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Spindrift

...Scavenging The Graphic Arts Industry Since April 2003

News Focus • Opinion
Reviews • Techno-Babble
Attitude

Volume 5, Number 9
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Spring • *noun* **1** the season after winter and before summer. **2** an elastic device, typically a spiral metal coil, that can be pressed or pulled but returns to its former shape when released. **3** a sudden jump upwards or forwards.

– From the Compact Oxford English Dictionary

Dear Reader,

This drupa year is already showing signs of being stellar. Changes already afoot for the industry will be evident at drupa, however they will continue to reverberate long after the show closes its doors.

This year's first major trends are reinvention and new directions for suppliers, reinvention and new directions for printing applications, and the resurgence of print as an eco-friendly medium. Despite the parlous state of the world's major economies, the printing industry continues to show signs of renewal. This is largely because of market enthusiasm for new approaches to print, together with suppliers that are willing to help people realise their ideas.

Screen, for example, has announced its commitment to a bold new future as a developer and manufacturer of digital printing technologies. It is working closely with customers to help develop new applications, leveraging a heritage immersed in high end colour. Also taking a new direction is MAN Roland which now has a consulting arm, printadvice, working with customers to help grow their business. Not to be outdone, Heidelberg has announced a similar initiative. Added to the excellent work Canon, Xerox et al are already doing, these new strategic moves are a terrific boost for print applications development, especially variable data digital printing.

We believe that variable data print applications will come into their own this year, as vendors help customers deconstruct barriers to its adoption. We also expect print to fight more energetically for its ecological credentials, pursuing arguments based on sustainability and effectiveness. We expect much louder defence this year, not least because we intend to be doing some of the shouting ourselves!

Enjoy!

Laurel, Nesson, Paul and Todd

In This Issue

The Verdigris Spectrum

We at Digital Dots, publishers of Spindrift, have a brand new challenge to get our teeth into, namely, how can we properly evaluate the environmental impact of print? Over the next six issues we'll be looking at six different areas, and taking into account everything from the paper and ink used to the lifecycle of the media.

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The ugly duckling

Nessan Cleary has seen Kodak's new high speed inkjet printer, for now known simply as the Stream Concept press. Essentially Kodak has taken the cost per copy advantages of its Versamark printers, and improved the print quality to come close to that of an offset press. It's not even in beta testing yet, but the results are extremely impressive.

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Agora, the Polish media powerhouse

Laurel Brunner visited Agora, one of Poland's largest publishing groups. It has its roots in the Polish underground in the days of the communist regime, but has survived in the modern commercial era and embraced digital media including multiple websites and even web-based video.

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News Focus

Agfa Graphics is stopping development and production of computer-to-plate equipment in Wilmington, USA although all other US operations (service and support, sales and marketing) will continue. It will close down the factory with 150 redundancies in an effort to be more efficient and competitive. Agfa is also replacing its GLV-based Avalon large format platesetter and extending its OEM agreement with Screen; the new range of platesetters will be presented at drupa. The closure is a sad but wise decision given the competition, excess supply and declining market in the CTP business.

Screen is to reinvent itself for drupa as a digital printing technology provider, targeting print-on-demand for all applications. It will present digital print technologies for newspaper and large format applications and will have new large format CTP for the new generation of extra-large presses.

Meanwhile, Screen's new model of its PlateRite News platesetter. The 2000+ produces 106 broadsheet or 49 panorama plates an hour, making it Screen's quickest platesetter yet.

Ricoh has finally declared its intent to become a driving force in the graphic arts. At drupa, it will introduce the

Ricoh Pro C900 and C900s (the s stands for scanner), colour digital inkjet printers and multi-function devices for "heavy production capacity", with EFI-based RIPs. The machines run at 90 pages per minute and have online finishing. They are duplex machines with paper trays that hold 11,000 sheets of 80gsm paper. Ricoh has set up a dedicated division to support the graphic arts and has declared plans to leverage its relationships, most particularly with Kodak (Ricoh already sells Kodak colour technology in the US). It will work with EFI for its Digital Store Front technology and with Objective Lune for its variable data tools, and is expected to look at alternative financing arrangements to the traditional click model. This could include putting the hardware cost into the click charge, and providing its own financing.

New functionality is coming for **Kodak's** Darwin, plus a new graphical user interface, scripted rules options and cross media capability. Kodak will also preview its Stream press at drupa (see page 12) and show a new Versamark model, the VL2000. Versions 4.0 of Insite and 5.0 of Prinergy add tools for multichannel variable data campaigns, and there'll be additional CTP and Nexpress options.

Also planned for drupa, Kodak's Print On Demand Solutions (PODS) Group will introduce Nuevo, a new high end Creo Color Server technology based on a new high speed system architecture, which, according to Creo, shows a ten times performance improvement over the previous version. There are several servers in the line-up offering scalability, advanced functionality, parallel operations, advanced batch editing solutions, and process automation. Kodak is dumping its deal with EFI to use Fierys, a decision of which EFI CEO Guy Gecht said "I'm not going to lose any sleep over it".

At drupa, **Fujifilm** will focus on strengthening its partnership with Xerox, combining Fuji's XMF workflow technology with Xerox engines. It also has new multichannel workflow support with JDF-based colour management, and a new inkjet printing technology. Violet versions of Fujifilm's processed and chemistry-free plates will be launched and there will be a new UV wide format printer. drupa will also see the European launch of Taskero Universe which was introduced in the US last year. Taskero Universe is a process control tool for quality control.

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▼ **Callas Software** has announced a new line-up of print production tools based on Adobe Acrobat. The pdfToolbox offers three levels of automation and integration to check, correct and colour manage PDF files. They differ in their interfaces: a real one for people; one for server-based preflight checking; and one that is command line-based. Also, Gradual Software has released support for callas pdfAutoOptimizer as part of its latest Switch update.

Hamilroad Software, developers of soft-proofing products for Harlequin and TIFF-based RIPs, has added support for Esko's Flex RIP/LEN file format in version 5.0 of FirstPROOF. This means that FirstPROOF will be able to proof material for CDI output devices.

The impressive new addition to **Dalim's** Twist workflow automation software, its best selling product, is a JDF Connectivity Package that interacts with other applications, such as Alwan's CMYK Optimizer directly from the workflow. It is remote control for JDF devices, managing third party applications so that their files can be processed in the workflow, driving different settings via JDF/JMF, so there's no need for dedicated folders and overall the workflow is more slickly automated.

Dalim will also introduce a new proofing system at drupa, although it does much more than just proofing. Virtual Library pulls publication flatplan data from the Mistral server (the flatplanning tool is a new addition to Mistral) for rapid approvals of prototyped magazines. Virtual Library has a gorgeous user interface and, like FFEI's Realvue which Virtual Library gives a run for its money, was designed using gaming techniques. The technology also borrows from Dalim's Dialogue proofing system, including its new two-byte text extraction tool. The latest version of Dialogue also provides closed loop calibration, checking that a remote production environment is correctly calibrated, to be within predetermined tolerances. Approvals processes can be managed accordingly.

Markzware and **Enfocus/Esko Artwork** have resolved their differences. They have reached a private settlement agreement over the latter's infringement of the former's preflight technology patent.

