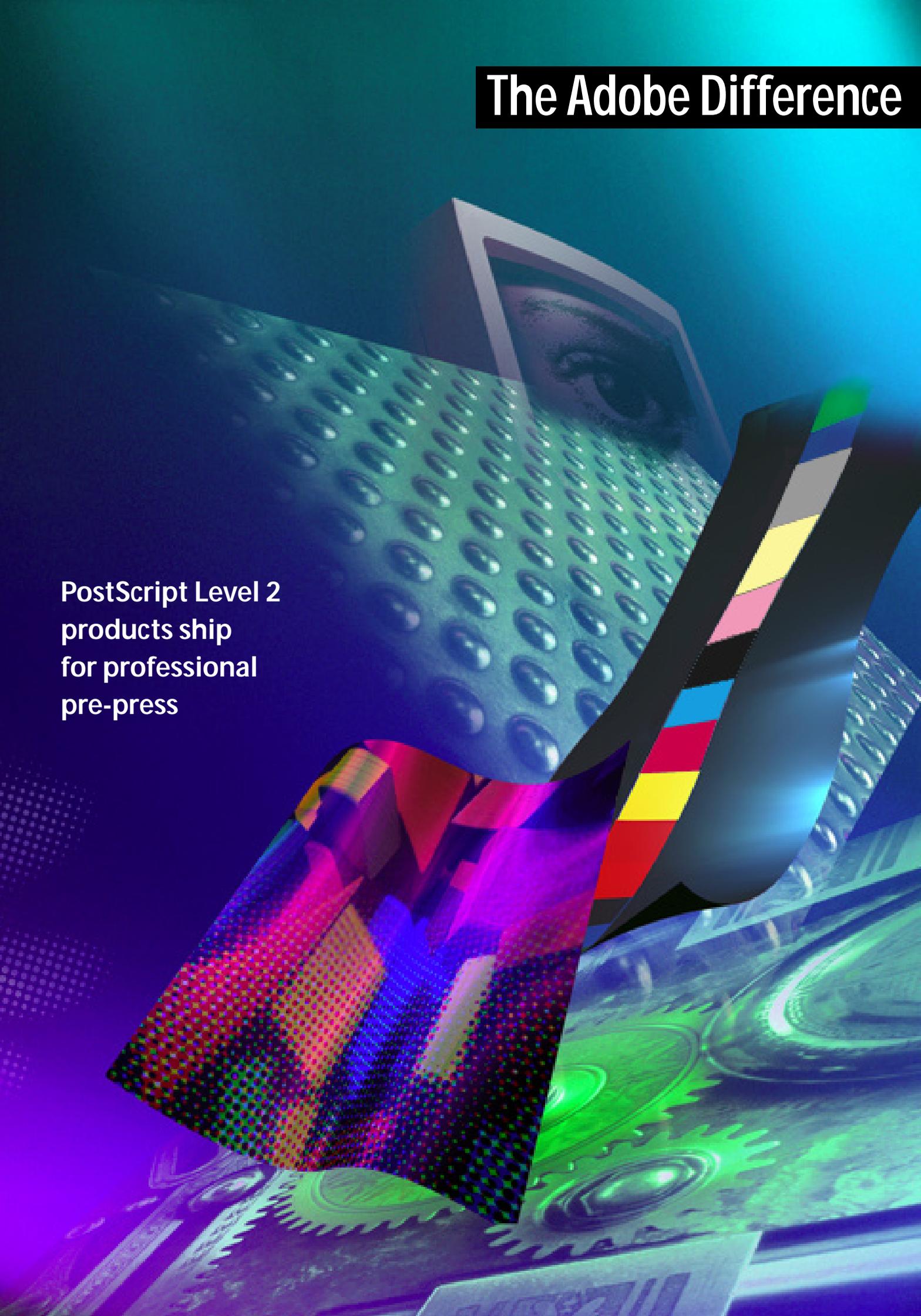


The Adobe Difference

PostScript Level 2
products ship
for professional
pre-press



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Adobe acts with you in mind

Adobe PostScript Level 2 software is now available for pre-press professionals. In developing this first major revision of our founding technology, we have addressed your specific needs, and so today deliver greater speed, quality and ease of use than ever before.

Imagemaster manufacturers offer Adobe PostScript Level 2 technology to you in two ways: via Emerald-based hardware RIPs, and via software RIPs based on Adobe's CPSI (Configurable PostScript Interpreter) architecture. An optional component is the PixelBurst co-processor, which greatly speeds the rendering of PostScript language files, particularly screened images. PixelBurst redefines RIP capabilities.

For the highest quality colour separations, all Adobe PostScript Level 2 devices contain Adobe Accurate Screens™ software which can generate output equal in quality to that of high-end electronic pre-press systems. In addition, CIE-based device-independent colour enables you to create, view, transfer and print consistent colour across a broad range of computers and PostScript output devices.

