

The screen is wide, the world is round, and the page is both

In 1492, Christopher Columbus set off to discover a direct route that would connect Europe to the Orient.

Five hundred years later, Tim Berners-Lee set his mind to finding a way to connect members of the scientific community.

The connection for each of them turned out to have quite a different impact than anyone expected.

Permit me to observe that when I look back at the development of GRAPHIC EXCHANGE over the past decade, I sense a certain personal parallel with both Columbus and Berners-Lee. When the magazine began back in 1991, I envisioned that it would be a publication which would focus on the importance of desktop technologies as an irresistibly binding force connecting two rather disparate groups—creative graphics and graphic arts. Little did I imagine that our mandate would have to expand to encompass the Internet, that astonishingly powerful new communication medium developed by Berners-Lee, or that the personal computer technologies which excited us back then would mature so quickly into systems powerful enough to produce full screen digital video and 3D virtual reality. In Columbus-like fashion, we were only looking for a shorter, faster route to the press—but instead we found a way to view the whole world and everything on it.

More amazing still, these digital technologies now travel beyond our own planet, and back again. Color images from other regions of the solar system are being delivered to every desktop on Earth—and in far less time than it takes to have a magazine printed and distributed. Indeed, per-

haps a sure sign that the printed page has lost its status as our primary graphic communications medium can be measured by the fact that when the NASA Mars Rover's high resolution panorama image of the planet's surface (which we have reproduced in this issue in a special five-panel gatefold centrespread) was posted on NASA's website on January 12th, its server

was soon choked by user downloads from all over the globe. Can there be any further doubt that *The Page Has Turned* (a theme discussed in more detail on page 12)?

The screen page is now our basic information carrier, and the printed page must support this new graphic communication model. Designers and publishers will have to adapt their creative skills to this change.

No matter which page we discuss, we will still need type, the most fundamental communication element of all. Choosing typefaces which work both in print and on screen will demand good design judgment and well-conceived twenty-first century fonts—ten of which fell under Nick Shinn's scrutiny in *New Plastic Weapons*, on page 24 of this issue.

But what's a page worth? Is there any way to compare the cost and the value of a printed page to a page on screen? This is a question with which all publishers will be forced to wrestle, even as they watch their audiences migrate to new media.

GRAPHIC EXCHANGE publishes roughly 300 pages a year for a readership of about 40,000 (based on our annual reader surveys which consistently show 2.4 readers per copy). In Web terms, multiplying



GRAPHIC EXCHANGE

is published in Canada by
Brill Communications Inc.
25 Elm Avenue
Toronto Ontario
Canada M4W 1M9
Telephone 416 961-1325
Fax 416 961-0941
e-mail mail@gxo.com
Web www.gxo.com

PUBLISHER/EDITOR-IN-CHIEF

Dan Brill

ASSOCIATE PUBLISHER

Diane Boadway, A.O.C.A.

ADVERTISING SALES MANAGER

Sandra Pettit

CREATIVE CONSULTANT

Peter Dudar

ASSISTANT TO THE PUBLISHER

Pat Gauthier

WRITERS, ARTISTS & CONTRIBUTORS

Steve Aykroyd	Jason Lee
Dave Bachelor	Steve Long
Ben Brill	Lidka Schuch
Zenon Burdy	Nick Shinn
Bob Connolly	Lerrick Starr
Bea Broda Connolly	Shane Steinman
Ron Giddings	Ryan Sutherland
Michael Kieran	Dinah Tolton

PRODUCTION CREDITS

PRINTING
TI Group

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



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

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

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

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

Residential Internet

- Dial-up & High Speed ADSL Internet Service
- SpamGuard & VirusGuard Email Protection
- 24/7 Free Tech Support
- Online Webmail

519-576-4649
1-888-576-0077
ressales@golden.net

Corporate Internet

- Dial-up, High Speed and Fibre Connectivity
- Professional Services
- Web Hosting & Domain Registration
- Hardware Solutions

519-576-3334
1-800-613-6045
corpsales@golden.net

Long Distance

- Rates as Low as 4.2¢ per Minute
- Online Call Management
- Toll-Free Numbers
- Calling Cards

519-576-4649
1-888-576-0077
ldsales@golden.net

Canada's **Premier** ISP
Your Total Communications Provider



PUBLISHER'S NOTES

pages by readers, that's a potential twelve million "hits" per year.

The cost of printing and delivering the five million pages which this requires—excluding creative and page preparation expenses—is around 3.5 cents per page (which is high by standard magazine and newspaper standards). Therefore, the lowest theoretical net cost to manufacture and deliver one printed page to one reader is 3.5 cents per page divided by 2.4 readers, or 1.45 cents per individual page view, or "hit".

Now, let's imagine for a moment that there was a way for us to reformat and deliver GRAPHIC EXCHANGE pages right to your screen, with the same high quality of content and readership value that you now enjoy in print, and with the capability to print all type and graphics in high resolution color, at your option. And say we also gave you more than just text and images, letting you play full screen videos or animations in real-time, interact with objects or environments in 3D, dig deeper into any topic using live Web links, buy products with the click of a mouse, and have information—like dates or pricing or even today's news—automatically updated whenever you open the file.

That may sound a lot like what the Web provides—except that Web pages don't print in high resolution, video can't play full screen, nothing happens in real-time, and everything depends on your browser, a gaggle of plug-ins that need regular upgrading, and the limitations and variability of your Internet connection.

This is what makes the potential of rich PDF so interesting. Once you have them, rich PDF pages don't need a browser or a Web connection—and video or printing is limited only by the speed of your machine. Creating rich PDFs is now as simple as laying out pages for print, as Lidka Schuch shows us in a brief tutorial on the latest version of Adobe InDesign starting on page 14. Browsing through a library of PDFs and assembling them into one custom PDF file for high speed download is now possible through Adobe Document Server technologies, which Bob Connolly describes on page 20 in *The power of PDF 'on the fly'*.

But how much would it cost? If only those 300 GRAPHIC EXCHANGE rich PDF pages could be produced and delivered to an audience of 40,000 (or more) at a penny and a half per page. Adobe holds exclusive rights to its PDF server-side technologies, and its current valuation of Adobe Document Server pages appears to be greater than that. Adobe's Enterprise rate for Acrobat Elements, for example, is US\$28 per user, minimum 1,000 users.

However, if the costs of screen pages and print pages were comparable, would the investment in rich media production and digital distribution for 12 million digital pages per year represent better "value" than paper, press time, postage and mailing?

The printed page has advantages over the screen in terms of portability, durability, high resolution, and simple interface. But the screen offers dynamic interactivity, rich media, unlimited distribution, and instant gratification.

In the end, I think we need both.

But now this page is over. Roll the credits, fade to black... 



NEW COURSES

How to make
a rich media PDF
in InDesign CS

Acrobat 6: forms,
links, buttons, menus

New courses begin in March, 2004. Book now.

For information on all courses please visit www.studio-L.com
call 416-466-7188 (Toronto) or email Lidka@studio-L.com

studio L TRAINING in Digital Graphics
GRAPHIC DESIGN
and WEBSights