The cartel that was **NGP** has finally accepted the inevitable and is to be subsumed into CIP4, a process which the NGP people prefer to call being 'merged'. CIP4 is setting up a special Business Networking Group to focus on 'integration through cooperation' to provide CIP4 with

market communications and business development functions. Presumably that means shouting about JDF which is very good as things seem to have gone a bit quiet of late in JDF-land.

Heidelberg is following MAN Roland's lead and setting itself up to offer consulting advice to its printer customers. Both companies will help with such things as production system design, process optimisation, production facilities, organisation, management, and investment planning, and business development.

Although it won't admit to it, Heidelberg is expected to show at drupa a new large format press, with details to be announced early March, along with a new twist for Anicolor (larger format perhaps). Most excitingly Heidelberg has announced that it is targeting print buyers with a dedicated marketing campaign for drupa.

This is brilliant news and ties in perfectly with Messe Düsseldorf's intention to set up a dedicated facility called the drupacube. In the words of the man, Manual Matare, who announced it, drupacube is: "the start of a new undertaking to deliver to print buyers an understanding of the benefits technology can bring ... we want to address the customers' customers' customers with drupacube". This dedicated venue is positioned close to the Rhine and in sight of the bike path that runs alongside. The organisers hope to attract casual visitors with a tangential interest in print, and to encourage local cyclists, rollerbladers and people strolling along the river bank to visit drupacube, if for no other reason than to satisfy their curiosity. The idea is to show people what print can do for them.

Xerox will be using drupa to launch its new 650, the fastest monochrome continuous feed machine it has, alongside the FX980 now in beta at Stralfors in Sweden. Xerox is also showing expanded digital solutions and services, with additional Freeflow modules, and business tools. It will also preview some intriguing prototype inkjet technologies and inks as part of the company's intention to develop a full colour inkjet engine for future release.

Océ has announced its fourth quarter results, a partnership with Fuji Xerox and is intensifying its relationship with Konica Minolta. Revenues grew by 5.5%, for a 2007 total increase of 3.4% and 2007 operating income rose to €121 million compared to €102 million in 2006. Revenue for the year is €3,098.2 million and operating income €121.2 million, with a net income of €78.9 million. ▶

▼ **GMG GmbH** is doing very well indeed! It increased sales by over 10% compared to 2006, by 50% compared to 2005, and by over 250% compared to 2004. The biggest increases were in Germany, its home market and which accounts for about a third of revenues, but growth was also healthy in Italy, Eastern Europe and the Middle East. Sales rose elsewhere as well, particularly in the UK, Benelux and Scandinavia.

Fujifilm has introduced a special logo for printers to use on work printed using Fujifilm's Brillia HD PRO-T thermal processless plate. Based on an extensive Lifecycle Assessment (LCA) of PRO-T, Fujifilm has found that the plate accounts for less CO₂ in its raw material extraction than processed alternatives, and produces far less in use. PRO-T produces only 18g of CO₂ per square metre of press-ready plate compared to 246g for a processed plate.

Over the last two years there has been a drop in the ROI for web-based pay-per-click advertising according to a survey conducted by **Pulstracker** for Dutch firm Toading. 71% of surveyed companies in Europe claimed some deterioration, with 21% of the total complaining of a major drop. It seems competition within business sectors is pushing up the bidding for keywords and it's expensive to work out how to fine tune websites' keyword bidding processes.

Presstek has said that it will use drupa to relaunch the company with a view to new technologies for drupa 2012. It has another new management team, many of whom are ex-Kodak. Presstek is also expected to show some new technologies, based on partnerships with finishing companies and inkjet technology developers. According to a spokesperson, Presstek may have the newspaper industry in its sights.

Xaar has extended the range of Fujifilm Sericol UV curable inks approved for use with its printheads and Xaar and Nazdar have announced a partnership. Nazdar Lys-on UV digital ink is now approved for use with Xaar 500 printheads, and Xaar will put its seal of approval on the Nazdar range.

The Aberdeen Group, providers of market research and intelligence, has awarded Goss International with its Performance Excellence Award in recognition of its effective manufacturing operations, supply chain management, and information technology support for customers.

A distribution agreement has been announced for the Color Management Group (CMG) to sell Alwan's technology in North America.

Part 7 of **ISO 12647** is now published. ISO 12647 specifies processcontrol for the production of half-tone colour separations, proof and production prints and 12647-7 specifies proofing processes when working directly from digital data. It gives the requirements for proofs created for a particular print process and the requirements with which an ISO certified digital proofing system must comply.



Acrobites

(Something to get your teeth into)

SRI

Socially Responsible Investment is about investing for positive social improvements, so that financial investments yield a positive socio-economic benefit, while having a benign effect on the environment. This acronym is going to come up with increasing frequency as the green-fisted beast takes hold of the corporate world.

AFCCU

IBM's Advanced Function Common Control Unit (AFCCU) is the controller for IPDS production printers, commonly used in monochrome transaction printing. It controls print functions and interprets the incoming data to prepare it for output. The AFCCU also works on some colour printers, but its great strength is its ability to support multiple data streams including the traditional Intelligent Printing Data Stream (IPDS) and local area network (LAN) environments.

Say What?

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

In a rare burst of generosity, brought on by the upcoming New Year, we have decided to replace this month's Say What feature with a call for entries for the Fespa Digital Print Awards, rather confusingly referred to as the 2007 awards (at least in the press release we received).*

The organisers have extended the deadline to this Friday, 8th February, which presumably means that they haven't received many, so anyone entering now has a pretty good chance of winning.

You can find details on the Fespa website at www.fespadpa.com, but essentially you'll need to attach three digital images and a short description of the job in question. Entry is free, and there are eight categories to choose from. The jury will select the winners on the 18th February with the prizes being

an all expenses paid trip to the Fespa Digital show in Geneva, in the first week of April.

**Year of the Rat, Chinese New Year, 7th February*

Normal service will be resumed next month.

Expandocs

(In this section, we aim to cast some extra light on a particular recent news story.)

The first four Screen Truepress Jet520 inkjet presses in Europe have recently been installed at GI Solutions in the UK. This machine has not had much attention, however it deserves rather more. The installation at GI Solutions was up and running within a matter of weeks, and the press is already producing saleable transactional work. Another is expected to be installed somewhere in the Gulf, possibly for newspaper production.

So what is the Truepress Jet520?

This full colour, continuous feed, variable data inkjet press was introduced at Ipx in 2006. It is significant because it marks Screen's entry into the high speed inkjet business, and because it marks the company's turn towards a new horizon: digital printing. Screen has a 35.9% share of the global market for computer-to-plate (CTP) devices, making the company number one in the industry. Screen has over 12,000 units installed worldwide and a broad product range, from 410nm violet engines through to large format machines based on Grating Light Valve technology. It has machines for emerging markets and will introduce new larger format devices for the new large format presses that are coming onto the market.

However although it is still an important part of the company's business, CTP is expected to peak in 2008, following which will be a declining, albeit slowly, business. Screen is instead turning its sights to digital printing, a business in which the company can leverage its expertise and experience in graphic arts production and colour management. It is in digital printing that Screen's future

lies, and although Screen has been involved in DI presses, the Truepress Jet520 is the first purely digital printer it has produced. Screen is combining its high-end prepress and colour management expertise with a high speed, digital colour press. The idea is to offer the benefits of high volume inkjet printing, with the quality controls one would expect for conventional offset. At the moment the quality of high speed inkjet doesn't match offset, but it is just a matter of time before it will do.