The new Adobe Printer Drivers bring PostScript Level 2 capabilities to the desktop, so you can access advanced features such as device-independent colour and data compression/decompression filters directly from your workstation.

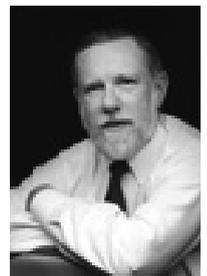
Just as we continuously refine PostScript technology, Adobe develops and enhances its software products for end users. Flagship applications such as Adobe Illustrator™ and Adobe Photoshop™, which first became popular on the Macintosh, are now available for the PC and are under development for UNIX users. These products offer ever richer feature sets across the board, making professional desktop publishing increasingly attractive and accessible to a widening audience.

By preserving a document's appearance no matter where it goes, Adobe Acrobat software has launched a new era in document communication. This just-released product family lets you share complete documents electronically, regardless of the computer, operating system, fonts or application software. You spend less time and money photocopying, faxing and express-mailing documents, while preserving your investment in hardware, software, networks and electronic mail systems.

As you read on – and as you see all of these products in action during IPEX – you'll realise that Adobe remains committed to addressing the challenges you face every day.



John Warnock, Chairman
and Chief Executive Officer



Charles Geschke, President
and Chief Operating Officer

Adobe PostScript: the pre-press standard



The last five years have been a time of radical and unparalleled change in the graphic arts and pre-press industry. The key technology that has driven the change that has revolutionised professional pre-press is Adobe PostScript.

At the last IPEX exhibition in 1988, PostScript was becoming established as a powerful and flexible technology for describing and imaging monochrome type and graphics on desktop printers and imagesetters. Colour, however, was still the exclusive province of the high-end scanner and repro system manufacturers.

Five years on, Adobe PostScript is the undisputed standard for high quality production in work of all kinds, from promotional flyers to glossy magazines, and from daily newspapers to thousand-page catalogues. PostScript provides a link between computers of all kinds, and output devices of all kinds, from desktop printers and film recorders to digital colour proofing devices, high resolution imagesetters and even direct to digital press. Virtually every major vendor of professional graphic arts and repro equipment now supports Adobe PostScript.

A consideration of desktop colour printers further illustrates the developments of the last five years. In 1988 the first colour PostScript printer was launched, using thermal wax technology. Now there are more than 30 different colour devices shipping from several manufacturers, employing a gamut of colour imaging technologies, from solid ink to electrostatic to dye sublimation.

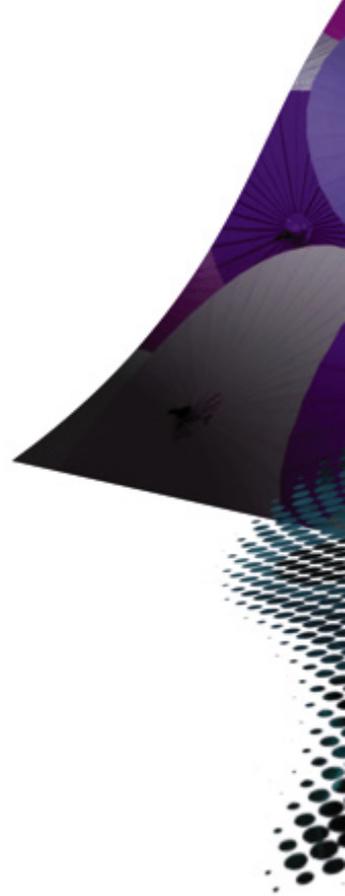
The pervasiveness of PostScript throughout the industry has not come about simply through a wider range of PostScript-supporting products becoming available. Adobe has been hard at work, continuously developing and extending both the choice of PostScript controllers available to OEMs, and the PostScript language itself.

