queue information and profiles, plus any associated data such as the job options. File receivers can define a PDF's workflow parameters, locking or making accessible critical settings depending on who is using the file and where it is in the workflow.

### Prepared printer queues

To make a PDF with Instant PDF, the user chooses one of the prepared PDF output queues. Each PDF is created as a virtual output file rather than as a physical print-out. To ensure that the PDF is fully printable, all of the necessary set-up parameters, including profile and associated preflighting routines, and a PDF, are embedded in each queue, and the file preflight checked for the relevant output parameters.

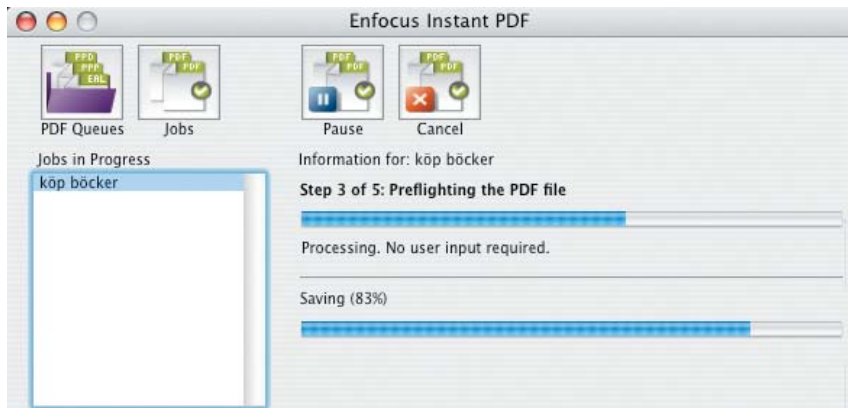


Every queue activated by Instant PDF shows up in the printer list. A PDF is created by choosing one of these "virtual printers".

In addition to this arrangement to guarantee printability, Instant PDF has a mechanism for checking that the various settings and output parameters are fully up to date. This is primarily done through Certified PDF.net, a remote internet server Enfocus has set up to support PDF creation and preflighting. Printers and publishers who subscribe to Certified PDF.net can publish their specifications for how they want incoming PDFs to be made, and users can set up their print queues accordingly. Files are then preflight checked for their conformance to a particular PDF profile specification. Printers and publishers can publish libraries of these PDF profiles so that all PDFs are created according to the requirements of their various publications' output paths. The Certified PDF.net site is maintained by Enfocus, but printers and publishers are responsible for maintaining their own profiles. Once the designer has selected a printer queue in Instant PDF, the software regularly checks to see that the queue and its inherent profile is still in sync with the specification on the Certified PDF.net website.

**One of Instant PDF's strongest points, its profile conformance checks, could also be a bit of a weakness. If the printers/publishers don't publish their most recent settings on the Certified PDF.net website, it will inevitably be cumbersome for the designer to keep up to date with the correct specifications to follow for the different printers' and publishers' output paths.**

The idea of creating PDF files via virtual printers isn't new or unique to Enfocus. Several other suppliers, including for example Adobe, Agfa, Creo and Quickcut, have used the idea before. What makes Enfocus' approach unique, almost, is the link via the internet between the settings on the designer's computer and the PDF profiles on Certified PDF.net. We say almost, because for many years Quickcut has used this model for automated ad file delivery within the newspaper and magazine



After the preflighting is done, the user will be notified of success or failure.

sectors. Quickcut maintains a database of file delivery specifications against which ad files, and more recently editorial content, is checked for conformance prior to sending a file to a remote location. The model puts the onus on the file sender to make sure that it will pass painlessly through the prepress workflow.