The Truepress Jet520 is a continuous feed, full colour, variable data printing system based on Screen's own single pass multiple head array print engine with Epson piezo drop-on-demand inkjet heads. The Truepress Jet520 uses Epson water-based pigment inks although there is an option for dye-based inks, though you have to specify this when you buy the machine, and can't change from one ink to the other subsequently. It prints 720 x 360 dpi at 64 metres per minute (50,400 A4 pages per hour with more speed coming at drupa!) and has built in quality control scanners to automatically colour correct output that deviates from target Delta E values. The press prints on inkjet coated substrates up to 170 gsm. Screen is working to develop a broader range of substrates for the press. There's a special sensor to keep track of the paper feed correcting it if it comes out of alignment. The same engine is also used in IBM's Infoprint and the new Ricoh engine, the Ricoh Pro C900 and 900s (the s is for scanner) due to be launched at drupa. Not surprisingly, these vendors have supplied their own front ends.

For its front end, Screen is using its SV-110 controller, based on Adobe PDF Print Engine technology, which now underlies all of Screen's workflow systems. Screen is looking into supporting the Advanced Function Printing format which is widely used throughout the transaction printing market for which the Truepress Jet520 is an obvious candidate. This format currently only supports monochrome output, so Screen is waiting to adopt it until there is a clear signal from customers that it is required.

In addition to introducing an interesting new technology, Screen is changing the rules a bit when it comes to paying for the Truepress Jet520. Like Canon, Screen is moving

away from an exclusively click charge model, with a fixed price paid to the supplier for each page printed, to give customers for this press more flexibility in how they pay its capital cost, servicing and the consumables it uses. In a business crowded with technology and ambitious aspirations, this could be the thing to really shake up the market. Many printers have complained about click charges, but not much has changed in that regard. Creative financing packages could soon become part of a salesman's armoury, and could perhaps encourage greater confidence amongst printers wanting to invest in digital printing.

Spindocs

(Where the spinner gets spun!)

In an absolute frenzy of hyperbolic tosh, Xerox has rebranded itself, complete with a brand new logo. Thus, Xerox has unveiled the "biggest change to its brand in company history". Apparently the "new brand connects with [the] company's commitment to customers, innovation"(sic). The release continues to wax lyrical describing the new look, developed by Interbrand, an outfit with a worldwide reputation for expensive rebranding. For Xerox, the new brand is "the most sweeping transformation of its corporate identity in the company's history. The new brand is designed to reflect today's Xerox, a customer-centric company built on a continuing history of innovative ideas, products and services that meet the needs of businesses small to large." We cling to the hope that the people who write this rubbish are very poorly paid.

Fortunately there was some light at the end of the tunnel, as CEO and chairwoman Anne Mulcahy explained: "We have transformed Xerox into a business that connects closely with customers in a content-rich digital marketplace. Our new brand reflects who we are, the markets we serve and the innovation that differentiates us in our industry." But there's many a slip 'twixt the cup and the lip, so it's probably wise to wait and see if the new look does indeed reflect all this.

And you can judge for yourself. The new logo and design is already in circulation - new it may be, but distinct it is not.▶

▼
Business cards using six point sans serif type of an unfamiliar proprietary font are extremely difficult to read.



In addition to the characterless font, the new Xerox logo is in bright red lowercase and accompanied by a red sphere, which appears to be held together with a crisscross of bandages. Xerox claims that these lines represent "Xerox's connections to its customers, partners, industry and innovation" but we'll bet that most people will think of bandages, or maybe elastic. Perhaps they should have thought this one through a little further.

Driftwood

(Useful stuff washin' up on our shores)

Normally, we here at Spindrift try our best to be objective, as all good journalists should be, but we must admit to a certain bias towards Macs, and particularly the shiny laptops. So we were particularly enamoured with Apple's latest baby – the ultra thin MacBook Air. It's arguable if it really is the lightest or the thinnest notebook in the world, if it really has the longest battery life, if it has 'enough' storage capacity, 'enough' RAM et cetera. But very few people with any feel for design, can dispute that it's a most beautiful piece of computing machinery. In our judgement it has more than enough power and storage capacity for most users in the target group (which appears to be people who like Macs and wear a lot of black), and

the 13.3" LED backlit monitor has scrumptious colour gamut and contrast on top of it all.

The MacBook Air's graphics card can drive an external 24", high resolution monitor, so coupled with a wireless keyboard and mouse and wireless internet connection, it will work fine as an office computer as well. However, it's not really meant as a desktop replacement, if only because Apple doesn't want to dent the market for the MacBook Pros. And part of the thin-ness comes from not having a CD or DVD drive. This means that if, for example, you needed to install a piece of software from a CD, you would have to have access to a desktop machine (PC or Mac) with an optical drive. And you would have to install some software onto this desktop machine to allow its drive to be used as a proxy for the MacBook Air.

Indeed a rise in the sales of laptops has helped contribute to an increase in Apple's market share, which most analysts agree was around 7% by the end of 2007, with some claiming 8%, somewhat better than the 5% or so that Apple has averaged over the past decade. Some analysts show Apple as having 17 per cent of the notebook market, while MacDailly gives Apple 29% of the premium notebook market. However, Apple's strengths are still in niche areas such as the graphic arts and education. The MacBook Air on the other hand appears to be aimed at business users who need to cram as much as possible into an overnight bag, which could lead to another increase in Apple's overall market share. And although this market has traditionally been dominated by Microsoft, more people are realising that Macs are less prone to virus attacks, and that the Mac OS is a stable, Unix-based system. And of course, Macs also offer ease of use and general all around coolness!

However, we feel that Apple can sometimes take the ease of use a bit too far. The Cinema Displays are so simple in design that there are no settings possible except for brightness. No cumbersome OSDs (On Screen menu Display) to figure out, and no fine tuning of RGB values to reach a certain colour temperature for the white point setting! ▶

▼
But this has actually been a bit of a set back for Apple, since until recently it hasn't been possible to do hardware calibration of Apple Cinema Displays and so we couldn't really consider them as high-end softproofing monitors. But since the German software developer Color Solutions has cracked how to control the Cinema Displays by using the DVI cable signal capacity, it's now possible to calibrate the Cinema Displays through hardware. Hooray! We'll be looking at monitor calibration next month, so stay tuned for further news on this front.



The Verdigris Spectrum

OK. Let's admit it, this green thing is starting to get out of hand. The bandwagon's turning into a freight train and here are we, at Digital Dots and Spindrift, jumping pronto onto the footplate. But this is about more than bandwagoning because behind the hype and the fuss, corporate greening is a very good thing. If nothing else it has pushed corporate social responsibility to the top of the public agenda, and has encouraged greater environmental awareness amongst the great unwashed. This freight train is making people think about what they do and how they do it, both as individuals and as employees. This is just a small part of why we need a coordinated response to the environmental question.