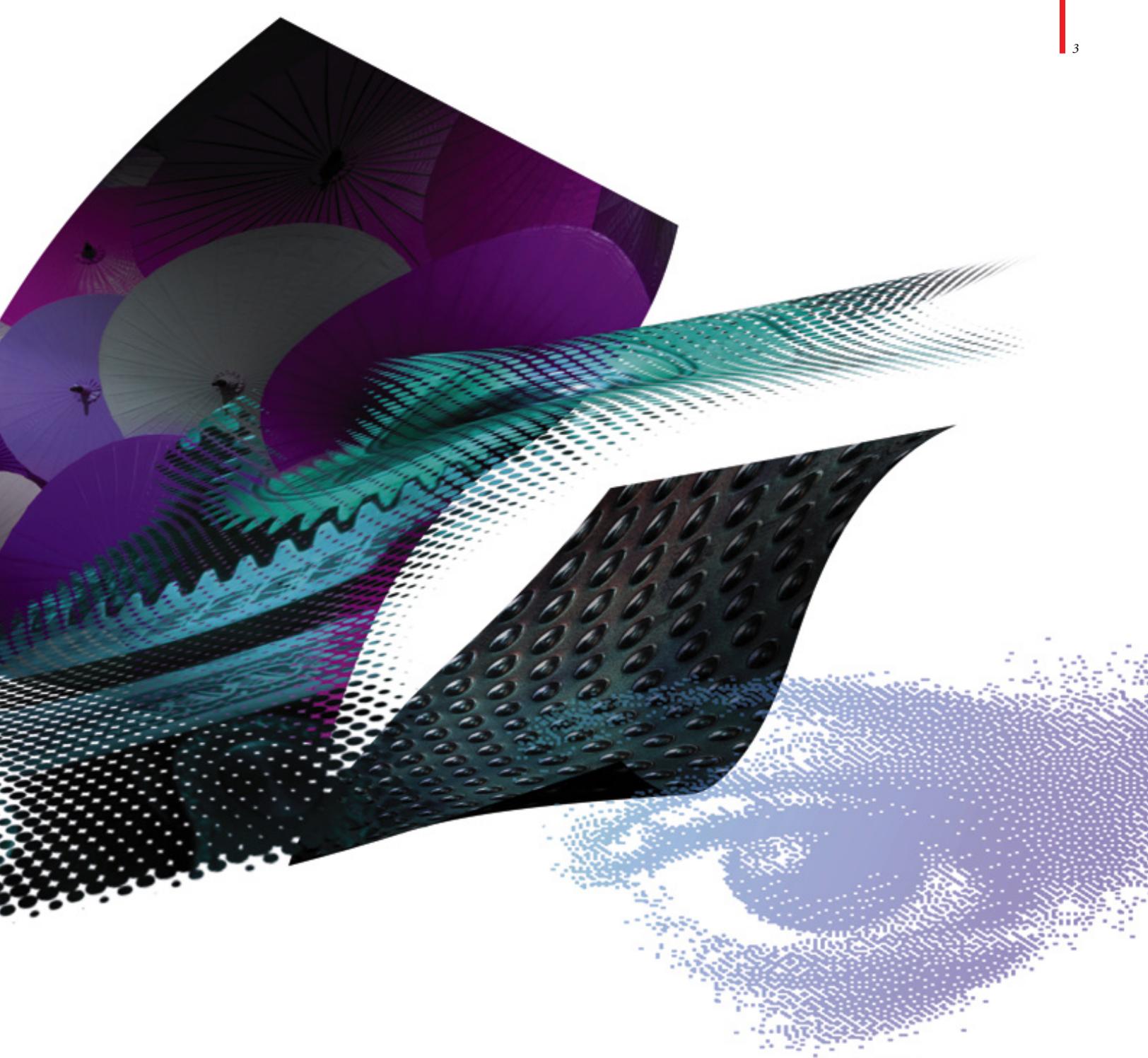
The extremely successful Adobe Emerald RIP design is currently available in a wide range of variants from several Adobe OEM partners. In conjunction with Adobe Accurate Screens technology, Emerald is allowing users around the world to achieve levels of quality and productivity in professional PostScript colour work that equal and often surpass those of the dedicated systems that dominated IPEX '88. This year's IPEX will see further development of the Emerald design, with the first full PostScript Level 2 implementations.

The development of PostScript Level 2 software marked a major step forward by integrating new features and functionality into the PostScript imaging model. Many of these features, such as image compression and device-independent colour, were specifically developed to address the requirements of the pre-press market for increased performance, quality and flexibility.

With the announcement last year of the PostScript Level 2 version of CPSI and the PixelBurst co-processor, Adobe has further widened the range of options for high quality PostScript output, and has delivered a new level of performance for top quality, data-intensive colour work. CPSI and PixelBurst have been enthusiastically adopted by Adobe's OEM partners, many of whom are showing products based on these technologies for the first time here at IPEX. Some of their comments appear in the following article on CPSI and PixelBurst.

Adobe has also expanded its OEM co-development programme to provide third-party development options for its OEMs. This will have the benefit of expanding the market potential for an





ever-wider range of PostScript output devices, incorporating different imaging technologies and price/performance options, further improving the end-user's choice.

To complement the new PostScript Level 2 devices and to exploit their features to the full, Adobe has developed printer drivers for the Apple Macintosh® and Microsoft Windows™ environments. These drivers optimise the performance of both Level 1 and Level 2 PostScript output devices, and automatically take advantage of Level 2-specific features when used with Level 2 units. The drivers also enable users to access device-specific features such as imagesetter resolutions, screening options and positive or negative image, for example.

With more than 45 Adobe OEMs shipping in excess of 270 PostScript products, the choice for the user at all levels of price and performance has never been greater. And now that PostScript Level 2 brings a new level of capability and productivity, the opportunities for successful, profitable pre-press with PostScript have never been better.

PostScript Level 2 drivers offer

Adobe PostScript Level 2 drivers are being made freely available to all readers of this publication. Please complete the request form in this magazine and mail it to Adobe. The offer is limited to one copy per company.