### Standalone tool

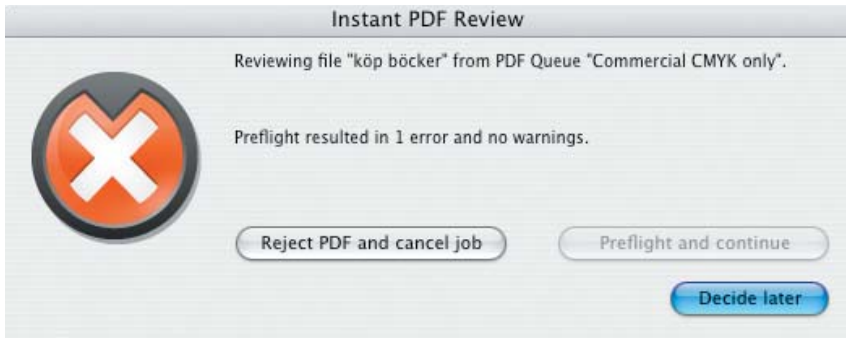
Instant PDF version 3.0 has some other features that are unique. Version 3 is a standalone tool, a completely new version of the original plug-in software. At installation the computer is interrogated to identify relevant design software such as Adobe Indesign, Quark Xpress, or Adobe Acrobat. For all of these application tools, Instant PDF will add functionality to the software along with relevant commands to their menu bars in order to slightly adjust the way the software behaves when creating PDF files. Instant PDF will even influence Mac OS X' s built-in way of creating PDF files. The idea with these little modifiers is to standardise the user interfaces, replacing the need to learn a long series of settings for each and every software. Adding Instant PDF print queue functionality in this way instead makes it easy for designers to create printable PDFs according to specification.

So creating profile compliant PDFs is all well and good, but what if the file fails preflight checking? What if there are errors in the document? Enfocus has done its best to explain what is wrong, and why it is wrong. Clicking on an error symbol in the preflight report brings the user to the dubious object in the file, at the actual page where it is located. In most cases the error can then be fixed, and a new preflight check hopefully results in a correct PDF file marked with a green "check" sign. You will not miss the signal for an errant PDF, because it is clearly marked with a big red "X".

Another benefit of the Enfocus Certified PDF technology is that preflighted and cleared PDF files never need to be preflighted by the receiver. A quick check of the status of the file is enough, because if the file has the green checkbox activated, and the proper setting was used, ►

**The concept of checking files for their conformance to a fixed standard is not new and indeed it underlies most of the work being done with the proliferation of PDF standards, such as PDF/-Xn and the PDF specs the Ghent PDF workgroup is churning out. It comes as no surprise then that the underlying principle of Enfocus' latest version of Instant PDF is profile conformance.**

the file can proceed immediately to the next step in the workflow. This procedure is much faster than a second, full preflight. Quickcut do the same sort of thing, but in this case if a file fails preflight checking, it won't be delivered to its remote destination.



The user can't miss an error. A big red "X" will be shown. By clicking on the error signs the user is taken to the relevant pages, and given an explanation of what is wrong and how to fix it.

One of Instant PDF's strongest points, its profile conformance checks, could also be a bit of a weakness. If the printers/publishers don't publish their most recent settings on the Certified PDF.net website, it will inevitably be cumbersome for the designer to keep up to date with the correct specifications to follow for the different printers' and publishers' output paths. Quickcut resolve this difficulty using automated prompts to remind users to update their specifications, however with Certified PDF.net Enfocus is not creating a managed database of file delivery specifications, but rather a website to suit a more casual usage. Time will tell if Enfocus can persuade enough printers and publishers to subscribe to the Certified PDF.net, and at that point it might be worthwhile introducing some sort of currency checking. Another criticism we have is that the help sections when things go wrong can still be improved, and the user interface is still a little cumbersome. We would for example like to be able to view status of the active printer queue in the same window as the job window, but that might be a matter of taste.

Increasingly printers and publishers are moving to this sort of automated preflight checking process, and recognise the benefits associated with doing it. However it is still clear that it's very difficult to persuade document originators and designers that they should run preflight checks as early in the workflow as possible. Instant PDF 3.0 is a step towards easier and more secure creation of printable PDFs, and the way it operates is very much in the background. This at least relieves some of the burden for designers.