First of all the printing industry must get much better at presenting itself on the sustainability stage. There is plenty for eco-Noddys to attack in print: dead trees, polluting paper production, greasy ink, and all that wasted print ending up in stinking landfills. It's an ugly image and one that may have once been true. Unfortunately, it still seems to be the received wisdom for all too many people, particularly wireheads who believe that the Web is the ultimate media environment. Anyone who loves print is reluctant to believe the print-phobic eco-warriors are right, but how do we really know this, beyond subjective instinct and habit? It's of course impossible to know, because there simply aren't enough facts to substantiate a claim that print is a sustainable medium and indeed that it may well be the most eco-friendly of them all.

The Digital Dots Verdigris Project

For this reason we have decided to set up a project towards an objective evaluation of the environmental impact of print. We realise that this is a much too ambitious project for Digital Dots and Spindrift to reasonably expect to achieve any time soon, however we plan to start small with a series of workflow evaluations. Over the next few months we will be writing six articles, each of which looks at the environmental impact of a different publication or medium. The six will cover a newspaper, a magazine, a book, a piece of direct mail, a package and a website.

Quite how we will measure the carbon footprints of these, will depend on the publication, however, the idea is not to come up with a definitive benchmark for all print, at least not yet. Rather this project is about creating a starting point for a more comprehensive and objective review of print's carbon footprints. It may even encourage other people to proceed with more exhaustive and systematic work. We might eventually even be able to benchmark the environmental impact of various media.

In measuring print's carbon footprint, there are many obvious criteria to consider such as the paper, ink, distribution, product lifetime, human resources, recyclability and so on. But there are also many less obvious ►

Anyone who loves print is reluctant to believe the print-phobic eco-warriors are right, but how do we really know this, beyond subjective instinct and habit?

▼ criteria, such as the computing energy required, proofing and approvals cycles, product purpose, relevance and usage, and media lifecycles. All these plus so many more, many of them intangible, and which we hope to uncover during the course of this project.

Why Bother?

Apart from the obvious fact that this will be an interesting exercise, this project will provide some tangible data on print's green-ness or otherwise. Currently the printing industry's green credentials are limited to the efforts of pioneering printing companies who have long since recognised the importance of minimising our carbon footprints, mainly because their shareholders or directors believe in looking after the environment. International standards such as ISO 14001 help matters, however this standard is generic and doesn't include information specific to printers.

Around the world there are already many small organisations doing their bit to offer advice to printers who want to save planet print. For example, in the United States there is an organisation specifically dedicated to helping printers, publishers and packaging producers to be less environmentally hostile. This is quite ironic given America's quite abysmal response to global warming and climate change, and the bulk of its citizens' ingrained dedication to excessive consumption and profligate waste production. Nonetheless, the PNEAC (Printers' National Environmental Assistance Centre) helps printers with standards compliance, pollution prevention and training, with various resources and information archives to help answer common questions.

In the UK the Carbon Trust is an organisation set up by the British government to respond to climate change. It offers free energy surveys to companies throughout industry with an energy bill of more than £50,000 per year. In Sweden the Respect Climate organisation is a division of a consulting company, Respect, which helps businesses with corporate social responsibility (CSR).

The objective for organisations such as the Carbon Trust and the myriad consultancy firms specialising in CSR is to provide generic advice, but it is not industry specific. The PNEAC is a resource for American printers, and similar domestic organisations, also offer advice at local levels. However the international printing industry needs something more, perhaps something championed by national associations working together, perhaps by press or paper manufacturers. By whatever means, a coordinated response and raised awareness of print's sustainability will have a long term benefit for the industry, not least because it could well be about the survival of the medium.

As corporations strive to demonstrate proactive CSR, they will also expect to be able to demonstrate their sustainability throughout their supply chains and for all aspects of their business, including media communications. If the view that doing away with paper-based communications ►

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is perceived as a good thing for the planet, the printing industry will indeed be doomed. So a positive carbon message is also about building a sustainable future for the printing industry, providing good print citizens with a competitive advantage over other media and over competing print producers who may not be so concerned about the environment and sustainability. This could encourage further uptake of sustainable print production and a reduction in the industry's overall carbon footprint.

The Eco Story So Far

There are some slow and distant rumblings of progress. The paper industry has both the Forest Stewardship Council (FSC) and the Programme for the Endorsement of Forest Certification schemes (PEFC), which oversee the responsible management of forests worldwide. Both have certification marks to confirm that the paper has been produced using raw materials from sustainable sources. Europe has an Emissions Trading Scheme which provides permits allowing energy intensive companies to emit carbon dioxide. These permits can be bought and sold, so those companies who reduce emissions effectively have an asset they can trade with companies who don't have sufficient permits for the emissions they want to make. If companies do produce more emissions than they are allowed, a fine of €40 is levied for each excess tonne. This is what carbon trading is all about, and the pulp, paper, printing and publishing industries are included in the Emissions Trading Scheme, which covers around 40% of the European Union's emissions. The scheme has come under fire because it creates an asset that can be exploited for profit, and this is not what carbon neutrality should be about, at least not directly.

Green printing and sustainability are about more than cutting down carbon emissions. Minimising waste and energy use cuts costs, so it should be the goal of any business or individual who cares about the state of the world we are creating for future generations. This somewhat simplistic view contributes to some extent to sustainability, however caring for the planet and fulfilling our wider social responsibilities must extend to all areas of corporate activities. Companies will not only need to tout their ISO14001 and FSC accreditations, but will also need to demonstrate that goods and services are produced benevolently. And this will include third party supply chains. Corporations which use a lot of print and packaging to support their core business will need to be able to demonstrate that those supply lines too are sustainable.

For this reason also, the printing industry needs objective data to make a cogent response to accusations of environmental hostility. Such a goal is far beyond our aims with this project, however we hope that it will, at least, be a start.

– Laurel Brunner



Fujifilm has designed this logo for printers to use on work printed using its Brillia HD Pro-T processless plates.

The ugly duckling

Not so long ago I found myself in a bar in Belgium, chatting over a beer or two with a chap from Kodak NexPress, who claimed to have seen a NexPress printer fitted with Versamark heads. He wouldn't tell me anything more about it, and I wasn't sure what would be the point in putting Versamark heads into a NexPress machine.

Fast forward a couple of months to the end of last year when Kodak invited me to its Versamark plant in Dayton, Ohio, to talk about its forthcoming inkjet products. Versamark is well known for high speed inkjet printing, with a print quality that is good enough for bills and statements, but not up to that of offset litho. But Kodak has been working on a new technology, Stream, which could change all that.

Isidre Rosello, general manager inkjet printing solutions, explains: "To this date the industry has had two choices. The traditional printing press which yields great image quality at low cost. Then there is the emerging digital print which is flexible for short runs, and for variable data and targeted direct mail. But it costs a lot more and it doesn't have quite the image quality. So the promise that we bring is to bring the best of these two worlds together - great image quality, low cost of print and the flexibility of digital print."

Kodak has built a concept press using the Stream technology which promises a similar quality to litho, without sacrificing any of the speed, or, perhaps more importantly, the cost per copy advantages that Versamark currently enjoys. So, in theory at least, Stream should be capable of the sort of long run lengths that current digital printers can only dream of.

Rosello believes that the Versamark inkjet technology is best able to challenge offset, saying: "It's fundamental to be at very high speed. Cost of print is limited by the speed. Electrophotography will never scale to the speed that is necessary to achieve lower costs. Drop-on-demand is getting faster but it doesn't have the ability to be fast enough."