Adobe PostScript

CPSI and PixelBurst: power and flexibility

"Viper with PixelBurst will enable the RIP to match the new version of the AccuSet imagesetter, with the benefit of a genuine Adobe RIP"

Mike Austin, group marketing manager, Agfa-Gevaert

The availability of OEM products based on the PostScript Level 2 version of Adobe's Configurable PostScript Interpreter (CPSI) and the PixelBurst co-processor heralds a new level of power and flexibility in Adobe software RIPs for professional PostScript repro work.

CPSI is a fully functional PostScript Level 2 interpreter that can be implemented on a range of standard hardware platforms. It is currently available for Sun SPARC under Sun OS and Apple Macintosh. Versions for Sun's Solaris operating system, Intel-based PC compatibles running Microsoft Windows NT, and Hewlett-Packard 9000 series workstations will be offered soon. Adobe also expects to offer OEMs CPSI on the Power PC platform, to be launched in 1994.

CPSI can be configured to drive a wide variety of output devices, from high resolution imagesetters to colour printers and proofers, high-volume laser printers and digital presses. It has full support for all PostScript Level 2 quality and performance features, including device-independent colour, RIP-based colour separation, image compression and Adobe Accurate Screens.

For OEMs a 'software' RIP such as CPSI means that a wide range of price/performance configurations can be offered very easily, and for users, upgrades to RIP performance can be achieved simply by moving the software to a faster computer or by adding the PixelBurst co-processor. Additionally, the RIP software itself can be upgraded simply through software revisions. Although many users find CPSI to be very appealing for these reasons, other users will prefer the 'plug and play' simplicity of the risc-based Emerald 'hardware' RIP. By offering both hardware and software solution to its OEMs, Adobe broadens the end-user's choice.

The PixelBurst co-processor is an ASIC (application-specific integrated circuit) that works in conjunction with CPSI to dramatically accelerate the rendering of high resolution images for colour separation. Typical performance improvements for data-intensive colour work with PixelBurst are of the order of ten times faster than software-based rendering.

For users with heavy colour production workloads, adding PixelBurst to CPSI can dramatically increase throughput, allowing both high-resolution imagesetters and high quality colour proofing devices to run at full rated writing engine speed in some cases. When used to drive imagesetters, PixelBurst implements Adobe Accurate Screens for a virtually unlimited choice of screen frequency and angle combinations.

"User response to RipExpress shows that it is more than capable of meeting the demands of a busy production environment"

Debbie Walter, marketing co-ordinator, Monotype Systems

"We expect the combination of CPSI and the Scantext Janus OPI server on the same hardware platform to be a highly productive solution"

Klaus-Peter Nicolay, marketing manager, Mannesmann Scangraphic

"We are very excited about delivering the Varityper Series 3000 with PixelBurst to our customers"

Russell Hicks, international marketing manager, pre-press products, AM International



Adobe PostScript at work

In the following pages we look at how a number of companies are working successfully and profitably with Adobe PostScript technology embodied in a range of different products from Adobe OEM partners.

The Guardian

The Guardian is the most distinctive of Britain's 'quality' national daily newspapers. It stands out by virtue of its liberal stance, its unusual trust ownership, and because it looks nothing like its rivals. Its appearance comes from David Hillman's redesign of the newspaper in 1989 – controversial at the time, but now widely accepted.

Adobe PostScript technology plays a vital part in the production of the Guardian and its supplements, and its role is about to increase. There are plans to add colour to the news sections next year, a move that will mean a switch to full-page output through Adobe PostScript RIPs.

"We see PostScript as strategic to our move to producing fully electronic pages", says the Guardian's IT manager Paul Broome, who is responsible for specifying and maintaining the complex computer networks needed to ensure that a large newspaper appears on time, every time. "We cannot merge our different platforms, Atex and Macintosh, without using a common language. That language will be PostScript. There are newspapers that take PostScript and convert it to native code, but that kludge will not do here. We're going to do it properly, though it may take us some time to do it."

Meantime, the Guardian has recently bought the Sunday newspaper the Observer. In October the Observer will move from its current site on Chelsea Bridge Road to occupy a floor of the Guardian's Farringdon Road HQ, and it will share some of the Guardian's production facilities. The Observer already outputs pages via PostScript equipment, and the Guardian production staff are now working hard to integrate the two titles' production methods. This has delayed Broome's original plans to take the Guardian to full-page PostScript output by the end of this year.

Adobe PostScript is a key element in the Guardian's strategy to move to fully electronic production of complete broadsheet newspaper pages, says IT manager Paul Broome



The Guardian is published every day of the week except Sunday. On weekdays it comprises a broadsheet main section containing news, sport and comment, with a tabloid-sized second section containing arts, social, computer, weather and television coverage, plus classified advertising. On Saturdays the Guardian has two broadsheet sections, a full-colour tabloid magazine, and a tabloid listings and classified section. An award-winning weekly education supplement, EG, blends how-it-works graphics with issues-based features.