– Paul Lindström, Laurel Brunner



The correct pdf files will have green check marks, indicating that they don't need a second preflight in the workflow.

## Artwork Systems

**We don't hear much about them, but even though times have been tough, Artwork Systems appears to have weathered the storms rather well. Artwork System's focus on packaging workflows may in part be why it has done well. Packaging is one of the few markets in the graphic arts business going from strength to strength. Riding a steadily cresting wave is not enough however, and Artwork Systems is starting to expand its remit, particularly with regard to Enfocus, which it acquired in 2000.**

Artwork Systems was founded 1992 and has grown steadily over the last twelve years. According to chairman Guido Van der Schueren "from the beginning of the nineties very few companies made it " but Artwork Systems has more than made it. The company's current turnover is €44 million with 224 people, including 56 development engineers who cost some 10% of revenues. Most employees work at the Gent headquarters, with the balance at offices in the UK and the US. Of the €44 million, 48% comes from European sales, 45% from US, and the balance elsewhere. The Nexus workflow technology accounts for 60% of revenues and Artpro packaging layout software for 40%. The technology costs from €38,000 to €50,000 per user and all sales are direct. Artwork Systems claims it is the dominant supplier of packaging software.

Artwork Systems' cooperation with Enfocus has always been way beyond an OEM deal, whatever the spin. The recent decision for the two companies to share premises, means a combined R&D force and that the two companies will share personnel, IT and accounting departments. The move won't happen immediately and is expected to take place at the end of 2005. The resulting business group will focus on integrating the Enfocus Certified PDF technology more closely within the Artwork product line, initially for packaging but ultimately for commercial print applications. Guido Van der Schueren, Chairman of the Board at Artwork Systems said that: "Enfocus Certified Technology ... is now a core technology in Artwork Systems packaging solutions. Our combined R & D capabilities will create a positive synergy for developing new software solutions." According to Artwork Systems, even after the move, Enfocus will continue to be autonomous.

### Customers

Artwork Systems now has well over 9000 licensees, including 750 customers in the UK. Artpro, introduced almost a decade ago, is used primarily by designers, prepress houses, printers and retailers who handle their own packaging repro. It is also used in the flexography market, especially to improve output quality. The Nexus digital workflow system is used in both packaging and commercial printing environments, but as markets for Artpro mature, generic digital workflow management is Artwork Systems' most interesting market. According to Jan Ruyschaert, Managing Director of the UK operation: "We have come from Artpro to multiple applications, then workflow with Nexus, so the next step will be RIP and screening technologies with increased colour management and less manual intervention."

### Products & Technology

Versions 8 of Nexus and Artpro incorporate a native PDF 1.4/1.5 RIP with support for transparency and blend modes, and PDF 1.5 layers. There is ▶

**Using XML based job tickets allows Artpro and Nexus to access any database driven system such as MIS or asset management systems. The wonders of JDF notwithstanding, it seems that XML is still the last word in workflow management, and that JDF commitment and JDF compliance are not necessarily the same thing.**

▼ also completely new trapping technology for trapping PDF 1.4 and 1.5 objects. A new flattening technology has been incorporated for outputting 1.5 PDFs with transparencies and blends on 1.3 RIPs, by converting data into a format that a legacy system can understand. What format depends on the requirements of the output system so it could be PDF 1.3, separated PostScript, EPS, TIFF/IT P1, or DCS. The PDF 1.4 or 1.5 output will then be made to be compliant with the minimum requirements of the output device.