The Concept press

Kodak describes its concept press as being an offset-class machine. As yet it has no name, and isn't even due to enter beta testing until next year so it's very much a work in progress. When I was there it was still an open test rig, covered in ink. The heads are arranged on a curved paper path to maintain the tension and the first thing that struck me looking at it was how much like a NexPress it looked, even without any covers on. And sure enough, there was a NexPress sitting next to it so it seems likely that Kodak has been testing the Stream heads with the NexPress paper transport system.



Isidre Rosello, General Manager of Kodak's Inkjet Printing Solutions.

The transpromo market

All of these high speed inkjet printers are aimed at the emerging transpromo market, partly because the quality isn't there yet to challenge offset, and partly because this market can use the variable data abilities of digital. According to Pat McGrew, data centre and transaction segment evangelist for Kodak: "Every technology has a tipping point at which that technology becomes the mainstream way that things are done." Certainly transpromo is becoming more widespread, judging by the type of offers that most of us get every month with our mobile phone bills.

But, as McGrew explains: "Transpromo is more than just sticking an ad on a bill. It's about building a relationship with your customer. You can use the personalised information to target what things to offer them. And you can add discounts for certain things if you know that those customers are using those things."

▼ The samples that Kodak has produced from it are extremely encouraging. The samples that I saw were run at 600 x 900dpi, and at a speed of 400fpm, which equates to 2000ppm in two-up duplex mode. For comparison, Kodak arranged the samples next to the same image produced on an offset press, and it has to be said that the Stream-printed images do look very good. The colours are not as deep as with offset, particularly the reds and the greens, but then there is no colour management in place yet. Nonetheless, the samples do reveal good shadow and highlight detail, and crucially, good resolution.

However, there are a lot of streaks and artefacts on the prints. Ronen Cohen, vice president of marketing for Kodak's inkjet solutions, says: "The artefacts are just an engineering problem. Having got the image to a certain quality we can get rid of the artefacts relatively easily." And, as he points out: "The artefacts are the reason that we are not launching it yet."

Kodak is planning a web width of 52cm, though it could conceivably go for a wider width if there was a market demand for it. Cohen says that the finished machine will print at more than 500fpm, with full variable data. This would give it all the advantages of a digital printer, with a speed close to that of a B1 press, and with a cost per page of around \$0.01 that should make long runs feasible.

Stream technology

As with current Versamark products, Stream is a continuous inkjet system, based on Micro Electro Mechanical (MEM) technology for fine inkjet droplet control and delivery. It has a newly designed printhead which uses an etched silicon nozzle with an integrated CMOS heater. Randy Vandagriff, Systems R&D vice president, explains: "Making components and putting them down at the silicon level helps us to drive costs down."

As the name implies, continuous inkjet uses a continuous stream of ink. In this case, applying a regular pulse to the heaters surrounding each nozzle breaks the ink up into nine picolitre-sized droplets. Drops that are not needed are deflected away from the substrate and re-circulated to the ink supply. The continuous supply of ink drops leads to a very fast system, and Vandagriff says that the high speed also leads to more accurately-shaped dots.

A major feature of the Stream technology is the water-based ink that Kodak has developed, which features nano-sized pigment particles which should reduce the possibility of the ink clogging the heads. The nozzles are around 8-10 microns, and the pigment particles are 80nm. Hwei-ling Yan, Senior research scientist at Kodak, says: "We are working to avoid any kind of log jam of the particles going through the system," adding "These nanometer particles are very friendly to the silicon nozzles. Normally as we jet the ink through the nozzles it's like sand wearing the nozzles which gives the heads a short life. In the case of our nanometer parti-▶

Existing technology

As well as the Stream concept press, Kodak also has a new addition to its line-up of Versamark V-series printers. The VL2000 is aimed at the mid-volume market of 1-5m pages per month, where Kodak has traditionally been weak.

Kodak claims a print quality of 600 x 600dpi, though it uses drop-on-demand rather than continuous inkjet, as with the other Versamark printers. It will produce 75m/minute, or roughly 1000 full colour A4 pages per minute. The web width is 52cm, with a maximum print width of 47cm.

It's available as a single engine for two-up simplex or one-up duplex printing, or as a dual engine for two-up duplex printing. It's designed to be fully automated with minimal maintenance which can be run from the operator console. The VL2000 will take paper up to 165gsm.

It's due for initial release in mid-2008, but Kodak has a roadmap which shows v2.0 of the VL2000 coming out in 2010.



Randy Vandagriff, Systems R&D vice president for Kodak Versamark.

cles we are not touching the silicon much at all and that will enhance the printhead life cycle a lot.”

Kodak has also considered the substrates that people will be able to use with this press. As a rule, inkjet printers require a coating on the media to absorb the ink, yet Kodak recognises that some of its users will want relatively cheap media, for transactional work, while others will need the same range of papers that they use with their offset presses. Yan comments: “We would like to formulate inks so that you can use any coated or uncoated paper. We would like to produce a superior image with a little help from the substrate. That will get the SWOP and optical density that printers are used to.”

So Kodak has taken a two-pronged approach, hoping that paper suppliers will develop suitable media, while at the same time designing the system to cope with as many of the existing media as possible. Vandagriff says: “Clay coated glossy papers are designed for offset and are very hard on inkjet. But with an inkjet-friendly coating then the image quality is improved because the water has no place to go. Keeping the colour on the surface means that the dot doesn’t feather or gain. We can exceed the colour gamut of SWOP.” He adds: “We have to put a certain amount of ink down to get the density of the colour, but if we put too much ink on the paper then you get dot gain.”

Kodak says that it will share its intellectual property on the media with paper companies to help them develop the media necessary to get the best results from this printer. Vandagriff acknowledges: “This will help other competitor manufacturers, but they will have to be able to optimise the interaction of the media and the inks.”

Kodak has also developed a special assisted drying system. However, Vandagriff wouldn’t be drawn on the specifics of this other than to say: “It’s a combination of conventional and new technology and the configuration of how we apply it to the press.”



The Versamark VL2000, using conventional drop-on-demand printheads, is aimed at the high quality mid-volume market.



Kodak claims that the Stream Concept Press will have the speed, quality and cost-effectiveness of litho, combined with the flexibility of digital.

Market dynamics

Kodak believes that the market for the Stream technology as it stands now can be broken down into transactional and direct mail, where it would fit 80 per cent of users, books and newspapers, where it would satisfy 50 percent of the market, and advertising and magazines, where it would only be suitable for 20 percent of the market. However, Cohen says that future generations of Stream products could be optimised for other sectors, saying: "We see direct mail as a perfect fit for this product. We anticipate that in the future as runs get shorter for catalogues and inserts then it will have applications for books and newspapers."

The danger is that this technology might see Versamark competing against Kodak's toner-based printer technology, as used on the Nexpress. But according to Fernando Garcia, General manager, Graphics inkjet platform centre: "The question is, is it faster and cheaper than electrophotography?" Garcia adds: "Also it depends on how we can develop the Nexpress and electrophotography technology. But we have considered that inkjet could allow us to leapfrog Xerox."

Conclusion

Commercial printers have been rather sniffy about Versamark, tending to dismiss it as something that's only good enough for printing bills. But Kodak's ugly duckling might just have grown up into something altogether more attractive.