Guardian production is split between an Atex newspaper publishing system and a Macintosh system running Quark XPress and Adobe Illustrator.

"Every graphic we do is produced in Adobe Illustrator, apart from outside contributions," says Broome. "Even here we tend to ask for Illustrator, so we can retouch the files into Guardian style."

Although the Guardian does not currently do its colour magazine's repro in-house, it uses desktop scanners and Adobe Photoshop to input rough images which are used in the page design. Broome hopes to use experience gained with colour in the Observer to help with the Guardian's planned move into colour for its news sections next year.



Monotype's RipExpress is already in action at the Guardian, and will play an increasingly important role as full page make-up comes on-stream

At present the Atex system outputs to a pair of Monotype imagesetters, while the Macintoshes output to three Monotype RipExpress units, which use the Adobe CPSI RIP, running on Sun SPARCstations. The SPARCs receive Mac files from the Guardian's network, and using Monotype's control software they can spool, log and direct them to one of three Monotype imagesetters. All production departments also have access to Dataproducts A3 laser printers with PostScript Level 2 for proofing.

Broome is also interested in the potential of the new Adobe Acrobat document exchange software to ease the compilation of databases from published material. Already the Guardian and many other newspapers produce CD-ROMs containing the full ASCII text of several months' editions. Adobe Acrobat will allow newspapers to store exact digital replicas of their pages, complete with pictures, captions and headlines as well as text. Standard database search techniques will allow users to find any word or combination of words. "To have the appearance of the page, and the database links would be marvellous," says Broome.

Patrick Brown of The Alphabet Set, London – found a new business in presentations as well as proofs from PostScript colour files with the 3M Rainbow digital proofer

The Alphabet Set

London service bureau The Alphabet Set has found that its investment in three dye-sublimation Adobe PostScript proofers from 3M has paid off in an unexpected manner. Originally purchased in order to provide highly accurate digital colour proofs directly from PostScript-supporting applications software, the company's three Rainbow proofers are also in demand for producing presentation visuals.

"We have been looking at desktop colour ever since it was first talked about, but only now has it become reality with the introduction of products like the Rainbow PostScript proofer," says Patrick Brown. After an 18 month period of investigation into the technology, it was the purchase of a repro business that provided the impetus for The Alphabet Set to move into colour earlier this year.

As well as producing accurate predictions of what the final offset printed work will look like, the Rainbow proofs are generating valuable business for The Alphabet Set – and for its customers – as finished artwork direct from PostScript files.

"Our customers want the kind of high impact results we can get from the Rainbow to use as presentation aids. We did a job for a major publisher, and its salesforce used the proofs to sell the book. We're going to be running more than 200 proofs a week, and expect the printers to pay for themselves in the first year," Brown explains.

"By using the Rainbow printers alongside our colour copier, we have been able to maintain a good value volume service for our customers, and vastly improve the quality of the colour."





Nigel Doone of City-based production house Paragraphics is combining traditional typesetting and repro experience with Adobe PostScript products from Scangraphic to win new publishing work

Paragraphics

City of London-based typesetting and production company Paragraphics earlier this year completed a move to set up a complete PostScript colour repro and page makeup service with the addition of a Scangraphic 1015 Color ImageScanner to its Macintosh and Scangraphic 2030PD imagesetter with an Adobe PostScript Emerald RIP.

Established 12 years ago to service the publishing market, Paragraphics has moved with the times, embracing successive generations of typesetting and page composition technology, from Compugraphic EditWriter typesetting systems to Macintosh Quadra 950s and PostScript output devices. The company's work for customers in the publishing and advertising market includes prestige trade titles such as Precision Marketing and Design Week from London publishing house Centaur.

The purchase of PostScript equipment from Scangraphic was part of a carefully considered and researched plan to move into electronic colour work. Managing director Nigel Doone saw an opportunity to combine his long experience in traditional typesetting and composition with the flexibility and speed offered by PostScript-based systems. He explains, "We developed the PostScript side of our operation on a professional basis, rather than offering just another bureau service."

Doone says the benefits of bringing the entire colour production process in-house with PostScript technology are increased speed and total control over the job: "We can now offer a very cost-effective, professional colour service, and have won new colour work, from both existing and new customers on the strength of this."

The Color Company

The growth in demand for colour in business documents has been the trend successfully exploited by the Color Company, one of the UK's fastest-growing instant colour output service bureaux. The products that have allowed the Color Company to prosper from this growing demand include Canon colour copiers, driven by EFI's Fiery controller incorporating the Adobe Configurable PostScript Interpreter (CPSI) software.

From its origin as a colour photocopying bureau, The Color Company has spread to four locations across London and an associate company in Buckinghamshire, because of managing director Warren Tayler's willingness to adopt new colour output technology.

Tayler saw the growth in his customers' use of computers to generate business documents: "There had to be a way to provide a link between their computer designs and our colour copiers," he says.