NeXML, launched at Drupa, is an intermediary step to full-on JDF. XML job ticket files can automate both Artpro and Nexus' dataflows, as well as anything else, so that a JDF workflow can function across disparate technologies. JDF support within all Artwork Systems' products is still largely based on the company's own technology, as the company believes the supports in the current JDF specification for packaging specific functions, such as step and repeat, aren't sufficiently up to the mark for its customers. Instead, Artwork Systems uses its own XML tags, providing preliminary JDF compliance if not complete implementation of the specification. XML is clearly still the song for all singers!

Using XML based job tickets allows Artpro and Nexus to access any database driven system such as MIS or asset management systems. The wonders of JDF notwithstanding, it seems that XML is still the last word in workflow management, and that JDF commitment and JDF compliance are not necessarily the same thing. Nor do they have to be mutually exclusive.

### Certifiable

It is the integration of Certified PDF that is perhaps the most interesting new feature of Nexus. Artwork Systems is using the technology for quality control in packaging workflows, but also for traceability. Certified PDF can keep track of PDFs, and its graphics history logs can be used to manage file versions. This is especially relevant as packaging production continues to get more and more complex. Apart from design and production complexities, there are issues of legal compliance, translation and product life-spans to consider. It all means more complex production cycles, especially for proofing and approvals, and the need to track all editing and production processes. PDF is already the basis for a substantial volume of proofing applications, so Artwork Systems' move to Certified PDF is almost unavoidable.

PDF is also the preferred format for ad delivery, and here too Certified PDF's trace functions are obviously highly relevant. In Belgium over 99% of magazine ads arrive as PDFs and over 70% of these are Certified PDFs with full audit logs for how PDFs measure up to publisher specific profiles. It's a similar tale in The Netherlands, except that over 80% of Dutch ad PDFs are Certified PDFs.

Certified PDF combined with PDF profiles plus similar strategies from the likes of Quickcut and Markzware are a natural for packaging production. The system design meets the changing needs of digital packaging workflows, which are increasingly driven by brand owners rather than by editors or production people. Brand owners appreciate the backtracking support Certified PDF provides, since it allows them to compare different versions, and facilitates easy management of multiple versions of the same package. Artwork Systems' customers include Nestlé's and l'Oréal, plus pharmaceuticals companies, and all are using Certified PDF in this way. Enfocus and Artwork Systems are heavily involved in ►

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Says Jan Ruyschaert, Managing Director of the UK operation: "We have come from Artpro to multiple applications, then workflow with Nexus, so the next step will be RIP and screening technologies with increased colour management and less manual intervention."

the Gent PDF workgroup, which is driving adoption of Certified PDF for brand protection. This is likely to be relevant for production workflows for all FMCGs (Fast Moving Consumer Goods) and pharmaceuticals as well as foods. As far as we are aware, Artwork Systems is the only company using Certified PDF for this type of application.

## The Nexus Connect

There are a couple of new tools specific to Nexus, which was introduced at Drupa 2000 and is claimed by Artwork Systems to be the standard for workflow in the legal and packaging industries. Mostly the new tools have to do with automation. Amongst other features, Nexus Import and Nexus Processor include the ability to generate 3D animations, with extensive layer and selection controls. There is also a new screening and calibration technology for the Nexus RIP.

The Symphony calibration tool for proofers is available in standard and deluxe versions to suit different users, for example in the flexo market or with multiple output paths. There are two additions to the Paragon Screening family. Paragon Organic is a stochastic screening for high fidelity screening and smooth flat tints. Paragon Radiant is a hybrid technology using FM in the shadows and highlights and AM for mid-tones and suitable for litho applications.

## Odystar

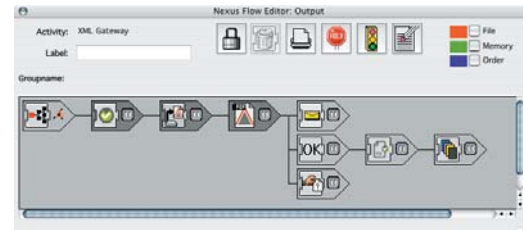
Introduced late last year Odystar, Artwork Systems next generation workflow technology, has also been upgraded. Intended for commercial markets, Odystar is OSX and PDF 1.5 based, using the Enfocus PDF library including Certified PDF and no native formats. Odystar is a modular system with a complete set of production tools that can integrate with existing RIP and workflow systems, or function independently. It includes Dynastrip for automated imposition, plus support for other imposition tools, and the Artwork Systems flattening tool for transforming legacy RIPs into 1.5 compliant devices.