But before we get too excited it is worth remembering that the Concept press isn't due for commercial release until at least 2010, and that's assuming that everything goes according to plan. Kodak has a long history of pouring vast sums of money into great ideas, and then not making the most of them. Think of the digital SLR market which Kodak helped to pioneer, before abandoning it. Or processless CTP, which Kodak promised within a year of first showing the plates, but then took a further eight years to get a plate to market, by which time the competition had caught up.

And of course this may have already happened to the concept press, given that there are a number of other high speed inkjet printers which have either already launched or are due to be shown at drupa. Then again, only Kodak is talking about its printer as a viable alternative to offset, and if the print samples that I saw were anything to go by, then Kodak has every reason to be optimistic about this technology.

– Nessian Cleary



Competition

Not surprisingly, Kodak is not the only company looking at high speed inkjet printing. As well as Kodak's Stream technology, Screen has the Jet520, and Océ has announced the JetStream.

Screen has been the first to market, and already has a couple of installations, including GI Direct in the UK. The basic concept behind the Jet 520 is to gang a bunch of relatively cheap Epson heads together to give a 520mm web width, rather than developing an expensive proprietary inkjet array. The result is a machine that has a resolution of 360 x 720 dpi, and a maximum print speed of 64m/minute. Two of these can be joined together to produce 864 A4 duplex pages per minute.

Screen has stuck with an older generation of heads, so could presumably switch to the latest Epson heads fairly easily, giving it at least much better quality, if not more speed. However, Tim Taylor of Screen UK says there are no plans to do this, at least in the immediate future. The Jet520 is also sold by IBM as the Infoprint 5000.

The JetStream from Océ should offer a similar print quality to the Kodak Stream, with a resolution of 600 x 600dpi. As with the Screen device, it also uses drop-on-demand inkjet, with a print engine developed by Miyakoshi and an unnamed Japanese partner. The head produces a three picolitre droplet but droplets can be combined to give the operator a choice of three different droplet sizes - operators select the appropriate size for the media.

Océ claims its printer can do over 60 million pages a month. This is sold as either a single engine, the 1100, or with two engines ganged together, as the 2200. The 1100 on its own can do duplex printing at a speed of 1026 A4 pages, but the 2200 is twice as fast, producing up to 2052 A4 duplex pages per minute.

Agora, the Polish Media Powerhouse

Agora Sp. z.o.o. is one of Poland's largest and most ambitious media groups. The group has interests in radio, printing and publishing, billboard advertising, the Internet and new media. It is built on the strengths of the Gazeta Wyborcza newspaper, founded in 1987 as Poland's alternative and underground political voice. It did indeed begin with the word.

Agora was founded by a group of 25 Polish citizens in May 1989, at the time of Poland's liberation. For the previous eight years or so the future editors of Gazeta Wyborcza had been publishing an underground weekly with a circulation of up to 80,000. Tygodnik Mazowsze (the weekly for the Mazowsze region in Poland) depended on overseas funding and resources from elsewhere, including Solidarity. At the time, the black market was the source for paper and printing services for the A4 format sheetfed newspaper.

The first issue of Gazeta Wyborcza had eight pages and a circulation of 150,000. The newspaper was printed illegally at numerous sites throughout Poland, with press runs of from a few hundred to 10,000 copies, varying month to month at each site. The title was produced by a highly competent organisation which, following liberation, was able to set up a legitimate company. With 2006 revenues of PLN 1.1 billion, and PLN 775 million coming from advertising Agora has plenty of scope for business development for its 3,400 employees.

Gazeta Wyborcza remains a forum to voice ideas and educate, providing Poles with a means of addressing national issues and a platform for debate. This ethic extends throughout the company's media interests. Gazeta Wyborcza's team includes 850 staff of whom 505 are journalists and editors, plus five permanent foreign correspondents and 60 photographers.

The Agora Group income from newspapers and the internet in 2006 was PLN 841.1 million of which PLN 508.7 million came from advertising a figure which has been rising steadily for the last five years. Agora Group's turnover for the first quarter of 2007 was PLN 303 million, with a net profit of PLN 14 million.

Ad revenues and single-copy sales provide the bulk of Gazeta Wyborcza's turnover. Indeed, Agora has developed its market carefully to control a steadily rising percentage of the Polish advertising market.

However it has also developed other media interests largely on the strength of its national title. It publishes 19 regional editions of Gazeta Wyborcza, an additional seven themed supplements and three maga-▶

Gazeta Wyborcza remains a forum to voice ideas and educate, providing Poles with a means of addressing national issues and a platform for debate. This ethic extends throughout the company's media interests.

zines sold with the newspaper. The company regularly produces over one hundred print products, including all editions of the main title Monday to Saturday and all supplements.

Publishing Channels

Gazeta Wyborcza was first published just before the national elections in 1989, when 65% of the parliamentary seats were reserved for communists and the remaining seats were being contested in Poland's first free elections since the second World War. Gazeta Wyborcza was expected to run for only a few months, to fulfil a specific purpose: to inform the electorate. A lack of business acumen and experience was balanced with the dedication and commitment of Agora's people. The elections came and went, and Agora kept on publishing Gazeta Wyborcza. Today 474,000 copies of the newspaper are sold daily, a 13.5% year on year increase, and weekly readership reaches over 20% of the population, some six million readers.

Agora moved into digital media with its first website for the newspaper in 1995, Gazeta.pl, which was substantially upgraded in 1999. The company developed the site into a web portal in 2001 and now has various local sites for major towns throughout Poland to provide local coverage. Gazeta.pl is one of Poland's leading internet portals and according to the company more than one in three Internet users in Poland visits this site. The portal provides Internet services such as free email boxes, blogs and discussion forums, plus news and subsidiary themed sites, the majority of which were built in cooperation with other media in the Agora group. Gazeta.pl's unique users number over 1.3 million daily, generally adults with higher disposable income than most Polish Internet users.

There is also a mobile version of Gazeta.pl providing users with access to the site's information content via mobile phones. In addition to Gazeta.pl, Agora has a dedicated classified advertising service. Aaaby.pl publishes several hundred classified ads daily, mostly for property and employment and is the largest site of its kind in Poland. Gazeta.pl's ad revenues grew in Q2 2007 by 68% to PLN 6m.

In 2006 Agora announced that it would sell an electronic version of Gazeta Wyborcza via its electronic news stand, eGazety.pl, which also offers other Polish titles, including competitors. This is a subscriptions service which will include the national section of the paper plus themed supplements. Local sections will also be available. Until this initiative, the electronic version of the newspaper was only available on the Gazeta Wyborcza site.



Metro has a circulation of 500,000 in Poland. It is published Monday to Friday with special editions for 19 Polish cities.

In addition to the Gazeta Wyborcza newspaper the group publishes a nationwide free title. The Metro project began in 1998 as a supplement to Gazeta Wyborcza and targeted at people living in or close to Warsaw. Metro became an independent free title in 2001 published twice weekly and with a circulation of 50,000 copies. Today the title is published five times a week nationwide and with specific editions for Poland's 19 largest cities. Circulation is over 500,000, with distribution on the streets and via stands in shopping malls, offices, retail outlets, schools and universities.

Under the newspaper brand Agora also publishes reference books, plus 13 consumer magazine titles. Its AMS division has grown to become Poland's leading outdoor advertising company.