One solution Tayler tried did provide output of PostScript files to a Canon colour copier, but at about 20 minutes to print, and a cost of tens of pounds per page, it wasn't ideal.

A major improvement came about in 1991 with the arrival of the Fiery RIP from EFI, an Adobe PostScript controller designed to drive the colour copiers Tayler was using. File output time was cut to three or four minutes with no loss of quality, and costs were cut to £10 for the first print and as little as £1 for subsequent copies.

"The investment is reaping rewards for our business," says Tayler. "We have been able to attract a new and different customer base because we have leading edge PostScript technology."

An EFI Fiery controller, based on Adobe's CPSI software RIP, has enabled Warren Tayler of The Color Company to exploit the market for quality colour prints from computer-generated business documents



Gazette Newspapers

Basingstoke-based Gazette Newspapers, part of the Southern Newspapers Group, a major newspaper publisher in the south-west of England, moved at the beginning of 1993 to a PostScript-based publishing system. The new system made possible complete in-house page make-up for the first time, bringing increased efficiency and productivity.

Gazette Newspapers, which publishes four weekly papers and four monthly titles, invested in Linotype-Hell's Macintosh-based LinoPress newspaper and magazine system. The system has 60 Macintosh terminals, and handles all aspects of newspaper origination, from advertisement booking to editorial input and graphics creation.

Full-page colour separations are output via Linotype-Hell RIP 50s driving Linotronic 530 wide-measure imagesetters. "The RIP 50 was the best choice to meet the production requirements for our newspaper pages," says production manager Keith Cordery.

The company spent a year investigating the market for newspaper systems before selecting the Linotype-Hell equipment. The complete colour capability of the system is expected to increase the monthly colour pagination from 30 to 60 pages.

Cordery is also keen to take advantage of PostScript Level 2 features, which can be implemented on the RIP 50 via a floppy disk software upgrade:

"With PostScript Level 2 we expect to get an extra speed improvement, and improved flexibility for incorporating increasing amounts of colour work from outside sources," he says.

Deleatur

Adobe PostScript technology has played a key role in the six-year history of Deleatur, a colour production house in Lyon, France. Founded in 1987 with conventional typesetting equipment, two employees and a Macintosh computer, Deleatur now has a staff of 15 and offers a high quality colour service to local advertising agencies, printers and publishers.

The move from typesetting to full colour composition began with the purchase of an Adobe PostScript imagesetter from Agfa in 1989. The following two years saw the addition of an Agfa colour scanner, and were spent serving a 'PostScript colour apprenticeship', as Deleatur founder Claude Le Gall describes it. In 1992 Deleatur expanded its operation by adding a Scitex Dolev 200 PostScript imagesetter, PS Bridge and Smart Scanner PS.

According to Le Gall, the new colour capability brought about an explosion in business in advertising, catalogues and brochures, which in turn quickly led to the replacement of the Dolev 200 by the larger Dolev 400 imagesetter and the addition of an IRIS Smartjet digital colour printer for high quality proofing.

Today, Le Gall is confident that following the PostScript route was the right decision for his company: "PostScript has allowed us to build a circle of loyal clients, to reach new markets and to increase our margins. We can be confident about the future, because Adobe PostScript will remain the language for future developments."

The move to introduce PostScript technology in the form of the Scitex Dolev imagesetter has enabled Claude Le Gall of Lyon service bureau Deleatur to strengthen customer loyalty, win new business and increase profitability



UNIX joins the graphics mainstream

A surge in sales of UNIX-based workstations for pre-press applications is predicted by market researchers. Adobe is setting the pace with UNIX versions of its leading graphics applications, Adobe Illustrator and Adobe Photoshop.

The UNIX workstation, long the mainstay of corporate and technical publishers, seems set to move into the graphics and pre-press limelight. According to US market research firm RB Webber, the worldwide publishing market for UNIX workstations will grow from \$767 million last year to \$2.2 billion in 1995.

One trend driving this growth is the compelling price/performance offered by a range of UNIX workstations, now competitively pitched against PC and Macintosh alternatives. The other factor that will speed the uptake of UNIX in the publishing world is the increasing availability of sophisticated graphical software for processor-intensive applications such as colour image handling.

Adobe is in the vanguard of this movement, and is bringing its market-leading Macintosh and PC applications Adobe Illustrator and Adobe Photoshop to the UNIX platform. Adobe Illustrator software is presently available for workstations from Sun (running under SunOS and Solaris), Silicon Graphics, DEC, and NeXT.

Adobe Photoshop, the definitive program for Mac- and PC-based creative image manipulation and pre-press work, will shortly be making its UNIX debut with versions for Sun and Silicon Graphics machines. The sophistication of Adobe Photoshop, combined with the graphics processing power of RISC-based UNIX workstations will bring new levels of productivity for demanding high-quality professional pre-press work.