The company is beta testing a new RIP for the Odystar, also OSX based and using Applescript extensively. Odystar is to be positioned to compete with such systems as Apogee, Prinergy and Scope, and Artwork Systems is planning to develop project management tools, comprehensive production tracking and true JDF job tickets. The current version 2 includes JDF load balancing through gateway functions and a multiple extension gateway, so it is possible to add modules on other computers rather than having to buy multiple Odystar systems. The RIP gateway technology basically consists of drivers that point to remote processing modules for handling heavy workloads, and distributing tasks. Currently this includes drivers for proofing and specific FTP outputs, but it will also include gateways to other functions such as a JDF to PDF gateway or step and repeat.

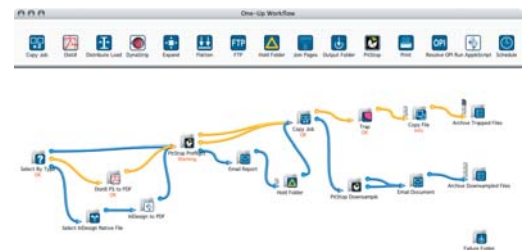
Odystar is to be running under Windows within twelve months. Designed for publishers, ad agencies, printers, repro houses and other people who need to create clean PDFs, there are 40 users of this technology worldwide.

## Finding Mnemo

Webway, now in version 2.0, is a module for Internet based customer communications. This Technology provides a means for printers to allow clients to view native Artpro files. Artwork Systems Webway is XML ▶



Nexus workflow



Odystar workflow

▼  
job ticket based (with JDF to come) and links to Nexus workflow via URLs for job approval.

Artwork Systems has also developed its own asset management system. Mnemo 1.0 is Mac based and has powerful search and retrieval functions including support for searches based on bar code, font, file size and separation details. Based on MySQL server, Mnemo is, according to the company, less costly and easier to configure than most other technologies. It is also dedicated to Artwork System's users needs.

### **What next?**

Automation and efficiency are the primary imperatives of all modern workflow management systems. Increasingly, creative and workflow management technologies are coming together into complete systems that support creative processes, prepress, archiving and project management. To have the broadest relevance in the market, workflow management and raster image processing should be device independent. This is the direction Artwork Systems has always taken. It is also the direction now being taken by companies such as Esko-Graphics with its Scope technology and Screen with Trueflow. Artwork Systems also sees a merging of workflow management and creative technologies, where Certified PDF provides traceability, and JDF eventually provides file management and control in the realms beyond.

– Laurel Brunner





## A Special Message

We hope you have enjoyed reading this issue of Spindrift.

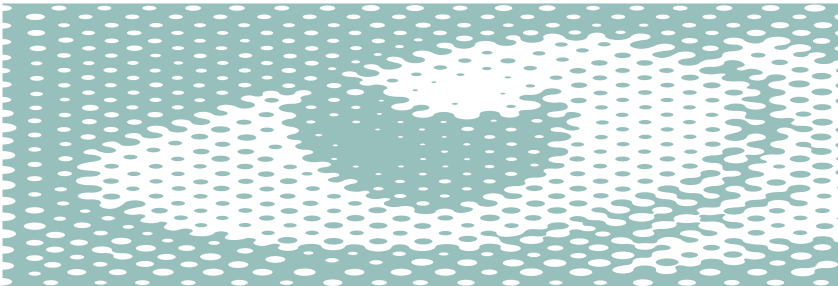
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