Web-based video started running on the site in 2005 and in 2006 the company set up a separate video team, Video.Gazeta.pl to support it. Gazeta Wyborcza has separate editorial teams to produce content for the newspaper and the Web, with around 160 people working on the websites. There is no audio podcasting at this moment, however there is a healthy blogging community. Gazeta Wyborcza set up blox.pl in 2004 and it is now Poland's second largest blogging site. To set this up took only two content development people and one software developer. About 3m unique users blog every month, generating over 80,000 living blogs. Gazeta Wyborcza lives up to the received wisdom on the Web that for every one hundred users there is one happy blogger willing to generate content.

Agora also has extensive radio interests, having started in 1996. The company has 24 local radio stations operating in Poland's largest cities under two brands, plus a super-regional radio station. The local stations offer 18 channels of popular music and six stations for young, urban professionals. The news station was the first such radio station in Poland, and serves nine local radio markets.

Agora has set up a project to integrate its internet sites with its various radio stations. The objective is to create an integrated digital newsroom for radio, web, print, audio and video. This initiative follows a year long cooperation between the group's main website Gazeta.pl and TOK FM, the news radio station, and the local stations. The two media frequently broadcast breaking news simultaneously, and video files of morning interviews broadcast on TOK FM are available on the Gazeta.pl website.



Speckomisja żąda komisji śledczych

PREMIER ZIOB

Ministerstwo Sprawiedliwości, prokuratura, CBA i ABW mogły nielegalnie zbierać informacje o przeciwnikach politycznych PiS, dziennikarzach i przedsiębiorcach - oceniła wczoraj sejmowa komisja ds. służb specjalnych

AGNIESZKA KUBUK, WROCŁAW, CZUCHOWICE
Speckomisja wydała komunikat pod dwóch linijkach z nazwami Janusza Kazimarka, b. szefa tajnych służb w MSWiA, i sędziów MSWiA i prokuratora krajowego. Urząd, że sędziowie nielegalnie zbierali informacje o przeciwnikach politycznych, by kompromitować dziennikarzy i przedsiębiorców. Komunikat zawierał nazwiska i adresy, które miały być wykorzystane do wypracowania informacji o przeciwnikach politycznych, by uzyskać pożyteczne efekty medialne. Komunikat zawierał nazwiska i adresy, które miały być wykorzystane do wypracowania informacji o przeciwnikach politycznych, by uzyskać pożyteczne efekty medialne. Komunikat zawierał nazwiska i adresy, które miały być wykorzystane do wypracowania informacji o przeciwnikach politycznych, by uzyskać pożyteczne efekty medialne.

TVP, gdzie wyniósł awans Anity Gargas na szefa publicystyki. Nadzorowała program „Misja specjalna”, do którego wchodził raport o sprawach śledczych. Komunikat opowiadał, że Ziobro miał wnieść więcej niż pięćdziesiąt nazwisk dziennikarzy. Wymienił też Tomasa Sakowicza, naczelny „Gazety Polskiej”. Gargas odmówiła rozmowy z nami. Sakowicz przyznał, że przyznał się do zbierania informacji o przeciwnikach politycznych, by to on był jego informator. Na pytanie, czy Ziobro mógł być informatorem jego dziennikarstwa, odpowiedział: „A to jest sprawa, o której nie chcę mówić”. Ziobro chwalił się współpracownikom, że Andrzej Lopera podkładał mu wideo materiały jako wypracowania, a że do dzisiaj go zrzucił. Nieważne, czy premier Kaczyński podpisywał z nim wczorajsze ankiety do umowy koalicyjnej. Komunikat sądzi, że sędziowie MSWiA i prokuratorzy musieli być świadkami, że Ziobro dowiedział się o oskarżeniu CBA w sprawie radniactwa. Według Kazimarka prezydent Lech Kaczyński skazywał się na CBA i innych przyrodnicą ministrowi Leszku Cichońskiemu, który zajął się zwiastem ze środowiskiem SLD.



Dziennikarze na podsłuchu
Co najmniej osiem dziennikarzy w ciągu ostatnich kilkunastu miesięcy wywiadowali ABW lub CIS. Te rzekome agencje gromadziły biliony rozmoów i podsłuchiwały telefonów. O tym, że podsłuchiwanie dziennikarzy aprobował minister sprawiedliwości Janusz Kazimark, powiedział nam prokurator Prokuratury Krajowej, prasząc o nieujawnienie nazwisk. Według jego relacji analizy bilionów dziennikarzy były w sprawie Ziobry na porządku dziennym. Realizowały je też Kazimark podał dwa nazwiska dziennikarzy: Wojciecha Cichońskiego i Wojciecha Dudy z „Rozprzeczony” i „Gazety” (autora tego tekstu). Z informacji „Gazety” potwierdzonych przez kilkanaście osób, speckomisja wydała, że Kazimark wyznaczył więcej nazwisk dziennikarzy. Reklamowali się, bo byli inwigilowani, gdy Kazimark był zastępcą Ziobry i sam musiał brać w tym udział. Niektórzy mówili, że mieli posł spec komisji. Nieformalna lista dziennikarzy, których rozmowami interesowało się kierownictwo Ministerstwa Sprawiedliwości, odskazywał na Sejm. Oprócz Cichońskiego i Dudy są na niej Marek Balażdzki (RMF), Beata Kubiś (do lipca „Rozprzeczony”), Sylwester Łaskowski (niezależny filipowicz, wczorajszy w TVP), Roman Ojarski (RMF), Piotr Pytkowski („Pobyt” i „Ligier Rybak”, „Noweśnek”), Cichoński? Wskazywał publikowali listy i dane Ziobry materiały o nieprawidłowościach w Ministerstwie Sprawiedliwości.

Łyżwiński uwieczniony, najpierw w szpitalnej windzie

Cała Polska oglądała w TVN 24, jak Łyżwiński w rozstrzygniętych go podpartym ułaskawieniem w windzie gdańskiego szpitala. Wczoraj dowiedzieliśmy się, że Łyżwiński postanowił zarządzić małe przedsięwzięcie do porwania biznesmena, wymuszenia pieniędzy w szpitalu na jego imię. Czuli to, co opisywała „Gazeta” w dziesiątkach tekstach o...

W SKRÓCIE

- PRACA W NIEMCZECH DLA INŻYNIERÓW. 1 listopada rząd Anglii mógł otworzyć rynek pracy dla specjalistów o budowy maszyn, pojazdów oraz elektrotechniki z nowych państw Unii Europejskiej - s. 20
- WYHĄD USA O IRANIE. Mimo, iż dojrzały sukces „krajowiczy” grozi katastrofą - s. 9
- INWAZJA POLAKÓW NA EDYNBURG. Korespondentka Romana Pawłowicza go do festiwa teatralnego - s. 22
- POLACY LEPIEJ WYEDUKOWANI CZESIEJ OŚNIAJĄ ORGAZM. Pierwszy raport na temat polskiego seksu po 50. roku życia - s. 14
- ZROZUMIĄŁY MAKĄ I CHEŁB. Za chwilę podkoczą ceny makaronów. UE usiłuje ratować sytuację - s. 29
- ZWROT AKCYZY NA używane auta coraz bliżej - s. 30
- KTO JEST NAJSZYBSZY CZŁOWIEKIEM NA ŚWIECIE. Tyson Gacy czy John Powell - oba się w niedziele na zachodzących w Usze mistrzostwach świata w lekkiej sylwetce - s. 24

DZIŚ W „ŚWIĄTECZNEJ”

Barbara Skarga - Makławałzin jest dziś wrocławska: Jan Miata - Dzieńgo głosowalim na Marusza Kamińskiego; Anny Szad - Kiedy pojalim jest dobry; Artur Domański - Wymień się ze szluzem; Andrzej Labowski - Kari Fovee, specjalista Busha od ciociów ponaję pasy; Piotr Depla - 70 lat temu chłopcy opisywali przeżycie bledzi i sanacji; Witold Gadoński - Adam Głapiński i PC do Polkormeta; ks. Andrzej Luter - Heleńka Margy straszny mroźca.