The launch of UNIX software from Adobe in no way means that the Macintosh and PC applications development will take a back seat. Most design and



publishing operations already have an investment in hardware and operator skills with their Macintosh- or PC-based systems, which they are unlikely to abandon. New UNIX sales may well go into Mac or PC sites, and cross-platform compatibility will be a key issue. Adobe's aim is to support all major platforms, so that users can choose the equipment that best suits their IT strategy, budget and work.

The next few years will see UNIX workstations moving out of their niche roles in in-house technical and corporate publishing and into the graphics mainstream to join the installed base of Macs and PCs. Adobe will be there to support them all with versatile and consistent software.

The sophisticated features of Adobe Illustrator are already available on a range of UNIX workstations, as well as for the Macintosh and Windows PC. Adobe Photoshop for UNIX will be launched later in 1993.



Adobe Acrobat: the electronic proof

Electronic document communication with Adobe Acrobat software offers a fast, convenient and low-cost means of proofing.



All the sophistication and ingenuity of today's pre-press computer technology is still geared to one end result: placing ink on paper. But sometimes distributing information via ink on paper isn't the most efficient or cost-effective way. The recently-launched Adobe Acrobat software offers an alternative.

Adobe Acrobat makes possible electronic document communication between computers with different operating systems, applications software and fonts. Acrobat software allows electronic documents to be viewed as their designers intended, with all aspects of layout, colour, graphics and type.

In the graphic arts industry, a major application for Adobe Acrobat is in remote proofing and design approval. With Acrobat, a design company can send an electronic version of its proposal to the client via modem, where it can be viewed in all its visual richness, even though the two organisations may use different and incompatible computers.

This avoids the time delays and considerable costs usually spent on couriers and other forms of secure delivery during the approval and revision process. It also allows both parties to view the electronic artwork simultaneously without having to meet, saving more time and money.

Adobe Acrobat helps users to navigate through electronic documents with 'thumbnail' page views and indexes. Because Acrobat is based on Adobe PostScript technology, the document is



Adobe Acrobat enables electronic documents to be exchanged between computers with different operating systems, applications software and fonts. The documents can be viewed, navigated and printed at any time



always displayed to the best of the ability of the device in question, and can be printed at any time to any printer supported by the computer in which the document is being viewed.

An electronic annotation facility can be used for either designer or client to add comments to the electronic file, which ensures that requests and suggestions don't get lost or forgotten. Text can be copied from the electronic document into an annotation – or into another application program – further facilitating clear communication in the review procedure.

For commercial publishers, Adobe Acrobat also represents a new business opportunity in publishing via electronic media. With a growing digital communications infrastructure, the limitation has been incompatible computer formats, with only unadorned ASCII text as the common denominator.

Adobe Acrobat works across Macintosh and Windows platforms, with DOS and UNIX versions to follow by the end of the year, so electronic publications in Acrobat format can reach the widest business computer audience. Many leading publishers have already taken a keen interest in Adobe Acrobat as a means of expanding their markets.

You can see Adobe Acrobat in action on Adobe's stand (stand 3430, Hall 3) where an electronic version of this magazine is on display, containing additional product and technology information.

The case for Type 1 fonts



“By supporting Apple’s QuickDraw GX, Adobe will deliver a new level of typographic finesse to users of Type 1 PostScript fonts,” says Peter Bronson, pictured right. This will include simplified access to features such as small caps, swash characters, ornaments and ligatures.

Adobe revolutionised the use of type on personal computers, bringing high quality scalable fonts to the screen with the Type 1 font format and the indispensable Adobe Type Manager™ (ATM™) software. **Peter Bronson**, Type Products Manager at Adobe Systems Europe, explains how Adobe is continuing to innovate in type.

For professional type users there are some exciting developments in store. Adobe has licensed technology from Apple in order to take advantage of the new typographic functionality of QuickDraw GX, Apple’s upgrade to the QuickDraw imaging model for the Macintosh.

Adobe will release QuickDraw GX-compatible Type 1 fonts for the Macintosh, and will also provide a conversion utility to allow existing Type 1 fonts to take advantage of features supported by QuickDraw GX, such as automatic use of ligatures, hanging punctuation and multiple baselines.

“Typographic features that have previously required the use of a separate Expert Set font will be incorporated in a single font,” says Peter Bronson. “This means that designers and graphic artists will have greatly simplified access to the wealth of typographic variety present in classic font designs such as Adobe Caslon and Adobe Garamond.”

By licensing QuickDraw GX from Apple, Adobe is ensuring that professional users of type will be able to benefit from the latest sophisticated typographic features without having to sacrifice

their investment in Adobe Type 1 fonts.

“QuickDraw GX aims to provide the same features for TrueType fonts,” says Peter Bronson, “but professional users, especially in imagesetting bureaux, have encountered a variety of problems when trying to output these fonts. TrueType is perceived as a low-end font solution. There is little demand for TrueType support on Adobe PostScript RIPs used to drive imagesetters. Furthermore, TrueType is not 100 per cent compatible across platforms, as there are inconsistencies between the Apple and Microsoft implementations.”

“By comparison, the Adobe Type 1 font format is tried and tested, and produces the same reliable, high-quality results on any Adobe PostScript output device, from an office laser printer to an imagesetter running at over 3000 dpi.

“Fonts in the Adobe Type Library are available for Macintosh, DOS, Windows and OS/2 personal computers, and for UNIX workstations from IBM, DEC, NeXT, Sun and Silicon Graphics. For productive and profitable working there is only one solution – Adobe Type 1 fonts.”



Read all about it in the Adobe Press



ADOBE
PRESS

IPEX visitors can benefit from a 20 per cent discount on the price of books from the Adobe Press, a joint venture set up between Adobe and Hayden, a division of publisher Prentice-Hall.

Adobe Press books are available through Prentice-Hall's distribution channel. There are currently four books in the series, covering aspects of typography and design as well as the use of Adobe products and technology.

Design Essentials, the first Adobe Press title, is a collection of tips and techniques for use with Adobe's market-leading graphics programs Adobe Illustrator and Adobe Photoshop. Published in summer 1992, *Design Essentials* has sold more than 50,000 copies in its first year.

Stop Stealing Sheep is a humorous treatise which cuts through the jargon

and mystique of the type world to explain how to use type well, on any computer platform and with any software.

PostScript Screening is a technical guide to Adobe Accurate Screens technology for high quality output of PostScript colour separations.

Beyond Paper acts as an introduction to Adobe Acrobat. Neither a manual nor a technical paper, the book illustrates how Adobe Acrobat document communication products can play a major role in redefining the way businesses work with paper and computers.

IPEX visitors interested in taking advantage of the 20 per cent discount should contact Kaylie Smith at Prentice-Hall in the UK on 0442 881900, before 30 September 1993.

Developer support and PostScript training from Adobe

For software developers who are interested in incorporating support for PostScript or Acrobat technology into their products, Adobe Systems has established the Adobe Developers' Association (ADA) in Europe. The Association provides up-to-date technical information, reference material and developers' tools to keep its members updated on the latest PostScript language and Acrobat developments.

For an annual membership fee of US \$195, ADA members receive a monthly newsletter containing articles and developer's hints and tips, developer phone support, and discounts on Software Developer Kits, Adobe application products and Adobe PostScript training.

Adobe's Software Developer Kits are available for the PostScript language and

for the Display PostScript system in the NeXTstep and X-Window environments. Each kit contains detailed reference materials, technical updates, manuals, sample code and development tools to help developers make the most efficient use of Adobe's PostScript technology within their own products.

In addition to the benefits of the ADA, Adobe also offers PostScript technical training courses at its European headquarters in Amsterdam. Courses are presented in English and cover both PostScript language programming, appropriate for software developers, and practical issues, of benefit to support staff and serious PostScript users.

The PostScript programming classes cover Level 1 fundamentals in a four-day course, and the new features of PostScript Level 2 in a further three-day course. The practical issues class lasts

two days and focuses on how PostScript is used with applications programs and output devices, covering issues including fonts, EPS, printer drivers and error messages.

Training in PostScript technology and Adobe's application products (Adobe Illustrator, Adobe Photoshop, etc) is also available from Authorised Adobe Training Partners throughout western Europe. These specialist training companies are carefully selected by Adobe, and have signed licensing agreements to use Adobe's own training materials from which they develop localised versions of the courses.

More information on the Adobe Developers' Association, Adobe PostScript training and third-party training is available from Adobe Systems Europe on +31 (0)20 6511 200.



See Adobe PostScript in action

Adobe Systems
Hall 3 Stand 3430

3M
Hall 1 Stand 1320

Agfa-Gevaert
Hall 1 Stand 1140

AM International
Hall 1 Stands 1325 & 1336

Apple
Hall 3 Stand 3350

Cactus
Hall 3 Stand 3324

Canon
Hall 1 Stand 1310

Crosfield Electronics
Hall 2 Stand 2210

Dainippon Screen
Hall 2 Stand 2316

Digital Equipment Corporation
Hall 3 Stand 3466

DuPont
Hall 2 Stand 2211

Eastman Kodak
Hall 1 Stand 1312

EFI
Hall 1 Stand 1210

Escher-Grad
Hall 1 Stand 1154

Indigo
Hall 3 Stand 3260

Linotype-Hell
Hall 1 Stand 1220

Management Graphics
Hall 3 Stand 3284

Mannesmann Scangraphic
Hall 1 Stand 1230

Monotype
Hall 1 Stand 1110

Optronics
Hall 5 Stand 5460

Rank Xerox
Hall 3 Stand 3250

Scitex
Hall 3 Stands 3230 & 3018

SuperMac
Hall 1 Stand 1108, Hall 3 Stand 3355

Tektronix
Hall 3 Stand 3471