▼
The project involves the integration of three production teams, two media and several titles nationwide, including all music radio stations. It will take several months to create this multimedia newsroom, but the company considers it to be the next step in the process of developing Agora's audio-visual and multimedia business.

In addition Agora is planning a joint venture with ATM Capital Group, a leading Polish commercial television company. The new organisation will produce, design and distribute digital video formats specifically for the Internet.

Technology Base

Agora has an extremely complex workflow tied together by a network of leased lines and satellite links, transmitting Postscript and PDF data between the Warsaw hub, the regional offices and the printing sites. National and regional copy is combined at the print site closest to a given market, ready for platemaking and printing. In Warsaw there are 600 content creation and production workstations, a mixture of PCs and Macs with servers supporting them.

Agora uses Atex Enterprise for ad production and its own editorial application based on QuarkXPress. Agora has a dedicated internet division organised into various departments to support its different media. The Content and Mobile department is responsible for the websites.

Added Value Technology

The Agora business combines commercial interests with a strong public service commitment, using technology to stay close to market. The company has grown to provide ever more ambitious reader services, while preserving its intimacy with its audience. This balance between local and national interests, and across media has helped Agora to match services to expectations and to develop an extremely loyal readership.

The web is key to this strategy and to Agora's digital media business development. Gazeta Wyborcza is setting up twenty new web services every year, covering everything that might be of interest to its readers. It is also developing its digital infrastructure to extend its information content services yet further. Clearly technology has been an important part of Agora's success, however there is nothing bespoke in its production model. The company uses conventional technologies for print production, and open source systems for its web activities. Agora's people support each media cooperatively. And this is a key point for media organisations looking to move towards integrated media: it starts with integrated people.

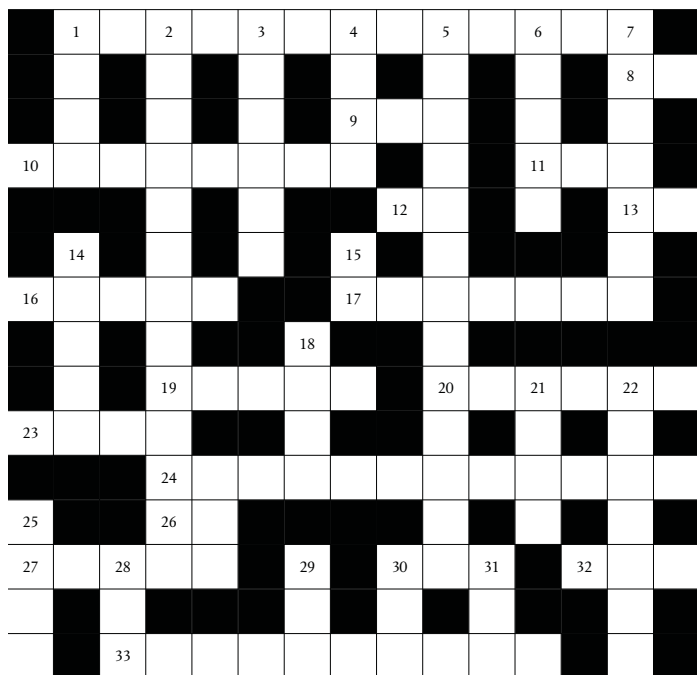
– Laurel Brunner

Agora has an extremely complex workflow tied together by a network of leased lines and satellite links, transmitting Postscript and PDF data between the Warsaw hub, the regional offices and the printing sites.



Graphic Arts Crossword Puzzle **Number 7**

If you get stuck, go to the [IGAEF](#) website for some hints. For those of you that really get lost, answers will be in the next issue of Spindrift. **The answers for last issue's puzzle are on the next page.**



Across

- 1 Inventors of the Macintosh computer. (5, 8)
- 8 A type of toner (2)
- 9 He founded Scitex and Electronics for Imaging. (3)
- 10 Adjusting these on press was what CIP3's PPF was all about. (3, 5)
- 11 Commission Internationale de l'Eclairage. (3)
- 12 Information Technology. (2)
- 13 If it isn't stochastic screening, what is it? (2)
- 16 Wherein the ink sits on a gravure press. (5)
- 17 We've always recourse to the earliest wordprocessors. (7)
- 19 Every good preflight software should do this to file components. (5)
- 20 Absolute nonsense. (6)
- 23 Thermal imaging optics use this to great effect. (4)
- 24 When paper gets too hot or wet in a press it shows this. (6, 6)
- 26 Not out. (2)
- 27 That key colour again. (5)
- 30 Application Service Provider. (3)
- 32 International Standards Organisation. (3)
- 33 The effect of the same colour appearing differently under different lighting conditions. (10)

Down

- 1 Unknown person, soon. (4)
- 2 Head technology beloved of inkjet printer developers. (5, 8)
- 3 drupa, IPEX, Igas, are majors but there are plenty of minors too. (6)
- 4 A binary number needs these as well as zeros. (4)
- 5 A device for producing print. (8, 5)
- 6 Keeping this, will make it easier to find jobs on top of the rack. (5)
- 7 Easy peasy jobs if you're colour management's spot on. (7)
- 14 To separate out, in a jolly fashion? Too easy. (5)
- 15 Think 2, 4, 8, and other imposing numbers. (2)
- 18 Automated Content Access Protocol. (4)
- 21 First in First out. (4)
- 22 Photoshop et al does this when memory is running low. (5, 2)
- 25 Ready, willing and what? (4)
- 28 The purpose or the goal of something is what this is. (3)
- 29 Random Access Memory (3)
- 30 The name of Apple's new laptop. (3)
- 31 Point of Sale. (3)

Answers for Graphic Arts Crossword Puzzle Number 6

H	Y	P	E	R	L	I	N	K	E	D	U	R	L	S
E		A			E	N		E		A			A	
A	N	G	L	E	D			R	O	T	A	R	Y	
D		E				A		N		E			E	
E		S	L	U	I	C	E	S			F	O	R	E
R						R				F				
	S	I	L	I	C	O	N	V	A	L	L	E	Y	
		P		O		B				A		B		T
C		O				A			S	T	R	O	B	E
O		D	E	L	E	T	E	D		T		O		X
R			M		N			R		E		K	I	T
R			B	I	T			R	E	D	N	E	S	S
U			O		E			A		I				P
P	R	E	S	S	R	O	O	M		N	O	M	A	D
T			S		S			S		G		A		A



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